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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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NEW YORK, N. Y.
TIMES
APR 3 - 1949

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By PETER GRADENWITZ

TEL-AVIV.

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COLUMBUS OH.
DISPATCH
APR 24 1949

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The programs for two pairs of Bach-Mozart concerts in the smaller Theater Concert Hall on July 16 and 17, and July 23 and 24 will be announced shortly.

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HANOVER, PA.
SUN
APR 30 1949

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APR 28 1949

JOAN BRAINERD
Schuberts' Guest

Joan Brainerd Will Be Guest Of Schuberts

Joan Brainerd, young American soprano, will be the Schubert club's guest artist at its spring concert at 8:30 p. m. Friday, May 6, at Union College Memorial chapel. The club will be directed by Elmer A. Tidmarsh. Accompanist for Miss Brainerd will be Stuart Swart.

A native of Hamden, Conn., Miss Brainerd studied voice with private teachers in her home town, New Haven, and New York. For a time she had her own radio program in New Haven, appeared as soloist with the symphony orchestra of that city and sang leading roles with the Montclair, N. J., Operetta club.

She was the Connecticut state winner in the young artists' audition of the National Federation of Music Clubs in 1945. Subsequently she was winner in the 1947 finals of the same organization in New York city. In 1945 Miss Brainerd also was winner in the 1945 New York Madrigal society contest.

Miss Brainerd's career has made steady progress since 1945, marked by an appearance in the Detroit Music hall as guest soloist; at the Berkshire Music festival, Tanglewood, Mass., where she appeared in scenes from operas; in Cincinnati with the Ohpheus club where she replaced Margaret Harshaw, Metropolitan opera star, in a concert; at two concerts of the Charleston, W. Va., Symphony orchestra; in the Fine Arts series, Waterbury, Conn.; in the Yale bowl with the New Haven Symphony orchestra, and as guest artist with the Erie Philharmonic orchestra.

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The second week of concerts will begin on Thursday evening, August 4, with a Tchaikovsky program including the String Serenade, the Violin Concerto with Jascha Heifetz as soloist, and the Fourth Symphony. On Saturday evening, August 6, Dr. Koussevitzky will present Roussel's Suite in F, Milhaud's First 'Cello Concerto with Gregor Piatigorsky as soloist, "L'Ascension" by Messiaen (who will be on the faculty of the Berkshire Music Center), and the Symphony by Cesar Franck, On Sunday afternoon, August 7, Eleazar de Carvalho will conduct as guest William Schuman's Symphony for Strings, Mandu-carara by Villa-Lobos, and Strauss' "Thus Spake Zarathustra."

The third week of concerts will open on Thursday evening, August 11, with Leonard Bernstein as guest presenting Schubert's Fourth Symphony ("Tragic") and the Seventh Symphony by Shostakovitch. On Saturday evening, August 13, Dr. Koussevitzky will present a Symphony with chorus which Benjamin Britten has just completed and which will then have its first public performance. This will be preceded by Haydn's Symphony in G major, No. 88. Koussevitzky's closing program on Sunday afternoon, August 14, will consist of the Orchestra Concerto of C. P. E. Bach, Copland's "Quiet City." Debussy's "The Sea," and Beethoven's fifth Symphony.

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SCHENECTADY, N. Y.
UNION-STAR
APR 28 1949

JOAN BRAINERD
Schuberts' Guest

Joan Brainerd Will Be Guest Of Schuberts

Joan Brainerd, young American soprano, will be the Schubert club's guest artist at its spring concert at 8:30 p. m. Friday, May 6, at Union College Memorial chapel. The club will be directed by Elmer A. Tidmarsh. Accompanist for Miss Brainerd will be Stuart Swart.

A native of Hamden, Conn., Miss Brainerd studied voice with private teachers in her home town, New Haven, and New York. For a time she had her own radio program in New Haven, appeared as soloist with the symphony orchestra of that city and sang leading roles with the Montclair, N. J., Operetta club.

She was the Connecticut state winner in the young artists' audition of the National Federation of Music Clubs in 1945. Subsequently she was winner in the 1947 finals of the same organization in New York city. In 1945 Miss Brainerd also was winner in the 1945 New York Madrigal society contest.

Miss Brainerd's career has made steady progress since 1945, marked by an appearance in the Detroit Music hall as guest soloist; at the Berkshire Music festival, Tanglewood, Mass., where she appeared in scenes from operas; in Cincinnati with the Ohpheus club where she replaced Margaret Harshaw, Metropolitan opera star, in a concert; at two concerts of the Charleston, W. Va., Symphony orchestra; in the Fine Arts series, Waterbury, Conn.; in the Yale bowl with the New Haven Symphony orchestra, and as guest artist with the Erie Philharmonic orchestra.

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SUN
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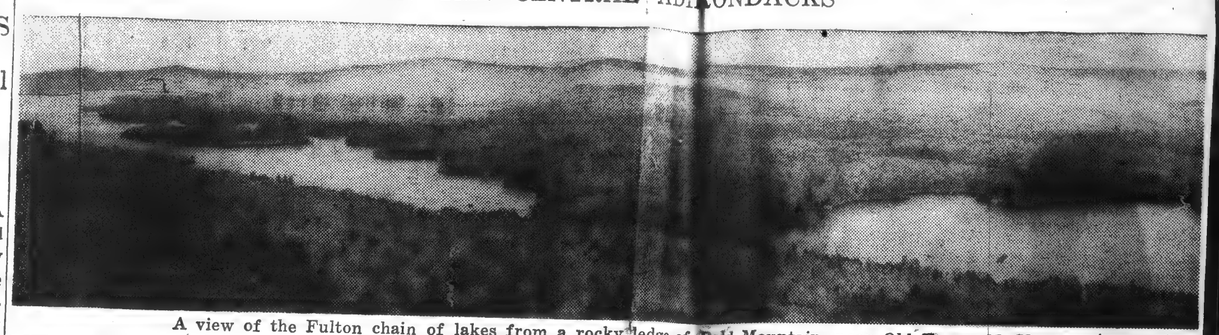

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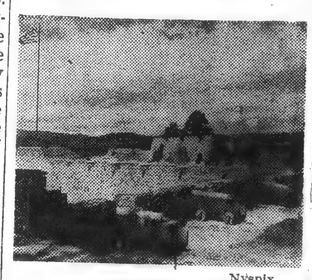

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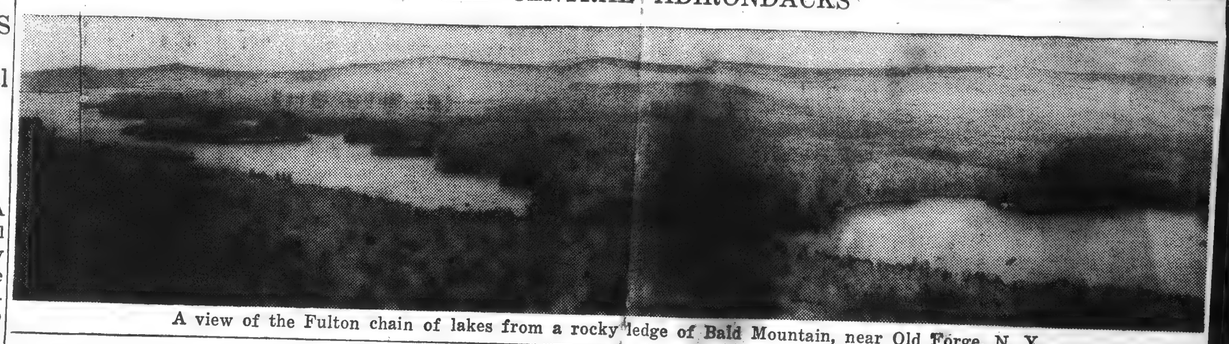

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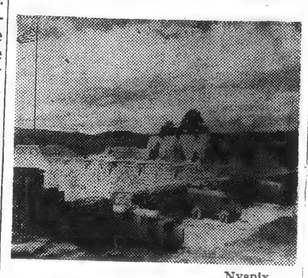

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SPRINGFIELD, MASS.
NEWS
MAY 10 1949

Four Programs Announced for Music Festival

Serge Koussevitzky to Conduct Bach-Mozart at Tanglewood

Serge Koussevitsky, who is making his last bow as the music director of the Boston Symphony Orchestra at the Berkshire Festival July 16-August 13, announces the programs for four concerts which he will conduct in the intimate Theatre-Concert Hall before the Shed concerts begin. With members of the Boston Symphony Orchestra, he will present four programs devoted to the music of Bach and Mozart. The advantage of subscription to the Shed series, also applying to the Bach-Mozart concerts, lasts through this month.

The concerts by the full Boston Symphony Orchestra in the Shed will follow through three week ends on Thursday evenings, Saturday evenings, and Sunday afternoons from July 28 and through August 14. The programs will feature a Goethe Anniversary concert on July 30 in which Koussevitsky will conduct Liszt's "Faust" Symphony. Koussevitsky will conduct all of the concerts except on July 31 and August 11 when Leonard Bernstein will be guest conductor, and August 7 when Eleazar de Carvalho will be guest conductor. Soloists will include Claudio Arrau, piano, Jascha Heifetz, violin, and Gregor Piatigorsky, 'cello.

Tickets for each series of the Shed concerts may be purchased until June 1 at the lower subscription rate, subscribers having the first claim on tickets for the Bach-Mozart concerts at a special rate. Inquiries should be addressed to Symphony Hall, Boston 15, Massachusetts. The programs follows:—

First Program
Saturday Evening, July 16, 1949
BACH
Brandenburg Concerto No. 4, in G major, for Violin and Two Flutes, Soli
Brandenburg Concerto No. 2, in F major, for Trumpet, Flute Oboe, and Violin, Soli
Concerto for Violin, in E major
(Soloist: Richard Burgin)
Concerto for Two Violins, in D minor
(Soloists: Richard Burgin, Ruth Posselt)
Suite No. 1 in C major
Second Program
Sunday Afternoon, July 17
MOZART
Eine Klein Nachtmusik (Serenade for Strings) in G major, K. 525
Symphony in C major, No. 36 ("Linz"), K. 425
Violin Concerto in A major, No. 5 (K. 219)
(Soloist: Dorotha Powers)
Symphony in G minor, No. 40 (K. 550)
Third Program
Saturday Evening, July 23
BACH
Brandenburg Concerto No. 1, in F major
Cantata No. 106, "Gottes Zeit ist die Allerbeste Zeit"
(Chorus prepared by Hugh Ross)
Piano Concerto in D minor
(Soloist: Lukas Foss)
Suite No. 3, in D major
Fourth Program
Sunday Afternoon, July 24
MOZART
Symphony in A major, No. 29 (K. 201)
Konzertante Sinfonie for Violin and Viola (K. 364)
(Soloists: William Kroll, Joseph de Pasquale)
Symphony in D major, No. 31 (Paris"), K. 297
Symphony in E-flat major, No. 39 (K. 543)

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NEWS

MARTHA BUTLER WINS MUSIC SCHOLARSHIP

May Select College To Attend, R. I. Federation Announces

Miss Martha Butler, of 19 Powel avenue, today was named winner of the advanced study scholarship in music as the result of a competition conducted by the Rhode Island Federation of Music Clubs and a Providence radio station.

Miss Butler, a contralto, will receive a scholarship to any approved college of music of her choice. She was one of three winners chosen from nearly 100 young musicians in Rhode Island who competed. Awards will be made to the winners Sunday.

The Newport singer, who is 19, won the Newport Music Club scholarship to the Berkshire Music Center at Tanglewood last summer. In February, she was the winner of the biennial state contest for student musicians held by the Rhode Island branch of the National Federation of Music Clubs.

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TOLEDO, OHIO
TIMES
MAY 12 1949

Berkshire Music Center

By FREDERICK J. KOUNTZ

IF THIS information about the Berkshire Music Center is a little late, it is still not too late for any music students who are interested to state their desires to Thomas Perry at Symphony Hall, Boston.

This summer the school will include five departments. The Department of Conducting will be under the general direction of Serge Koussevitzky who will be assisted by Leonard Bernstein, Richard Burgin, and Eleazar DeCarvalho. Choral conducting instruction will be in the hands of Hugh Ross and Christopher Honaas. Robert Shaw, who has regularly directed courses in choral conducting, will be on leave of absence this summer.

The Department of Orchestra and Chamber Music will also be directed by Mr. Koussevitzky. In the orchestral training he will be assisted by Leonard Bernstein, Richard Burgin, Eleazar DeCarvalho, and the principals of the Boston Orchestra. Chamber music will be under the guidance of Gregor Piatigorsky who will be assisted by Richard Burgin, the Juilliard String Quartet, which will be remembered from its concert here a month or more ago, and several principals of the orchestra.

* * *

THE course in song repertoire interpretation will be given by Ralph Berkowitz. Composition will be taught by Aaron Copland and Oliver Messiaen; the course in opera by Boris Goldovsky and various assistants. The Department of Choral Singing will be directed by Hugh Ross and Christopher Honaas.

All students will participate in orchestras, chamber music groups, and choirs according to their competence and general degree of advancement. Tuition is $150 for the term. Minimum expenses, including tuition but exclusive of travel, are estimated at $375 to $400. The term runs from July 4 to Aug. 14.

All students will be admitted without charge to certain designated rehearsals of the Boston Orchestra and to all the Berkshire Festival Concerts.

The Festival Season will begin July 16. The concert of that date and of July 17, 23, and 24 are extra concerts devoted to the music of Bach and Mozart and will be played in the Theater-Concert Hall.

All regular festival concerts will be played in the Music Shed. These concerts will be divided into three series. Series A will begin July 28 at which time Mr. Koussevitzky will conduct music of Vivaldi Richard Strauss, and Brahms. The program of the concert of July 30 also under Koussevitzky, will be Beethoven and Liszt. Claudio Arrau will play Beethoven's Piano Concerto No. 4 in this concert. On July 31 Leonard Bernstein will conduct music of Schumann and Stravinsky.

* * *

MR. KOUSSEVITZKY will conduct the first two concerts of Series B on Aug. 4 and 6. The first program will be all Tchaikowsky with Jascha Heifetz as soloist in the Violin Concerto. The third concert of the series on Aug. 7 will be conducted by Eleazar DeCarvalho. The program will be William Schuman, Villa-Lobos, and Richard Strauss.

In Series C Leonard Bernstein will conduct the first concert on Aug. 11 and Mr. Koussevitzky the concerts on Aug. 13 and 14. The programs will be Schubert and Shostakovich in the first, Haydn and Britten in the second, and C. P. E. Bach, Copland, Debussy, and Beethoven in the third concert.

It has been several summers since I have had the pleasure of being in the Berkshire Festival audience. But a few years ago when I was able to be at Tanglewood for several weeks I was impressed most of all by the rehearsals. An observation of the thorough methods of rehearsal by which Mr. Koussevitzky has made his orchestra the finest in the world is an experience in explicit education of which every music student should attempt to avail himself.

[6]

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BERKSHIRE EAGLE
MAY 12 1949

Bach-Mozart Music Programs At Tanglewood Are Announced

LENOX—Dr. Serge Koussevitzky, who is making his last bow as the music director of the Boston Symphony Orchestra at the Berkshire Festival July 16—Aug. 14, today announced the programs for four concerts which he will conduct in the Theatre-Concert Hall before the Shed concerts begin. With members of the Boston Symphony Orchestra, he will present four programs devoted to the music of Bach and Mozart. The advantage of subscription to the Shed series, also applying to the Bach-Mozart concerts, lasts through this month.

The programs follow:

First Program
Saturday Evening, July 16
BACH
Brandenburg Concerto No. 4, in G major, for violin and two flutes, soli.
Brandenburg Concerto No. 2, in F major, for trumpet, flute, oboe and violin, soli.
Concerto for violin, in E major.
Soloist, Richard Burgin.
Concerto for two violins, in D minor.
Soloists, Richard Burgin, Ruth Posselt.
Suite No. 1 in C major.

Second Program
Sunday Afternoon, July 17
MOZART
Eine Kleine Nachtmusik (serenade for strings) in G major, K 525.
Symphony in C major, No. 8 (Linz), K 425
Violin Concerto in A major, No. 5, K 219.
Soloist, Dorotha Powers.
Symphony in G minor, No. 40, K 550.

Third Program
Saturday Evening, July 23
BACH
Brandenburg Concerto No. 1, in F major.
Cantata No. 106, Gottes Zeit ist die Allerbeste Zeit.
Chorus prepared by Hugh Ross.
Piano Concerto in D minor.
Soloist, Lukas Foss.
Suite No. 3, in D major.

Fourth Program
Sunday Afternoon, July 24
MOZART
Symphony in A major, No. 29, K 201.
Konzertante Sinfonie for violin and viola, K 364.
Soloists, William Kroll, Joseph de Pasquale
Symphony in D major, No. 31 (Paris), K 297.
Symphony in E-flat major, No. 39, E 543.

The concerts by the full Boston Symphony Orchestra in the Shed will follow through three week ends on Thursday evenings, Saturday evenings, and Sunday afternoons from July 28 through Aug. 14. The programs will feature a Goethe anniversary concert on July 30 in which Dr. Koussevitzky will conduct Liszt's Faust Symphony. Koussevitzky will conduct all of the concerts except on July 31 and Aug. 11 when Leonard Bernstein will be guest conductor, and Aug. 7 when Eleazar de Carvalho will be guest conductor. Soloists will include Claudio Arrau, piano, Jascha Heifetz, violin, and Gregor Piatigorsky, cello.

Tickets for each series of the Shed concerts may be purchased until June 1 at the lower subscription rate, subscribers having the first claim on tickets for the Bach-Mozart concerts at a special rate. Inquiries should be addressed to Symphony Hall in Boston.

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HERALD TRIBUNE
MAY 13 1949

2 Israelis Win Awards

Composer and Conductor Get Esco Tanglewood Scholarships

Two Israeli musicians have received scholarships from the Esco Foundation for Palestine for study this summer at the Berkshire Music Center in Tanglewood, Lenox, Mass. Ben-Zion Orgad-Buschel, twenty-nine-year-old composer, will study with Aaron Copland and his assistants, and Elyakum Shapira, twenty-three-year-old conductor, will be one of three students in Serge Koussevitzky's conducting class.

Mr. Orgad-Buschel finished second in the composer's competition held by the Esco Foundation last year, therefore was automatically selected for this year's composers' scholarship. Mr. Shapira was chosen from a group of twenty-five conductors in auditions held in Tel-Aviv last fall by Leonard Bernstein.

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Girl In Twenties Aids New Festival Chorus

By LORRAINE THEBODEAU
Gazette Staff Reporter

BOSTON, May 12—A girl in her twenties has broken a 90-year tradition of the Worcester Music Festival!

Miss Sarah Caldwell of Boston is the first woman in the history of the festival to be assistar choral conductor. She has assisted Boris Goldovsky, who was chosen music director and choral conductor of the Festival this season, in many choral and operatic undertakings. Now she is sharing the preparation period of the chorus with him.

Like most of her feminine counterparts, Miss Caldwell doesn't like to reveal her exact age. But not for the usual reason! She feels her youth is a drawback rather than an asset in her chosen profession. After all, youth and an authoritative attitude seldom go hand-in-hand.

This Arkansas - born girl, whose year-round taskmaster is music, is enthusiastic about the present experiment with the chorus, which has been called the one distinctively Worcester contribution to the week of concerts and the backbone of the Festival.

Try Mixing Voices

"We are planning to mix the voices in some of the choral presentations, instead of segregating the sopranos from the altos and the baritones from the tenors," she explains. "We have tried it at rehearsals, and not only does it help the sound, but it makes each singer feel personally responsible."

This procedure, new to the Festival chorus, keeps the individual from hearing only the voices in his own tone range. Under the segregation system if one singer is out of pitch usually the entire section is off.

A smaller chorus will greet music lovers at the 90th Festival Oct. 24-29. This is due to re-auditioning by Mr. Goldovsky and his assistant and to the resignation of many veteran choristers. The auditions also added many young voices to the chorus.

Miss Caldwell, who was born in Fayetteville, came to Boston six years ago to study violin at the New England Conservatory of Music.

Enters New Field

"Like all instrumentalists," she laughs, "I had a great contempt for opera. My dream was to be a concert violinist and I preferred playing obscure chamber music.

'I was sounding off one day about poor operatic performances and an opera class student dared me to attend a few opera classes I did, and I never left."

Since Mr. Goldovsky founded the New England Opera Theater three years ago, Miss Caldwell has been musical assistant and chorus director of it. The versatile Miss Caldwell also teaches choral conducting and an opera class at the Longy School of Music, Cambridge, an opera class at the New England Conservatory of Music and a vocal ensemble and opera class at Boston University.

Summers she is on the faculty of the opera department at Tanglewood, the Berkshire Music Center. "I train the chorus for the annual opera production," she continues. "The only bad feature about Tanglewood is you can't be everywhere at once."

And in her spare time Miss Caldwell studies piano under Mr. Goldovsky. Even attending a play doesn't keep her mind off music. "I am always watching for new gestures, entrances and other stage tricks to 'steal' for future programs of mine."

Once Ball Player

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She majored in music at the University of Arkansas, where her father is a teacher of political science, and at Hendrix College, Conway, Ark. Her mother was a professional pianist, although in recent years she has done only a "little teaching and a little concert work." A 12-year-old brother isn't the least bit musically inclined.

Miss Caldwell speaks Italian and French fluently and has a good knowledge of German. "I helped Mr. Goldovsky with the translations of "Naenie" by Brahms, and Mozart's "Invocation to the Sun" from "King Thamos," which will be sung by the chorus at the Festival in the Fall," she says.

When queried about advice to aspiring young musicians, Miss Caldwell remarked: "Music is a hard life. The most heartbreaking part is the grand dreams of so many are realized by so pitifully few. Unless a person truly loves music he shouldn't choose it for his life's work."

Each rehearsal Tuesday in Mechanics Hall in Worcester finds Miss Caldwell working with the chorus from 7.30 to 10 p. m. And, while Mr. Goldovsky conducts the chorus in the "Manzoni Requiem" by Verdi in October, Miss Caldwell will be scurrying around backstage at the Auditorium giving "warm-up" exercises and "pep talks" to the choristers.

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They will be given under Dr. Koussevitzky's direction by a small orchestra composed of Boston Symphony orchestra members.

The first, on Saturday evening, July 16, will consist of works of Bach, including the fourth and second Brandenburg concertos, the E major concerto for violin with Richard Burgin, Boston symphony orchestra concert master, as soloist; the D minor concerto for two violins, with Mr. Burgin and Ruth Posselt as soloists, and the Suite No. 1 in C major.

The second program on Sunday afternoon, July 17, will consist of Mozart's works including the "Eine Kleine Nachtmusik" (serenade for strings), the Eighth symphony in C major, the A major violin concerto with Dorothea Powers as soloist and the No. 40 symphony in G minor.

At the third concert on Saturday evening, July 23, the orchestra will return to Bach's works to play the Brandenburg concerto, the D minor piano concerto with Lukas Foss as soloist and the Suite No. 3 in D major, while the "Gottes Zeit die Allerbeste Zeit" cantata will be sung by a chorus under the direction of Hugh Ross.

The Mozart works on the fourth program, for Sunday, July 24, are the A major symphony, Konzertante Sinfonie for violin and viola with William Kroll and Joseph dePasquale as soloists, the D major symphony and the E-flat major symphony.

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MAY 14 1949

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Serge Koussevitzky, who is making his last bow as the music director of the Boston Symphony orchestra at the Berkshire Festival July 16 through Aug. 14, has made known the programs for four concerts. He will conduct these in the intimate Theater-Concert hall before the Shed concerts begin. With members of the Boston Symphony orchestra, he will present four programs devoted to the music of Bach and Mozart. The advantage of subscription to the Shed series, also applying to the Bach-Mozart concerts, lasts through this month.

The concerts by the full Boston Symphony orchestra in the Shed will be presented three weekends on Thursday and Saturday nights, and Sunday afternoons from July 28 through Aug. 14. The programs will feature a Goethe Anniversary concert on July 30 in which Koussevitzky will conduct Liszt's "Faust" Symphony. Koussevitzky will conduct all of the concerts except on July 31 and August 11 when Leonard Bernstein will be guest conductor, and August 7 when Eleazar de Carvalho will be guest conductor. Soloists will include Claudio Arrau, piano, Jascha Heifetz, violin, and Gregor Piatigorsky, 'cello.

Tickets for each series of the Shed concerts may be purchased until June 1 at the lower subscription rate, subscribers having the first claim on tickets for the Bach-Mozart concerts at a special rate. Inquiries should be addressed to Symphony Hall, Boston 15, Mass.

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HARTFORD, CONN.
COURANT

Berkshires Have Many Attractions

Sports and Cultural Events Lure Crowds to Picturesque Areas

A variety of sports and cultural events plus mountain scenery and accessibility to New York are the drawing cards which are expected to lure record crowds to the Berkshires this season.

More than a million visitors thronged the area last year and the Berkshire Hills Conference reports that the summer resort industry is the most important in the County.

Prices this year are generally the same as last years or slightly lower. Farm-type accommodations start at $30 per week per person and run to $100 a week American plan, in the larger quality resort hotels.

There are 19 state forests in the Berkshires and 800 miles of brooks and streams to lure the pipe smoking gentlemen in rubber boots and bashed felt hats. The state stocked 618,600 trout this year. The best Berkshire streams are the Green, Konkapot, Farmington, Sekonk and Williams in the southern end of the county; Hop Brook, Sackett Brook, Richmond Furnace Brook and Secum Brook in Central Berkshire and the Green, the Cold, the Deerfield and the north branch of the Hoosac River in northern Berkshire.

A network of bridle paths criss crosses through parks and reservations. Horses may be obtained at livery stables in town suburbs.

The Berkshire terrain is strongly reminiscent of the English lake country. Eleven waterfalls are spread generously over the county with the most brilliant displays at Bash Bish Falls in the extreme South and Tannery Falls at the Savoy State Park in the North of the county.

Mount Greylock.

One of the most attractive state reservations in Mount Greylock near Pittsfield, which can be climbed by automobile. Usually the last lap of this winding 10-mile drive is shrouded in clouds, affording motorists the thrill of cloud driving which is usually reserved only for aviators. At the summit, shelter and refreshments are provided at Bascom Lodge.

High point of the coming season is the annual Berkshire Music Festival which lasts from July 16 through August 14 and features the Boston Symphony Orchestra conducted by Dr. Serge Koussevitsky. This year marks the twenty-fifth annual outdoor concert and the retirement of Dr. Koussevitsky as conductor of the orchestra.

For many years a focal point of New England culture, the Berkshires offer a series of weekly chamber music concerts at Pittsfield, the noted summer playhouse at Stockbridge, a series of dance programs conducted by Ted Shawn at Jacobs Pillow, a horticultural center near Stockbridge and wild bird and flower sanctuary at Lenox.

Many of the Berkshires 14 golf courses have been renovated including the Country Club at Pittsfield, the Hinsdale Club near Adams and the Stockbridge Golf Club. Swimmers have a choice of 90 lakes in the county with the most popular bathing resorts at Pontoosuc near Pittsfield and Lakes Buel and Laurel near Monterey.

Bicycle paths, nature walks and hiking trails freely traverse 72,000 acres of natural wilderness. But for those who like their wilderness tame the parks and picnic grounds throughout the county are equipped with outdoor fireplaces, playgrounds and picnic tables.

The 38 summer camps in the Berkshires are busy making repairs, and getting ready for the summer influx. Within the next two years an estimated $407,900 will be spent on camp improvements.

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FLINT, MICH.
JOURNAL
MAY 15 1949

Tanglewood Alumni To Play in Honor Of Koussevitzky

Serge Koussevitzky, Leonard Bernstein and Eleazar de Carvalho conducted the Tanglewood alumni orchestra in a concert program at a dinner Tuesday in honor of Dr. Koussevitzky in the grand ballroom of the Hotel Waldorf-Astoria.

It marked the first appearance in New York of an orchestral group from the Summer music center at Tanglewood in Massachusetts. Under the auspices of the League of Composers and other friends, the dinner was in tribute to the noted composer's silver anniversary with the Boston Symphony Orchestra.

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PEORIA, ILL.
SUNDAY JOURNAL STAR
MAY 15 1949

Koussevitzky Will Conduct Last Concerts At Berkshire Festival

Serge Koussevitzky, retiring after 25 years as conductor of the Boston Symphony orchestra, will give his final concerts with the Boston players during the July 16-Aug. 14 Berkshire festival at Tanglewood, Mass.

Included will be a Goethe anniversary concert July 30, when he will conduct Liszt's "Faust" symphony. Koussevitzky is to conduct all but the July 31, Aug. 7 and 11 programs of the Thursday and Saturday night and Sunday afternoon series programs. Soloists will include Claudio Arrau, pianist; Jascha Heifetz, violinist; and Gregor Piatigorsky, 'cellist.

Before the main series begins, Koussevitzky will also conduct four Bach and Mozart programs on Saturday nights, July 16 and 23, and Sunday afternoons, July 17 and 24.

Ticket inquiries may be addressed to Symphony Hall, Boston 15, Mass.

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COLUMBUS, OHIO
DISPATCH
MAY 15 1949

Bach-Mozart Tanglewood Series Set

SERGE KOUSSEVITZKY, who is making his last bow as the music director of the Boston Symphony Orchestra at the Berkshire Festival July 16-August 14, announces the programs for four concerts which he will conduct in the intimate Theater-Concert Hall before the Shed concerts begin. With members of the Boston Symphony Orchestra, he will present four programs devoted to the music of Bach and Mozart. The advantage of subscription to the Shed series, also applying to the Bach-Mozart concerts, lasts through this month.

FIRST PROGRAM
(Saturday Evening, July 16, 1949)
BACH
Brandenburg Concerto No. 4, in G major, for Violin and Two Flutes, Soli.
Brandenburg Concerto No. 2, in F major, for Trumpet, Flute, Oboe and Violin, Soli.
Concerto for Violin, in E major.
(Soloist: Richard Burgin)
Concerto for Two Violins, in D minor.
(Soloists: Richard Burgin, Ruth Posselt)
Suite No. 1 in C major.
SECOND PROGRAM
(Sunday Afternoon, July 17)
MOZART
Eine Kleine Nachtmusik (Serenade for Strings) in G major, K. 525.
Symphony in C major, No. 36 ("Linz"), K. 425.
Violin Concerto in A major, No. 5 (K. 219).
(Soloist: Dorothea Powers).
Symphony in G minor, No. 40 (K. 550).
THIRD PROGRAM
(Saturday Evening, July 23)
BACH
Brandenburg Concerto No. 1, in F major.
Cantata No. 106, "Gottes Zeit ist die Allerbeste Zeit."
(Chorus prepared by Hugh Ross).
Piano Concerto in D minor.
(Soloist: Lukas Foss).
FOURTH PROGRAM
(Sunday Afternoon, July 24)
MOZART
Symphony in A major, No. 29 (K. 201).
Konzertante Sinfonie for Violin and Viola (K. 364).
Soloists: William Kroll, Joseph de Pasquale).
Symphony in D major, No. 31 ("Paris"), K. 297.
Symphony in E-flat major, No. 39 (K. 543).

The concerts by the full Boston Symphony Orchestra in the Shed will follow through three weekends on Thursday evenings, Saturday evenings, and Sunday afternoons from July 28 through August 14. The programs will feature a Goethe Anniversary concert on July 30 in which Koussevitzky will conduct Liszt's "Faust" Symphony. Koussevitzky will conduct all of the concerts except on July 31 and August 11 when Leonard Bernstein will be guest conductor, and August 7 when Eleazar de Carvalho will be guest conductor. Soloists will include Claudio Arrau, piano, Jascha Heifetz, violin, and Gregor Piatigorsky, 'cello.

Tickets for each series of the Shed concerts may be purchased until June 1 at the lower subscription rate, subscribers having the first claim on tickets for the Bach-Mozart concerts at a special rate. Inquiries should be addressed to Symphony Hall, Boston 15, Massachusetts.

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HUDSON, N. Y.
DAILY STAR
MAY 17 1949

KOUSSEVITSKY LISTS BERKSHIRE PROGRAMS

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SCHENECTADY, N. Y.
GAZETTE
MAY 17 1949

Music Notes

By D. E. RITZ

Four programs on July 16, 17, 23 and 24 will be presented by a picked group of Boston Symphony players at the Theatre-Concert hall at Tanglewood in the Berkshires. Serge Koussevitzky will conduct these Bach-Mozart programs, which will precede the opening of the Berkshire Music Festival Concerts on July 28.

The evening programs of July 16 and 23 will be devoted to Bach and the afternoon programs of July 17 and 24 to Mozart.

The July 16 program will include the Brandenburg concerto 4 in G major for violin and two flutes, soli; Brandenburg Concerto 2 in F major for trumpet, flute, oboe and violin, soli; Concerto for violin in E major with Richard Burgin as soloist; Concerto for two violins in D minor, with Mr. Burgin and Ruth Posselt as soloists, and Suite number 1 in C major.

The July 17 program will include Eine Kleine Nachtmusik (Serenade for Strings) in M major, K. 525; Symphony in C major 35 ("Linz"), K. 425; Violin Concerto in A major, number 5, K. 219, with Dorotha Powers as soloist, and Symphony in G minor, number 40, K. 550.

The July 23 program will include the Brandenburg Concerto number 1 in F major; Cantata number 106, "Gottes Zeit is die Allerbeste Zeit," with a chorus prepared by Hugh Ross; Piano concerto in D minor with Lukas Foss as soloist; and Suite number 3 in D major.

The July 24 program will include the Symphony in A major, number 29, K. 201; Konzertante Sinfonie for violin and viola, K. 364, with William Kroll and Joseph de Pasquale as soloists; Symphony in D major number 31 ("Paris"), K. 297; and Symphony in E flat major number 39, K. 543.

Subscription to the Shed series and the Bach-Mozart concerts will be accepted through this month.

The Schenectady Light Opera Company has announced three performances of Gilbert and Sullivan's "The Gondoliers" for 8:30 p.m. on Thursday, Friday and Saturday. Performances will be held at Mont Pleasant High school auditorium with E. J. Hatfield Jr. directing.

The eighth music period at Yaddo, Saratoga Springs, will be held from Sept. 6 to 18. A chamber music orchestra and vocalists will be in residence at the famous estate during that time. Scores for performance may be submitted until July 15 to John R. Barrows, chairman of the Yaddo Music Committee, at 117 MacDougal street, New York.

How many Civic Music patrons remember the "Philip Henry" "Pacific Nocturne," which the National Symphony Orchestra played here on the evening of Dec. 2, 1947? The number was warmly received and Dr. Kindler promised to play it for us again the "next year."

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REPUBLICAN
MAY 15 1949

EARLY CONCERTS AT TANGLEWOOD

Programs Announced for Bach-Mozart Series

Serge Koussevitzky, who is making his last bow as the music director of the Boston Symphony Orchestra, at the Berkshire Festival July 16-August 14, announces the programs for four concerts which he will conduct in the intimate Theatre-Concert Hall before the Shed concerts begin. With members of the Boston Symphony Orchestra, he will again present four programs devoted to the music of Bach and Mozart. The advantage of subscription to the Shed series, also applying to the Bach-Mozart concerts, lasts through this month.

The concerts by the full Boston Symphony Orchestra in the Shed will follow through three week ends on Thursday evenings, Saturday evenings, and Sunday afternoons from July 28 through August 14. The programs will feature a Goethe Anniversary concert on July 30 in which Koussevitzky will conduct Liszt's "Faust" Symphony. The Bach-Mozart programs:—

Saturday Evening, July 16, Bach
Brandenburg Concerto No. 4, in G major.
For violin and two flutes, soli
Brandenburg Concerto No. 2 in F major
For trumpet, flute, oboe, and violin, soli
Concerto for Violin, in E major.
Soloist, Richard Burgin
Concerto for Two Violins, in D minor
Soloists, Richard Burgin, Ruth Posselt
Suite No. 1 in C major

Sunday Afternoon, July 17 Mozart
Eine Kleine Nachtmusik in G major, K. 525
(Serenade for Strings)
Symphony in C major, No. 36
("Linz"), K. 425
Violin Concerto in A major, No. 5
(K. 219)
Soloist, Dorothea Powers
Symphony in G minor, No. 40 (K. 550)

Saturday Evening, July 23 Bach
Brandenburg Concerto No. 1, in F major
Cantata No. 106, "Gottes Zeit ist die Allerbeste Zeit"
Chorus prepared by Hugh Ross
Piano Concerto in D minor
Soloist, Lukas Foss
Suite No. 3, in D major

Sunday Afternoon, July 24 Mozart
Symphony in A major, No. 29 (K. 201)
Konzertante Sinfonie for violin and viola (K. 364)
Soloists, William Kroll, Joseph de Pasquale
Symphony in D major, No. 31 ("Paris") K. 297
Symphony in E-flat major, No. 39 (K. 543)

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NEWS
MAY 18 1949

Scholarship Means Another Term At Tanglewood for Young Violinist

Winning one of the 19 scholarships awarded yesterday by the Young People's Symphony Orchestra was an event of major importance to Barbara LaCouline, the only graduate student to be so honored this year.

In Barbara's case it means an opportunity to continue professional study for six weeks this summer at Tanglewood and possibly a start on her chosen career as a violinist.

A student at Tanglewood last summer, Barbara so impressed her teachers that she was awarded another musical scholarship for this summer by the Berkshire Music Center. Because of the problem of living expenses, it did not appear, however, that she would be able to accept it. Yesterday the problem was resolved by the Young People's Symphony Orchestra and it was a big moment for Barbara when she was presented her award by Alexander Leslie, director of the orchestra.

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BANNER
MAY 19 1949

KEYNOTES

BY BARBARA KEEBLE

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Despite the mileage between here and Massachusetts, many Nashvillians are planning a trip this summer around the wonderful concerts at Lenox.

The programs for the four concerts presented by Koussevitsky and members of the Boston Orchestra in the intimate Theater-Concert Hall two week ends before the Shed concerts begin will be devoted to the music of Bach and Mozart. The advantage of subscription to the Shed series, also applying to the Bach-Mozart concerts, lasts through this month.

Concerts by the full Boston Symphony Orchestra in the Music Shed will follow through three week ends on Thursday and Saturday evenings and Sunday afternoons from July 28 through August 14. The programs will feature a Goethe Anniversary concert on July 30 in which Koussevitsky will conduct Liszt's "Faust" Symphony.

Koussevitsky will be on the podium for all the concerts except on July 31 and August 11 when Leonard Bernstein will be guest conductor and on August 7 when Eleazar de Carvalho will be guest conductor. Soloists will include Claudio Arrau, piano; Jascha Heifetz, violin, and Gregor Piatigorsky, 'cello.

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GUIDE TRIBUNE
MAY 19 1949

department officers and ...

Berkshire Center Accepts Forsberg For Summer Stud...

Prof. Carl E. Forsberg, direc... of the Midland college band a... orchestra, has been accepted at t... 1949 Berkshire Music center ... Stockbridge, Mass. The session w... extend from July 5 to Aug. 14.

The center, located in the Berk... shire Hills, is operated by the Bos... ton Symphony orchestra and its conductor, Serge Koussevitzky.

Leading musicians will perform and the center will be attended by members of symphony orchestras, music teachers and other professional musicians.

Among the noted personalities attending will be Leonard Bernstein, young symphony orchestra conductor. The Boston Symphony has a series of concerts scheduled in connection with the annual center.

Forsberg will teach during June at the summer session at Midland college. At Stockbridge, he will play in an orchestra and study advanced conducting.

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MORNING UNION
MAY 19 1949

TANGLEWOOD OFFICIAL—Boris Goldovsky, celebrated pianist who will be starred on the same program with Adele Addison in next season's Celebrity Series, has just been appointed by Dr. Serge Koussevitzky to head the opera department at Tanglewood this summer.

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HERALD-AMERICAN
MAY 22 1949

By E. V. W.

This date in music: 1813, birth of Richard Wagner in Leipzig; 1836, Mendelssohn conducts premiere of his oratorio, "St. Paul," in Dusseldorf; 1874, Verdi conducts the first performance of his Manzoni Requiem in San Marco, Milan; 1900, first player piano patented by Edwin S. Votey; 1911, in the Paris Opera, world premiere of Debussy's miracle drama "Le Martyre de Saint Sebastian"; 1924, Stravinsky's Piano Concerto in a first performance at a Koussevitsky concert in Paris; 1935, world premiere in Frankfort-am-Main of Egk's opera "Magic Fiddle."

MANY MUSIC LOVERS in this area are interested in Berkshire Festival Concert plans for July and August with Dr. Serge Koussevitzky making his last bow as conductor of the Boston Symphony Orchestra. In the intimate Theater-Concert Hall, July 16, 17, 23, 24 (before the concerts on three week-ends in the Shed), Dr. Koussevitzky will conduct four programs devoted to the music of Bach and Mozart. Advantage of subscription to the Shed series July 28 through Aug. 14, also applies to the Bach-Mozart concerts, lasting through this month. The Bach-Mozart concerts in the Theater-Concert Hall comprise night programs July 16 and July 23, and afternoon programs July 17 and 24. Soloists during those dates: Richard Burgin, Ruth Posselt and Dorotha Powers, violinists; Lukas Foss, pianist; William Kroll, violinist, and Joseph de Pasquale, violist. Hugh Ross will prepare the Chorus for the Bach Cantata, "Gottes Zeit ist die Allerbeste Zeit."

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CLEVELAND, OHIO
PRESS
MAY 19 1949

Berkshires Lure Lovers of Music

An ideal vacation spot this summer for music lovers is Tanglewood, Mass., in the Berkshire Mountains.

Home of the Boston Symphony's Berkshire Music Festival, Tanglewood is located between Lenox and Stockbridge, a natural summer vacationland.

Hearing music outdoors is a thrill rare to Clevelanders. The Boston group, under Serge Koussevitzky (this is his last year), offers nine concerts in the famed music shed on week ends, besides numerous instrumental, choral and operatic performances during the week.

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TORONTO, CANADA
GLOBE & MAIL
MAY 21 1949

This Year's Berkshire

The Berkshire Festival starting on July 16 to Aug. 14 will be the last for Serge Koussevitzky as music director of the Boston Symphony Orchestra. Prior to the series of concerts in the Berkshire Festival "Shed," Mr. Koussevitzky this week announced that he will present four concerts, devoted to the work of Bach and Mozart, in the intimate Theatre-Concert Hall. The Shed concerts, with full orchestra, will feature a Goethe Anniversary Concert on July 30. Associate conductors will be Leonard Bernstein and Eleazar de Carvalho, while guest soloists are to be Claudio Arrau, Jascha Heifetz and Gregor

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAY 22 1949

Koussevitzky to Conduct Series At Tanglewood

A series of four Bach-Mozart concerts will be conducted by Dr. Serge Koussevitzky at the Berkshire Festival, Tanglewood, beginning Saturday night, July 16, with a Bach program. The series will be given in the intimate Theater-Concert Hall before the Shed concerts begin.

Richard Burgin and Ruth Posselt will be soloists at the opening Bach concert which will be followed by a Mozart program on Sunday afternoon, July 17, with Dorothy Powers as soloist. The series will continue with a Bach program Saturday night, July 23, and conclude with a return to Mozart Sunday afternoon, July 24. William Kroll and Joseph de Pasquale will be soloists of the final program, Lukas Foss and a chorus directed by Hugh Ross, of the preceding one.

The concerts by the full Boston Symphony Orchestra in the Shed will follow through three week-ends on Thursday and Saturday evenings and Sunday afternoons, from July 29 through Aug. 14. A Goethe Anniversary Concert on July 30, in which Koussevitzky will conduct Liszt's "Faust" Symphony, will be a feature of the series.

Koussevitzky will conduct all of the concerts except those on July 31 and Aug. 11, when Leonard Bernstein will be guest conductor, and Aug. 7, when Eleazar de Carvalho will take the stand. Soloists will include Claudo Arrau, pianist, Jascha Heifetz, violinist, and Gregor Piatigorsky, cellist.

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MAY 19 1949

department officers and

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SYRACUSE, N. Y.
HERALD-AMERICAN
MAY 22 1949

By E. V. W.

This date in music: 1813, birth of Richard Wagner in Leipzig; 1836, Mendelssohn conducts premiere of his oratorio, "St. Paul," in Dusseldorf; 1874, Verdi conducts the first performance of his Manzoni Requiem in San Marco, Milan; 1900, first player piano patented by Edwin S. Votey; 1911, in the Paris Opera, world premiere of Debussy's miracle drama "Le Martyre de Saint Sebastian"; 1924, Stravinsky's Piano Concerto in a first performance at a Koussevitsky concert in Paris; 1935, world premiere in Frankfort-am-Main, of Egk's opera "Magic Fiddle."

MANY MUSIC LOVERS in this area are interested in Berkshire Festival Concert plans for July and August with Dr. Serge Koussevitzky making his last bow as conductor of the Boston Symphony Orchestra. In the intimate Theater-Concert Hall, July 16, 17, 23, 24 (before the concerts on three week-ends in the Shed), Dr. Koussevitzky will conduct four programs devoted to the music of Bach and Mozart. Advantage of subscription to the Shed series July 28 through Aug. 14, also applies to the Bach-Mozart concerts, lasting through this month. The Bach-Mozart concerts in the Theater-Concert Hall comprise night programs July 16 and July 23, and afternoon programs July 17 and 24. Soloists during those dates: Richard Burgin, Ruth Posselt and Dorotha Powers, violinists; Lukas Foss, pianist; William Kroll, violinist, and Joseph de Pasquale, violist. Hugh Ross will prepare the Chorus for the Bach Cantata, "Gottes Zeit ist die Allerbeste Zeit."

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CLEVELAND, OHIO
PRESS
MAY 19 1949

Berkshires Lure Lovers of Music

An ideal vacation spot this summer for music lovers is Tanglewood, Mass., in the Berkshire Mountains.

Home of the Boston Symphony's Berkshire Music Festival, Tanglewood is located between Lenox and Stockbridge, a natural summer vacationland.

Hearing music outdoors is a thrill rare to Clevelanders. The Boston group, under Serge Koussevitzky (this is his last year), offers nine concerts in the famed music shed on week ends, besides numerous instrumental, choral and operatic performances during the week.

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TORONTO, CANADA
GLOBE & MAIL
MAY 21 1949

This Year's Berkshire

The Berkshire Festival starting on July 16 to Aug. 14 will be the last for Serge Koussevitzky as music director of the Boston Symphony Orchestra. Prior to the series of concerts in the Berkshire Festival "Shed," Mr. Koussevitzky this week announced that he will present four concerts, devoted to the work of Bach and Mozart, in the intimate Theatre-Concert Hall. The Shed concerts, with full orchestra, will feature a Goethe Anniversary Concert on July 30. Associate conductors will be Leonard Bernstein and Eleazar de Carvalho, while guest soloists are to be Claudio Arrau, Jascha Heifetz and Gregor Piatigorsky.

* * *

Conduct Series At Tanglewood

A series of four Bach-Mozart concerts will be conducted by Dr. Serge Koussevitzky at the Berkshire Festival, Tanglewood, beginning Saturday night, July 16, with a Bach program. The series will be given in the intimate Theater-Concert Hall before the Shed concerts begin.

Richard Burgin and Ruth Posselt will be soloists at the opening Bach concert which will be followed by a Mozart program on Sunday afternoon, July 17, with Dorothy Powers as soloist. The series will continue with a Bach program Saturday night, July 23, and conclude with a return to Mozart Sunday afternoon, July 24 William Kroll and Joseph de Pasquale will be soloists of the final program, Lukas Foss and a chorus directed by Hugh Ross, of the preceding one.

The concerts by the full Boston Symphony Orchestra in the Shed will follow through three week-ends on Thursday and Saturday evenings and Sunday afternoons, from July 29 through Aug. 14. A Goethe Anniversary Concert on July 30, in which Koussevitzky will conduct Liszt's "Faust" Symphony, will be a feature of the series.

Koussevitzky will conduct all of the concerts except those on July 31 and Aug. 11, when Leonard Bernstein will be guest conductor, and Aug. 7, when Eleazar de Carvalho will take the stand. Soloists will include Claudo Arrau, pianist, Jascha Heifetz, violinist, and Gregor Piatigorsky, cellist.

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ALBANY, N. Y.
KNICKERBOCKER NEWS
MAY 21 1949

Concerts Slated At Tanglewood

A series of four concerts featuring the music of Bach and Mozart will precede the Berkshire Festival at Tanglewood this year, when Dr. Serge Koussevitzky begins his final appearance as music director of the Boston Symphony Orchestra.

The Bach programs will be in the Theater Concert Hall on the Saturday nights of July 16 and 23 and the Mozart on the Sunday afternoons of July 17 and 24, with no repetitions as was customary with the previous Bach prefestival programs. The regular Berkshire Festival, with the full Boston Symphony playing in the Shed will begin July 28, continuing three weekends, on Thursday nights, Saturday nights and Sunday afternoons, through Aug. 14.

Tickets for each series of the Shed concerts will be available until June 1 at the lower subscription rate and subscribers will have first claim on tickets for the Bach-Mozart programs at a special rate.

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DALLAS, TEXAS
NEWS
MAY 22

At Tanglewood there will be the famous Berkshire Festival with the Boston Symphony led by Serge Koussevitzky. The Trapp family are conducting four more "Sing Weeks" in Stowe, Vt. And the music of Paul Hindemith will be featured the first week of August, when the composer will take part in the music program of Colorado College in Colorado Springs.

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PORTLAND, ORE.
JOURNAL
MAY 22 1949

Annual Berkshire Music Festival Starts July 16

The 1949 Berkshire festival, most famous of outdoor music events in this country, is set for July 16 through August 14. It will be held as always at Tanglewood, Mass. Several members of the Portland music colony usually attend the festival and Portland musicians have appeared as soloists there.

This year's festival will climax the 25th anniversary season of Dr. Serge Koussevitzky as conductor of the Boston Symphony orchestra and music director of the festival.

* * *

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NEW YORK, N. Y.
HERALD TRIBUNE
MAY 23 1949

Thomson to Write 3d Opera

Virgil Thomson, music critic of the New York Herald Tribune, has been invited by the Koussevitzky Music Foundation to compose an opera, which will be dedicated to the memory of Mme. Natalie Koussevitzky, and has accepted a grant of $1,000 for this purpose. The new opera will be Mr. Thomson's third work in this form. Its predecessors are "Four Saints in Three Acts" (1934) and "The Mother of Us All" (1947).

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HARTFORD, CONN.
TIMES
MAY 28 1949

Virgil Thomson Accepts Commission for Opera

Composer Virgil Thomson has been invited to compose an opera by the Koussevitzky Music Foundation, which has provided a $1,000 grant.

The composer has accepted the commission, which will be the third opera he has composed, and will be dedicated to the memory of Mme. Natalie Kossevitzky.

The premiere of his first opera, "Four Saints in Three Acts," was presented in the Avery Auditorium of the Wadsworth Atheneum in 193[illegible]

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HERALD TRIBUNE
MAY 22 1949

Music Festival One of Events For Berkshires

Lenox Concerts in July to Top Cultural Program; Trout Streams Stocked

PITTSFIELD, Mass.

SPORTS and cultural events, plus mountain scenery and accessibility to New York, are expected to attract record crowds to the Berkshires this season.

Prices this year are generally the same as last year or slightly lower. Farm-type accommodations start at $30 a week and run to $100 a week American plan in the larger resort hotels.

There are nineteen state forests in the Berkshires and 800 miles of brooks and streams to lure fishermen. The state stocked 618,600 trout this year. The best Berkshires streams are Green, Konkapot, Farmington, Sekonk and Williams in the southern end of the county; Hop, Sackett, Richmond Furnace and Secum in Central Berkshire, and the Green, Cold, Deerfield and the north branch of the Hoosac River in northern Berkshire.

There is ample provision as well for horseback riding. A network of bridle paths criss-crosses parks and reservations and horses may be obtained at livery stables in town suburbs.

Like English Lake Area

The Berkshire terrain is strongly reminiscent of the English lake country. Eleven waterfalls are found in the country, with the most impressive displays at Bash Bish Falls, in the extreme south, and Tannery Falls, at the Savoy State Park in the north of the county.

One of the most attractive state reservations is Mount Greylock, near Pittsfield, which can be reached by automobile. Usually the last lap of this winding ten-mile drive is shrouded in clouds. Shelter and refreshment are provided at the summit.

High point of the season is the annual music festival at Lenox, starting July 16 with the Boston Symphony Orchestra and Dr. Serge Koussevitzky. This year marks the twenty-fifth annual outdoor concert and the retirement of Dr. Koussevitzky as conductor.

The Berkshires also offer a series of weekly chamber music concerts at Pittsfield, the summer playhouse at Stockbridge, a series of dance programs conducted by Ted Shawn at Jacobs Pillow, a horticultural center near Stockbridge and a wild-bird and flower sanctuary at Lenox.

Many of the Berkshires' fourteen golf courses have been renovated, including Country Club at Pittsfield, the Hinsdale Club near Adams and the Stockbridge Golf Club. Swimmers have a choice of ninety lakes in the county, with the most popular bathing resorts at Pontoosuc, near Pittsfield, and Lakes Buel and Laurel, near Monterey.

Many Camps Improved

Bicycle paths, nature walks and hiking trails freely traverse 72,000 acres of natural wilderness. But for those who like their wilderness tame, the many parks and picnic grounds throughout the county are equipped with outdoor fireplaces, playgrounds and picnic tables.

The thirty-eight summer camps in the Berkshires are busy making repairs, and getting ready for the summer influx. Within the next two years an estimated $407,900 will be spent on camp improvements.

Picturesque Scene in Berkshires

Old mill at Stockbridge, Mass.

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TRIBUNE
MAY 25 1949

ON THE RECORD

Mozart by Virtuosi, from Tanglewood Serenade to a Toscanini Showcase for Bassoon

By Claudia Cassidy

MOZART: Serenade No. 10, in B-flat major, for Wind Instruments, K. 361, recorded at Tanglewood by members of the Boston orchestra under the direction of Serge Koussevitzky (Victor WDM-1303; four records), and Concerto in B flat for Bassoon and Orchestra, K. 191, played by Leonard Sharrow with the NBC orchestra under the direction of Arturo Toscanini (Victor WDM-1304; two records). This is a rare and lovely music, played by virtuosi, and recorded on those little red 45 r. p. m.'s loaded with tonal dynamite. No wonder the Koussevitzky "Bolero" warns you gravely to tune it discreetly at the start if you don't want to risk exploding at the finale. The Mozart carries less hazard, being on the mellow side. Uncommonly brilliant recordings, tho your collection may already hold treasures in both scores—the Fernand Oubradous bassoon and the Edwin Fischer serenade

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LONG PLAYING SINGLES: [illegible]cescatti plays the elin[illegible]

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WAKEFIELD, MASS.
ITEM

The Berkshires

(Editor's Note: This is the ninth and last in a series of articles concerning Massachusetts' vacation and recreational activities. Today's story is about the Berkshires.)

THE BERKSHIRES

"You Are Entering God's Country. Don't Drive Through Like Hell."

So reads a weather-beaten sign on the side of a barn near the Blandford-Otis line in the Berkshire Hills region of the state. And that is the way residents of Berkshire towns feel about their hills.

They have welcomed and absorbed the great influx of tourists —while still preserving the unique charm of the area. The small town of Stockbridge was the first village in the United States to organize an improvement society, the Laurel Hill Association, active since 1853.

The Berkshire Hills area, as the Massachusetts Development and Industrial Commission points out, is a region of fertile valleys and rolling hills. Particularly breath-taking is 195-foot Bash Bish Falls in the State Forest at Great Barrington where the sparkling water plunges through a rocky, wooded grove from the crest of the cliff to the pool below.

Here, according to Indian legend, the lovely Indian maiden White Swan, daughter of a witch who lived beneath the falls, fell to her death in grief because her chieftain husband had taken another wife. It is said that the maiden and her mother still dwell behind the falls and that on clear moonlight nights White Swan's face can be seen in the pool.

Some 70,000 acres of state forests in the Berkshires offer excellent facilities for picnicking, hiking, fishing and camping.

Amateur mountain climbers delight in the Hopper and Chesire Harbor trails on Mt. Greylock from whose summit can be seen the fertile valleys and plains of five neighboring states.

Pittsfield, former home of the famous Autocrat of the Breakfast Table, Oliver Wendell Holmes, and the city in which Herman Melville's great sea classic "Moby Dick" was written, is noted for the great estates and Summer homes which make the Berkshires one of the fashionable Summer resorts. From virtually all over the world, music-lovers flock to the famed Berkshire Music Festival held each Summer in the beautiful grounds of Tanglewood in Lenox. Some 118,000 persons attended the concerts last season to hear the Boston Symphony Orchestra.

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NEW HAVEN, CONN.
REGISTER

Koussevitzky To Conduct At Festival

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The concerts by the full Boston Symphony Orchestra in the Shed will follow through three weekends on Thursday evenings, Saturday evenings, and Sunday afternoons from July 28 through August 14. The programs will feature a Goethe Anniversary concert on July 30 in which Koussevitzky will conduct Liszt's "Faust" Symphony. He will conduct all of the concerts except on July 31 and August 11 when Leonard Bernstein will be guest conductor, and August 7 when Eleazar de Carvalho will take over. Soloists will include Claudio Arrau, piano, Jascha Heifetz, violin, and Gregor Piatigorsky, 'cello.

Tickets for each series of the Shed concerts may be purchased until June 1 at the lower subscription rate, subscribers having the first claim on tickets for the earlier Bach-Mozart concerts at a special rate. Inquiries should be addressed to Symphony Hall, Boston 15, Mass.

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JOURNAL AMERICAN
JUN 5 - 1949

Make Pottery, Catch a Trout In Berkshires

Like Caesar's wife, the Berkshire Hills of Massachusetts are all things to all men. For the camper and fisherman there are streams winding through 72,000 acres of picturesque wilderness. Swimming, sailing and soaking up the sun are the prevalent pastimes at the Berkshire's ninety lakes.

For the culturally inclined, there is the Tanglewood Music Festival featuring the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitsky. Over 250,000 music enthusiasts are expected to attend the concerts between July 16th and August 14th.

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BALTIMORE, MD.
NEWS-POST
6/31 1949

Berkshire Music Fete Dates Set

Plans have been completed for the annual Berkshire Music Festival at Tanglewood by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitsky.

This will climax Dr. Koussevitsky's twenty-fifth season with the orchestra and will consist of three series of three concerts each, plus an extra concert each week end.

The series will open on July 16-17, continuing July 23-24, in the theater concert hall, followed at weekly intervals by pairs of concerts in the Music Shed. Extra concerts on Thursday evenings will also be given there.

All inquiries should be addressed to Berkshire Festival, Symphony Hall, Boston 15, Mass., until June 1, when the address will be at Tanglewood, Lenox.

Guest conductors will include Leonard Bernstein and Eleazar de Carvalho. Soloists will be announced later. H. A. F. P.

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NEW YORK, N. Y.
JUN - 1949

. . You can attend symphonies at Los Angeles' Hollywood Bowl (twenty-eighth music season begins July 12, ends September 3, and Ormandy will conduct), at Washington's (D. C.) Watergate Concerts (June-August), Chicago's Ravinia Festival (the Chicago Symphony starts a six-week season in late June or early July) and Tanglewood's twelfth annual Berkshire Music Festival (July 28–August 14). The last is one of the world's great summer music splurges, involves, of course, the Boston Symphony with Koussevitzky. This year, Bernstein and the new wonder boy Carvalho will also conduct. It's best to make reservations now, because Tanglewood, Mass., is America's most popular music festival. . . .

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NEW YORK, N. Y.
TIMES
JUN 5 - 1949

THE WORLD

By CARTER HARMAN

UNTIL this week everything pointed to another Benjamin Britten world première at the Berkshire Music Festival this summer. The English composer had completed "A Spring Symphony," based on poems old and new, scored it for large orchestra, mixed chorus, boys' chorus, soprano, contralto and tenor solos and dedicated it to Serge Koussevitzky in time for the scheduled performance on Aug. 13.

The composer, however, will be unable to leave Europe this summer, and Dr. Koussevitzky has relinquished the first performance to Eduard van Beinum and the Amsterdam Concertgebouw Orchestra so that Mr. Britten can be present. It will take place on July 14 during the Holland Festival.

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HARTFORD, CONN.
COURANT
JUN 5 - 1949

Berkshires Have Variety Of Pastimes

Schedule For Season In Hills Range From Concerts to Camping

Like Caesar's wife, the Berkshire Hills of Massachusetts are all things to all men. For the camper and fisherman there are cold, fresh streams winding through 72,000 acres of picturesque wilderness. Swimming, sailing and soaking up the sun are the prevalent pastimes at the Berkshire's 90 lakes.

For the culturally inclined, there is the Tanglewood Music Festival featuring the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitsky. Officially retired as conductor of the orchestra, Dr. Koussevitsky will nevertheless conduct the twenty-fifth annual outdoor concert at Lenox. More than 250,000 music enthusiasts are expected to attend the series of concerts between July 16 and August 14, the Berkshire Hills Conference announced.

Dancing too, comes into its own on July 8 when Ted Shawn's School at Jacobs Pillow opens to students and spectators from all over the nation. Ruth St. Denis will be featured in several of the presentations. A series of Broadway plays at the Stockbridge Summer Theater will star several Hollywood names.

Accommodations in the Berkshires vary from small cottages to luxury hotels. Rates run from $30 a week a person, American plan, to $100 a week. New England cooking in plentiful portions is both palate tickling and reasonably priced. Apple pie made from juicy, tart, Berkshire apples is the best dish in the region.

Resort owners, fresh from a conference on hotel operations conducted by the New England Council, are prepared to offer the vacationer more for his dollar than at any time since the war. Although prices will be on a par with last year's, service and facilities are expected to far exceed anything previously offered.

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TIMES
JUN 6 - 1949

U. S. BOW OF BRITTEN WORK

Lyric Comedy 'Albert Herring' Set for Lenox Fete Debut

"Albert Herring," a three-act lyric comedy by Benjamin Britten, will have its first American performances at the Berkshire Music Center, Tanglewood, Mass., on Aug. 8 and 9, it was announced yesterday. These performances, as those of Gluck's "Iphigenia in Tauris" on July 26 and 27, will be open by invitation to the Friends of the Berkshire Music Center.

Mr. Britten's opera, which will be directed here by Boris Goldovsky, head of the school's opera department, had its première in Glyndebourne, England, Jan. 20, 1947, and has received other European performances. The libretto is an adaptation by Eric Crozier of De Maupassant's short story, "Le Rosier de Madame Husson." There is a cast of thirteen and an orchestra of twelve. The same composer's "Peter Grimes" also received its American première at Tanglewood two summers ago.

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DEMOCRAT-CHRONICLE
JUN 5 - 1949

Berkshire Programs Made Public

PROGRAMS for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., next Summer are

Cesar Franck's Symphony.

Aug. 7, afternoon—Eleazar de Carvalho conducting. William Schumans Symphony for String, Villa - Lobos' "Mandu-carara," Strauss' "Thus Spake Zarathustra."

Aug. 11—Leonard Bernstein, Schubert's Fourth Symphony, Shostakovitch's Seventh Symphony.

Aug. 13—Premiere of Benjamin Britten's Symphony with Chorus, Haydn's Symphony No. 88 in G major.

Aug. 14, afternoon—C. P. E. Bach's Orchestra Concerto, Copland's "Quiet City," Debussy's "The Sea," Beethoven's Fifth Symphony.

for Piatigorsky, cellist.

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WAKEFIELD, MASS.
ITEM
MAY 27 1949

The Berkshires

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REGISTER
MAY 29 1949

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JOURNAL AMERICAN
JUN 5 - 1949

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BALTIMORE, MD.
NEWS-POST
MAY 31 1949

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NEW YORK, N. Y.
JUN - 1949

. . You can attend symphonies at Los Angeles' Hollywood Bowl (twenty-eighth music season begins July 12, ends September 3, and Ormandy will conduct), at Washington's (D. C.) Watergate Concerts (June–August), Chicago's Ravinia Festival (the Chicago Symphony starts a six-week season in late June or early July) and Tanglewood's twelfth annual Berkshire Music Festival (July 28–August 14). The last is one of the world's great summer music splurges, involves, of course, the Boston Symphony with Koussevitzky. This year, Bernstein and the new wonder boy Carvalho will also conduct. It's best to make reservations now, because Tanglewood, Mass., is America's most popular music festival. . . .

This Clipping From
NEW YORK, N. Y.
TIMES
JUN 5 - 1949

THE WORL

By CARTER HARMAN

UNTIL this week everything pointed to another Benjamin Britten world première at the Berkshire Music Festival this summer. The English composer had completed "A Spring Symphony," based on poems old and new, scored it for large orchestra, mixed chorus, boys' chorus, soprano, contralto and tenor solos and dedicated it to Serge Koussevitzky in time for the scheduled performance on Aug. 13.

The composer, however, will be unable to leave Europe this summer, and Dr. Koussevitzky has relinquished the first performance to Eduard van Beinum and the Amsterdam Concertgebouw Orchestra so that Mr. Britten can be present. It will take place on July 14 during the Holland Festival.

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TIMES
JUN 6 - 1949

U. S. BOW OF BRITTEN WORK

Lyric Comedy 'Albert Herring' Set for Lenox Fete Debut

"Albert Herring," a three-act lyric comedy by Benjamin Britten, will have its first American performances at the Berkshire Music Center, Tanglewood, Mass., on Aug. 8 and 9, it was announced yesterday. These performances, as those of Gluck's "Iphigenia in Tauris" on July 26 and 27, will be open by invitation to the Friends of the Berkshire Music Center.

Mr. Britten's opera, which will be directed here by Boris Goldovsky, head of the school's opera department, had its première in Glyndebourne, England, Jan. 20, 1947, and has received other European performances. The libretto is an adaptation by Eric Crozier of De Maupassant's short story, "Le Rosier de Madame Husson." There is a cast of thirteen and an orchestra of twelve. The same composer's "Peter Grimes" also received its American première at Tanglewood two summers ago.

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HARTFORD, CONN.
COURANT
JUN 5 - 1949

Berkshires Have Variety Of Pastimes

Schedule For Season In Hills Range From Concerts to Camping

Like Caesar's wife, the Berkshire Hills of Massachusetts are all things to all men. For the camper and fisherman there are cold, fresh streams winding through 72,000 acres of picturesque wilderness. Swimming, sailing and soaking up the sun are the prevalent pastimes at the Berkshire's 90 lakes.

For the culturally inclined, there is the Tanglewood Music Festival featuring the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitsky. Officially retired as conductor of the orchestra, Dr. Koussevitsky will nevertheless conduct the twenty-fifth annual outdoor concert at Lenox. More than 250,000 music enthusiasts are expected to attend the series of concerts between July 16 and August 14, the Berkshire Hills Conference announced.

Dancing too, comes into its own on July 8 when Ted Shawn's School at Jacobs Pillow opens to students and spectators from all over the nation. Ruth St. Denis will be featured in several of the presentations. A series of Broadway plays at the Stockbridge Summer Theater will star several Hollywood names.

Accommodations in the Berkshires vary from small cottages to luxury hotels. Rates run from $30 a week a person, American plan, to $100 a week. New England cooking in plentiful portions is both palate tickling and reasonably priced. Apple pie made from juicy, tart, Berkshire apples is the best dish in the region.

Resort owners, fresh from a conference on hotel operations conducted by the New England Council, are prepared to offer the vacationer more for his dollar than at any time since the war. Although prices will be on a par with last year's, service and facilities are expected to far exceed anything previously offered.

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
JUN 5 - 1949

Berkshire Programs Made Public

PROGRAMS for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., next Summer are

Cesar Franck's Symphony.

Aug. 7, afternoon—Eleazar de Carvalho conducting, William Schumans Symphony for String, Villa Lobos' "Mandu-carara," Strauss' "Thus Spake Zarathustra."

Aug. 11—Leonard Bernstein, Schubert's Fourth Symphony, Shostakovitch's Seventh Symphony.

Aug. 13—Premiere of Benjamin Britten's Symphony with Chorus, Haydn's Symphony No. 8 in G major.

Aug. 14, afternoon—C. P. E. Bach's Orchestra Concerto, Copland's "Quiet City," Debussy's "The Sea," Beethoven's Fifth Symphony.

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BROOKLYN, N. Y.
EAGLE
JUN 5 - 1949

Berkshire Hills Offer Culture, Countryside

Innkeepers and resort owners in the Berkshire Hills are ready and waiting for the annual pilgrimage of city-weary folk in quest of the four "see's"—cultural and countryside, camping and cottaging.

Whether you want to get away from it all and rough it along mountain trails and icy trout streams, or whether you want to escape from the city heat only far enough to enjoy Bach, ballet and the theater in cool, country comfort, Berkshire County can safely promise that you'll find just what you want.

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The outstanding seasonal event, of course, is the Tanglewood Music Festival, beginning this year on July 16 and continuing through Aug. 14. For the last time before his retirement Dr. Serge Koussevitsky will lead the Boston Symphony Orchestra through its 25th annual series of outdoor concerts at Lenox. More than one-quarter of a million persons are expected to attend what has become a national tradition.

For those who enjoy more intimate music there is a series of weekly chamber music concerts at Pittsfield.

Several Broadway plays are scheduled for the famous Stockbridge Summer Theater and Ted Shawn's school of dancing will be open to students and spectators at Jacob's Pillow beginning July 8. Ruth St. Denis will be the featured dancer in several of his presentations.

For art lovers the "1760 House" at Sheffield offers one of the largest and finest collections of provincial American art. The Halladay-Thomas collection has been exhibited at well-known museums across the nation.

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WASHINGTON, D. C.
PATHFINDER
JUN 1 - 1949

Best Symphony

Leonard Bernstein, at 30, keeps bus as a conductor, pianist, lecturer, com poser for ballet and theater, and teacher In his spare time, however, he has foun enough energy to write two symphonies

Last fortnight in Boston the secon of these, *Age of Anxiety*, won the $1,00 Hornblit award, given each spring to th most important new work played by th Boston Symphony in the preceding sea son. When *Age of Anxiety* was introduce on Apr. 8 by Dr. Serge Koussevitzky many critics had agreed: Not only was i the best in Boston, but one of the best new works produced anywhere in the country.

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TIMES

Britten Opera Slated

Benjamin Britten's three-act opera "Albert Herring" will be given its first American performance Aug. 8 by the Opera Department of the Berkshire Music Center, Tanglewood, Lenox, Mass. Boris Goldovsky will direct.

The Opera Department will also revive on July 26 and 27 Gluck's long-neglected "Iphigenia in Tauris."

"Albert Herring" was first performed at Glyndebourne in England in 1947. The opera calls for a cast of 13 and an orchestral group of 12 solo instruments suited to the small Theater-Concert Hall at Tanglewood where it will be performed.

Three chamber concerts are announced under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, to be performed at Tanglewood. July 6 the Kroll Quartet will appear, July 13 Sylvia Marlowe, harpischord and Alfred Zighera, viola da gamba, July 20 the Berkshire Wind Ensemble. The Juilliard String Quartet will give two recitals Aug. 3 and 10 devoted to the music of Schonberg.

Benjamin Britten's new Spring Symphony, composed for Dr. Koussevitzsky, will be heard in the regular Tanglewood concerts Aug. 13. The premiere, however, will be earlier in Amsterdam, as the composer will be unable to visit America at this time.

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NEWS
JUN 8 - 1949

'Albert Herring' To Make Debut At Tanglewood

New Lyric Comedy by Benjamin Britten Will Be Given U. S. Premiere

Benjamin Britten's "Albert Herring," a lyric comedy in three acts, is announced for its first performance in this country when the Opera Department of the Berkshire Music Center produces the opera in the theater at Tanglewood in the Berkshire Hills on August 8 and 9 in the coming Berkshire Festival season. Boris Goldovsky as head of the Opera Department will also revive on July 26 and 27 an opera of Gluck, highly regarded, but long neglected: "Iphigenia in Tauris." These, like all the performances of Serge Koussevitzky's school at Tanglewood, including orchestra, chamber and choral concerts (40 in all), will be open by invitation to the Friends of the Berkshire Music Center.

It will be remembered that Britten's "Peter Grimes," composed for Tanglewood, likewise had its American premiere there. "Albert Herring" was first performed at Glyndsbourne in England, January 20, 1947, and has been performed in Amsterdam, Lucerne and Brussels. The libretto by Eric Crozier is an adaptation from De Maupassant's short story, "Le Rosier de Madame Husson," transferring its locale to a small village in East Suffolk 50 years ago. The opera calls for a cast of 13 and an orchestral group of 12 solo instruments; it is thus admirably suited to the intimate Theater-Concert Hall at Tanglewood.

Chamber Concerts

Three chamber concerts are announced under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, consisting of the Kroll Quartet (July 6), Sylvia Marlowe, harpsichord, and Alfred Zighera, viola da gamba (July 13), and the Berkshire Wind Ensemble (July 20). The Juilliard String Quartet will give two recitals devoted to the music of Schonberg and his disciples on August 3 and 10. These recitals are also open by invitation to the Friends of the Berkshire Music Center.

Benjamin Britten's new "Spring" Symphony for Orchestra with Chorus and Soloists has been announced to have its premiere at the Berkshire Festival concert on August 13. However, it will be first heard in Amsterdam, since the composer will not be able to be present at the American performance.

Serge Koussevitzky, in addition to directing the Berkshire Music Center from July 4 to August 14, will be the conductor for 13 concerts of the Berkshire Festival within the same period, including two Bach and two Mozart programs in the Theater-Concert Hall, and three week ends of concerts in the Music Shed. Single tickets for all concerts are now on sale at Tanglewood, in Lenox. A special celebration will be 'Tanglewood Parade" in the final week of the Festival, Friday, August 12.

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HERALD TRIBUNE
JUN 7 - 1949

Britten Opera Will Be Given At Tanglewood

Schedule for Season to Include First Presentation of 'Albert Herring' in U.S.

Benjamin Britten's three-act lyric comedy, "Albert Herring," will be produced for the first time in this country on Monday and Tuesday nights, Aug. 8 and 9, by the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass. It was first performed in Glyndebourne, England on Jan. 20, 1947. The libretto by Eric Crozier is adapted from Guy de Maupassant's story, "Le Rosier de Madame Husson," with scene transferred to an English village in eastern Suffolk fifty years ago. It calls for a cast of thirteen and a chamber orchestra of twelve solo instruments.

The opera department, under Boris Goldovsky, will also present Gluck's long neglected opera, "Iphigenia in Tauris," at Tanglewood on Monday and Tuesday, July 26 and 27.

Three chamber music concerts will be given there under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress on Wednesday evenings: by the Kroll Quartet on July 6; Sylvia Marlowe, harpsichord and Alfred Zighera, viola da gamba, July 13, and the Berkshire Wind Ensemble, July 20. Music by Arnold Schoenberg and his disciples will be played by the Juilliard Quartet on Wednesdays, Aug. 3 and 10.

Admission by Invitation

These events, and other performances to be given by the Berkshire Music Center in this summer's session, are open by invitation to members of the Society of Friends of the Berkshire Music Center. A contribution to the center's support constitutes membership in the society. Further information may be obtained by writing to the Friends of the Berkshire Music Center at Tanglewood.

Another work of Mr. Britten to have its first American performance at Tanglewood this summer is his Spring Symphony, which will be given by the Boston Symphony Orchestra and the center's chorus under Serge Koussevitzky on Saturday night, Aug. 13. The first performances of this work will be held in Holland, at Amsterdam and Scheveningen, on July 14 and 15, in connection with the Holland Festival.

"Albert Herring" will be the second opera by this composer to have its American premiere at Tanglewood, where "Peter Grimes" was produced in August, 1946.

South Mountain Concerts

The summer music schedule in the Berkshires also includes two series of concerts at South Mountain, near Pittsfield, Mass. On the first of four Sunday afternoons, June 19, Anahid and Maro Ajemian will play works for violin and piano. Three piano recitals, 'From Bach to Bartok," will be given by William Masselos, Ruth Geiger and Leonid Hambro on the next three Sundays. A chamber music festival, presented through the generosity of Mrs. Elizabeth Sprague Coolidge and the Coolidge Foundation, will be held at South Mountain on Monday, Tuesday and Wednesday afternoons, Aug. 15, 16 and 17.

The major portion of the Boston Symphony Orchestra, with the Berkshire String Quartet and Marcel Grandjany, harpist, will take part in this festival. There is no admission charge for the South Mountain concerts; a reserved section will be held for contributors to the South Mountain Association. Tickets for the Sunday concerts may be obtained by written request to William Willeke, musical director of the association, at Pittsfield. Invitations and tickets to the chamber music festival will be sent to South Mountain subscribers by Aug. 1.

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TIMES
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[12]

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 7 - 1949

Britten Opera U.S. Premiere Set for Tanglewood in August

LENOX—Tanglewood will be the scene of another American premiere when Benjamin Britten's lyric comedy, "Albert Herring," is presented by the opera department of the Berkshire Music Center Aug. 8 and 9.

Adapted from Guy de Maupassant's short story, "Le Rosier de Madame Husson," the libretto by Eric Crozier transfers the locale to a small village in East Suffolk 50 years ago. The opera calls for a cast of 13 and an orchestral group of 12 solo instruments.

The three-act comedy was first presented in Glyndebourne, England, Jan. 20, 1947, and has since been produced in Amsterdam, Lucerne and Brussels.

It will be the second Britten work to have its U.S. premiere here. "Peter Grimes," composed for Tanglewood, had its first American performance in the theatre-concert hall Aug. 6, 1947.

Still another work by the British composer, the "Spring" symphony for orchestra with chorus and soloists, will be presented Aug. 13 during the regular Festival season. Original plans called for an American debut at that time, but it will be heard first in Amsterdam because the composer will not be able to attend the U.S. performance.

The performances of "Albert Herring" and a revival July 26 and 27 of Gluck's long-neglected "Iphigenia in Tauris" will be open by invitation to the Friends of the Berkshire Music Center. These subscribers will be able to attend all 40 of the school's orchestra, opera chamber and choral concerts.

The summer program also includes three chamber concerts under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress; the Kroll Quartet July 6; Sylvia Marlowe, harpsichord, and Alfred Zighera, viola da gamba July 13; and the Berkshire Wind Ensemble July 20. The Juilliard String Quartet will give two recitals devoted to the music of Schonberg and his disciples, Aug. 3 and 10. These recitals, too, are open by invitation to Friends of the Berkshire Music Center.

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A special celebration, "Tanglewood on Parade," will be held in the final week of the Festival, Aug. 12.

Single tickets for all concerts are now on sale at Tanglewood.

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JOURNAL
JUN 12 1949

Opera Premiere

Benjamin Britten's "Albert Herring," a lyric comedy in three acts, is announced for its first performance in this country when the opera department of the Berkshire Music Center produces the opera in the theater at Tanglewood in the Berkshire Hills on Aug. 8 and 9 in the coming Berkshire festival season. Boris Goldovsky as head of the opera department will also revive on July 26 and 27 an opera of Gluck, highly regarded but long neglected: "Iphigenia in Tauris." These, like all the performances of Serge Koussevitzky's school at Tanglewood, including orchestra, chamber and choral concerts (40 in all), will be open by invitation to the friends of the Berkshire Music Center.

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* * *

In New York outdoor music begins

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BALTIMORE, MD.
NEWS-POST
JUN 15 1949

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There will be three series of orchestral concerts, in the Shed the week ends of July 28, August 4 and 11.

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JUN 10 1949

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The Berkshire Music Center was initiated at Tanglewood by Dr. Koussevitsky in 1941 and established by the Boston Symphony orchestra, with Koussevitsky as director.

Mr. Tesovnik is a graduate of Lawrence Conservatory, Appleton, Wisconsin, and has an M. A. degree in instrumental music from Northwestern University. He is a former pupil of Dr George Dasch, formerly of the Chicago Symphony.

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JUN 12 1949

THE PLAN OF

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DARIUS MILHAUD

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TIMES-UNION
JUN 12 1949

Music

Festival Program Listed

By EDGAR S. VAN OLINDA

ALL roads lead to "Tanglewood" in the Berkshires this Summer as the great American music festival gets underway in the theatre-concert hall with Dr. Serge Koussevitzky conducting a supplementary four-part series of the music of Bach and Mozart. These will be held Saturday evenings and Sunday afternoons, July 16 and 17; July 23 and 24. Soloists will include Richard Burgin, concert master of the Boston Symphony orchestra, violinist; Dorothea Powers, violinist; Lukas Foss; pianist; William Kroll, violinist and Joseph de Pasquale, Violinist.

The complete program subject to minor changes for the concerts in the music shed is as follows:

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Vivaldi ..... Orchestral Concerto in D Minor
Prokofieff ..... Symphony No. 5
Brahms .. Symphony No. 2, in D major
Saturday Evening, July 30
Beethoven .... Overture to "Egmont"
Beethoven ..... Piano Concerto No. 4, in G major (Soloist: Claudio Arrau)
Liszt ..... "A Faust Symphony" (In commemoration of the 200th Anniversary of the birth of Goethe)
Sunday Afternoon, July 31
(Leonard Bernstein, Conducting)
Schumann.....Overture to "Manfred"
Schumann ..... Symphony No. 4, in D minor
Stravinsky..."Le Sacre du Printemps"

SERIES B

Thursday Evening, August 4
Tchaikovsky.....Serenade for Strings
Tchaikovsky.....Violin Concerto (Soloist: Jascha Heifetz)
Tchaikovsky ..... Symphony No. 4, in F minor
Saturday Evening, August 6
Messiaen ..... "L'Ascension"
Milhaud.....Violoncello Concerto No. 1 (Soloist: Gregor Piatigorsky)
Mahler ..... "The Song of the Earth" (Soloists: Janice Moudry, Contralto; David Lloyd, Tenor)
Sunday Afternoon, August 7
(Eleazar De Carvalho, Conducting)
William Schuman ..... Symphony for Strings
Villa-Lobos ..... Mandu-carara
Strauss...."Thus spake Zarathustra"

SERIES C

Thursday Evening, August 11
(Leonard Bernstein, Conducting)
Schubert..Symphony No. 4 ("Tragic")
Shostakovitch ..... Symphony No. 7
Saturday Evening, August 13
Haydn....Symphony in G major, No. 88
Britten ..... Symphony with Chorus and Slides (First performance)
Sunday Afternoon, August 14
C. P. E. Bach ..... Concerto for Orchestra
Copland ..... "Quiet City"
Debussy ..... "The Sea"
Beethoven ..... Symphony No. 5, in C minor

Application for tickets should be addressed to the Boston Symphony orchestra, Tanglewood, Lenox, Mass., or telephone, Lenox 600. The City club of Albany will arrange bus service to and from the festival at a nominal charge for those not having private transportation available.

This Clipping From
MONTICELLO, N. Y.
NEWS
JUN 1 7 19[illegible]

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Dr. Koussevitsky was very enthusiastic about the restful climate and health giving sulphur baths which he enjoyed at America's Mountain Spa.

This Clipping From
WASHINGTON, D. C.
PATHFINDER
JUN 15 1949

Music

Berkshire Stopover. These are all (except Chautauqua) cheap or free and designed to accommodate the weary urbanite after work-hours. For people with bigger plans and more time, there are more ambitious projects. The Berkshire Music Festival, now an American institution, will take place as usual on the beautiful grounds of Tanglewood, near Lenox, Mass., preceded by two Bach-Mozart programs, July 16 and 17, in the intimate theater. Serge Koussevitzky will lead the Boston Symphony Orchestra.

The festival proper will start Thursday night, July 28, at the $1 million music shed, with Dr. Koussevitzky conducting the Boston Symphony in works by Vivaldi, Richard Strauss and Brahms. Three series of orchestral concerts (three consecutive Thursday evenings, Saturday evenings, and Sunday afternoons) will be led by Dr. Koussevitzky and his two protégés, Leonard Bernstein and Eleazar de Carvalho. Of note will be performances of Olivier Messiaen's *L'Ascension*, Aug. 6, played in honor of the French composer, who will be present, and the world première of Benjamin Britten's *Symphony with Chorus*, Aug. 13. Liszt's gargantuan *Faust Symphony* will be played July 30 in honor of the 200th anniversary of the birth of the great German poet and dramatist, Johann Wolfgang von Goethe.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 7 - 1949

Britten Opera U.S. Premiere Set for Tanglewood in August

LENOX—Tanglewood will be the scene of another American premiere when Benjamin Britten's lyric comedy, "Albert Herring," is presented by the opera department of the Berkshire Music Center Aug. 8 and 9.

Adapted from Guy de Maupassant's short story, "Le Rosier de Madame Husson," the libretto by Eric Crozier transfers the locale to a small village in East Suffolk 50 years ago. The opera calls for a cast of 13 and an orchestral group of 12 solo instruments.

The three-act comedy was first presented in Glyndebourne, England, Jan. 20, 1947, and has since been produced in Amsterdam, Lucerne and Brussels.

It will be the second Britten work to have its U.S. premiere here. "Peter Grimes," composed for Tanglewood, had its first American performance in the theatre-concert hall Aug. 6, 1947.

Still another work by the British composer, the "Spring" symphony for orchestra with chorus and soloists, will be presented Aug. 13 during the regular Festival season. Original plans called for an American debut at that time, but it will be heard first in Amsterdam because the composer will not be able to attend the U.S. performance.

The performances of "Albert Herring" and a revival July 26 and 27 of Gluck's long-neglected "Iphigenia in Tauris" will be open by invitation to the Friends of the Berkshire Music Center. These subscribers will be able to attend all 40 of the school's orchestra, opera chamber and choral concerts.

The summer program also includes three chamber concerts under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress; the Kroll Quartet July 6; Sylvia Marlowe, harpsichord, and Alfred Zighera, viola da gamba July 13; and the Berkshire Wind Ensemble July 20. The Juilliard String Quartet will give two recitals devoted to the music of Schonberg and his disciples, Aug. 3 and 10. These recitals, too, are open by invitation to Friends of the Berkshire Music Center.

Besides directing the Music Center from July 4 to Aug. 14, Serge Koussevitsky will conduct 13 Berkshire Festival concerts during the same period, including two Bach and two Mozart programs in the theatre-concert hall and three week ends of concerts in the Music Shed.

A special celebration, "Tanglewood on Parade," will be held in the final week of the Festival, Aug. 12.

Single tickets for all concerts are now on sale at Tanglewood.

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MILWAUKEE, WIS.
JOURNAL
JUN 12 1949

Opera Premiere

Benjamin Britten's "Albert Herring," a lyric comedy in three acts, is announced for its first performance in this country when the opera department of the Berkshire Music Center produces the opera in the theater at Tanglewood in the Berkshire Hills on Aug. 8 and 9 in the coming Berkshire festival season. Boris Goldovsky as head of the opera department will also revive on July 26 and 27 an opera of Gluck, highly regarded but long neglected: "Iphigenia in Tauris." These, like all the performances of Serge Koussevitzky's school at Tanglewood, including orchestra, chamber and choral concerts (40 in all), will be open by invitation to the friends of the Berkshire Music Center.

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BALTIMORE, MD.
NEWS-POST
JUN 15 1949

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There will be three series of orchestral concerts in the Shed the week ends of July 28, August 4 and 11.

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CALIFORNIAN
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JUN 12 1949

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DARIUS MILHAUD

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TIMES-UNION
JUN 12 1949

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This Clipping From
MONTICELLO, N. Y.
NEWS
JUN 3

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PATHFINDER
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TRANSCRIPT
JUN 18 1949

Tanglewood Sales May Break Record

The Berkshire Music festival at Tanglewood, Lenox, may set a new attendance record this year.

George H. Judd, manager of the Boston Symphony orchestra which will present the festival under the direction of Serge Koussevitzky, said today that ticket sales are running ahead of last year when an attendance mark of 112,500 for the series of concerts was set.

For the first six concerts in the major series of nine by the orchestra in the music shed, opening July 28 and continuing on Thursday and Saturday evening and Sunday afternoons on three successive week-ends, only seats in the rear section now are available, Mr. Judd said. There are still tickets in all sections for the last three concerts, however. Only a few reservations are left for the four Bach-Mozart concerts to be given by groups from the Boston orchestra in the theater concert hall on July 16 and 17 and July 23 and 24.

Some 40 musicial events to be staged by students in the opera, choral, orchestral and conducting sections of the Berkshire Music center school, will be open only to members of the Friends of the Berkshire Music center group. Membership in this organization is open to those who contribute to its work.

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MOBILE, ALA.
PRESS-REGISTER
JUN 19 1949

1st U. S. Showing Of New Opera Set

NEW YORK — (UP) — A new Benjamin Britten opera, "Albert Herring," will be given its first United States performance at the Berkshire music center in Massachusetts Aug. 8.

It is described as a "lyric comedy in three acts." It was first performed at Glyndebourne in England in 1947 and subsequently in Amsterdam, Lucerne and Brussels. The libretto, by Eric Crozier, is an adaption of de Maupassant's short story, "Le Rosier de Madame Husson," with its setting transferred to a small village in England 50 years ago.

The opera calls for a cast of 13 and an orchestral group of 12 solo instruments, making it admirable for presentation by small companies and in smaller theaters.

Another Britten opera, "Peter Grimes," later put in the Metropolitan Opera repertoire, had its premiere at the Berkshire center. Britten's new "Spring Symphony for Orchestra" will be given its first American performance there on Aug. 13.

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TROY, N. Y.
OBSERVER & BUDGET
JUN 19 1949

WORLD OF MUSIC

New Benjamin Britten Opera, "Albert Herring," To Be Given at Berkshire Festival This Summer.

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—o—

The University of Illinois is sponsoring a world-wide contest in orchestral composition.

Otto Luening of Columbia University heads a committee which will select five works from the entries submitted for performance by the university's orchestra. A jury of nationally known musicians will select the first-place composition.

The deadline for entries is Oct. 1, 1949, and the winner will be chosen next March during the university's third annual festival of contemporary arts.

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ROANOKE, VA.
TIMES
JUN 19 1949

The World of Music

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ERIE, PA.
DISPATCH-HERALD
JUN 19 1949

Berkshire Festival

THE 12TH ANNUAL Berkshire Festival of the Boston Symphony Orchestra will open at Tanglewood, Lenox, Mass., July 16.

The festival will be the climax of Serge Koussevitzky's 25th and final year as conductor of the orchestra.

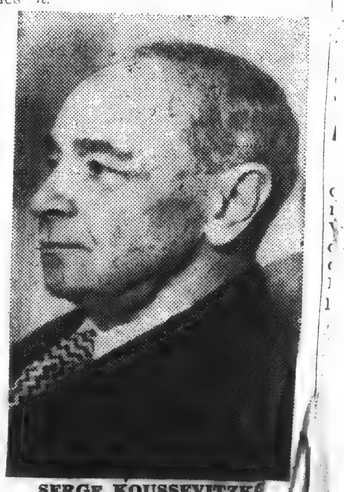
Nine concerts are planned for performance in the Music Shed, with guest conductors to be Leonard Bernstein and Eleazar de Carvalho.

Of these concerts, Series A will be performed July 28, 30 and 31; Series B on August 4, 6 and 7 and Series C, August 11, 13 and 14.

In addition, Dr. Koussevitzky will conduct four concerts by a smaller orchestra in the theater-concert hall at Tanglewood on the July 16 and 17 and July 23 and 24 weekends. Bach, Mozart, Schubert and Haydn will be represented in these concerts.

• Full information on rates, study courses and general Berkshire Festival data may be had from Symphony Hall, Boston 15, Mass.

A growing number of Erieties attended this great annual festival.



SERGE KOUSSEVITZKY Career Climaxed

[14]

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REPUBLICAN
JUN 19 1949

LYRIC COMEDY BY BENJAMIN BRITTEN AT TANGLEWOOD

Three Chamber Concerts and Opera by Gluck Also Announced

Benjamin Britten's "Albert Herring," a lyric comedy in three acts, is announced for its first performance in this country when the Opera Department of the Berkshire Music Center produces the opera in the theater at Tanglewood in the Berkshire Hills on Aug. 8 and 9 in the coming Berkshire Festival season. Boris Goldovsky, head of the Opera Department, will also revive on July 26 and 27 an opera by Gluck, highly regarded, but long neglected, "Iphigenia in Tauris."

These, like all the performances of Serg Koussevitzky's school at Tanglewood, including orchestra, chamber and choral concerts (40 in all), will open by invitation to the Friends of the Berkshire Music Center.

Chamber Concert

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Benjamin Britten's new "Spring" Symphony for Orchestra with Chorus and Soloists has been announced to have its premier at the Berkshire Festival concert Aug. 13. However, it will be first heard in Amsterdam, since the composer will not be able to be present at the American performance.

Serge Koussevitzky, in addition to directing the Berkshire Music Center from July 4 to August 14 will be the conductor for 13 concerts of the Berkshire Festival within the same period, including two Bach ad two Mozart programs in the Theater Concert Hall, and three week ends of concerts in the Music Shed. Single tickets for all concerts are now on sale at Tanglewood, in Lenox. A special celebration will be "Tanglewood on Parade" in the final week of the Festival, Friday, Aug. 12.

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Looking at the Records

The Industry Is in the Doldrums, the Music Isn't

By Richard S. Davis

Serge Koussevitzky has scored again

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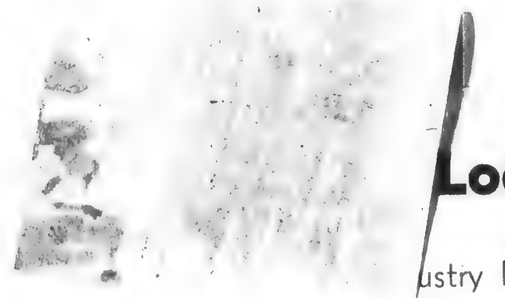

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A few reservations are still open for the Bach-Mozart series opening July 16 in the theater-concert hall. Seats in the rear sections are available for the first six performances in the Music Shed, and in all sections for the last three shed concerts.

The Festival proper—meaning the 13 public performances by the Boston Symphony Orchestra—begins July 16 and ends Aug. 14.

During that time there will be four Saturday and Sunday programs devoted entirely to the music of Bach and Mozart in the 1200-seat theater-concert hall, July 16-17 and 23-24. These will be followed by the customary three series of three concerts each, July 28, 30 and 31; Aug. 4, 6 and 7; and Aug. 11, 13 and 14 in the Music Shed.

40 Other Attractions

Tickets for all Festival performances are now on sale at the box office on the Tanglewood grounds, Lenox, and at England Brothers in Pittsfield.

In addition, there will be 40 other musical attractions open to Friends of the Berkshire Music Center, running from the opening of the school July 4 to Aug. 14. Last year 58,000 attended these events, boosting the total attendance to 170,500 for the season.

A contribution to the Music Center entitles one to membership in the Friends, and to admission to all 40 orchestral, choral, chamber music and operatic performances.

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CHICAGO, ILL.
JOURNAL OF COMMERCE
JUN 20 1949

A new major choral work by Benjamin Britten, dedicated to Serge Koussevitsky, will be heard for the first time in this country at Tanglewood on Aug. 13. It will be performed by Koussevitsky, with the Boston Symphony Orchestra and the Berkshire Festival Chorus.

The work is titled "A Spring Symphony."

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

Music Center Opens At Lenox on July 3

Noted Artists on Faculty—450 Students—11 Foreign Countries Represented.

Noted artists will comprise the faculty and 450 serious students of music from nearly every state in the union and 11 foreign countries will make up the student body of the Berkshire Music center at Tanglewood, Lenox, when it opens July 3.

Dr. Serge Koussevitzky, Boston Symphony orchestra conductor and music center director, Aaron Copland, assistant director, and Dr. Lewis Perry, chairman of the Society of Friends of the Music Center, will speak at the opening exercises. Among those who will assist Dr. Koussevitzky and Mr. Copland in conducting the school are Gregor Piatigorsky, Leonard Bernstein, Eleazar de Carvalho, Olivier Messiaen, Boris Goldovsky, Hugh Ross and Richard Burgin. The students, who include none from Northern Berkshire but three from Pittsfield and one from Great Barrington, are from Norway, Italy, Puerto Rico, France, Canada, Brazil, Israel, Germany, Korea, Guatemala and Uruguay as well as most of the United States.

The Music Center classes will continue through Aug. 14 when the annual Berkshire Music Festival by the Boston orchestra, opening July 16, will end.

Physical changes at Tanglewood this year are limited to nine new entrances in the theater concert hall, to enable overflow audiences better to see the performances, and a new dressing room at the music shed for visiting artists. The Boston orchestra will give nine concerts, preceded by four Bach-Mozart concerts and supplemented by one special-feature performance during the festival. The Music Center students will take part in some 40 performances open to members of the Society of Friends of the Music Center, contributors to its fund.

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This Clipping From
LITTLE ROCK, ARK.
GAZETTE
JUN 5 1949

Young Arkansan Stirs Staid Massachusetts Music Circle

By LORRAINE THEBODEAU

Worcester, Mass., June 4—A former Fayetteville, Ark., girl in her twenties has broken a 90-year tradition in this city.

Arkansas-born Sarah Caldwell is the first woman in the history of the Worcester Music Festival to be assistant choral conductor.

She has assisted Boris Goldovsky of Boston, noted choral driector and pianist, in many choral and operatic undertakings. Now she is sharing the preparation of the chorus with Mr. Goldovsky, who was named music director and choral conductor of the festival this season.

Like most of her feminine counterparts, Miss Caldwell doesn't like to reveal her exact age. But not for the usual reason. She feels her youth is a drawback rather than an asset in her profession. After all, youth and an authoritative attitude seldom go hand-in-hand.

Converted Concertist

Miss Caldwell left Arkansas six years ago to study violin at the New England Conservatory of Music in Boston.

"Like all instrumentalists," she laughs, "I had a great contempt for opera. My dream was to be a concert violinist and I preferred playing obscure chamber music.

"I was sounding off one day about poor operatic performances and an opera student dared me to attend a few opera classes. I did and I never left."

Since Mr. Goldovsky founded the New England Opera Theater three years ago, Miss Caldwell has been its musical assistant and chorus director. The versatile Miss Caldwell also teaches choral conducting and an opera class at the Longy School of Music, Cambridge, an opera class at the New England Conservatory of Music and a vocal ensemble and opera class at Boston University.

Summers she is on the faculty of the Opera Department at Tanglewood, the famed Berkshire Music Center. As soon as the season ends, Miss Coldwell will head for Fayetteville and a much needed rest.

Arkansas Educated

She majored in music at the University of Arkansas, where her father is a teacher of political science, and at Hendrix College in Conway. Her mother was a professional pianist, but in recent years has done only "a little teaching and a little concert work." Her 12-year-old brother "isn't the least bit musically inclined."

In her spare time Miss Caldwell studies piano under Mr. Goldovsky. Even attending a play doesn't keep her mind off music. "I am always

SARAH CALDWELL

watching for new gestures, entrances and other stage tricks to 'steal' for future programs of mine."

Miss Caldwell speaks Italian and French fluently and has a good knowledge of German. "I helped Mr. Goldovsky with the translations of 'Naenie' by Brahms and Mozart's 'Invocation to the Sun' from 'King Thamos,' which will be sung by the chorus at the festival in the fall," she said.

Subway Calesthenics

A good baseball player at one time, Miss Caldwell says her "only sport now is riding the subways from one school to another."

When queried about advice to aspiring young musicians, Miss Caldwell remarked, "Music is a hard life. The most heart-breaking part is the grand dreams of most are realized by few. Unless a person truly loves music he shouldn't choose it for his life's work."

Each weekly rehearsal in Worcester finds Miss Caldwell tirelessly working with the chorus from 7:30 to 10 p. m. And, while Mr. Goldovsky conducts the chorus in the "Manzoni Requiem" by Verdi at the 90th festival, October 24-29, Miss Caldwell will be scurrying around backstage giving "warm-up" exercises and "pep talks" to the choristers.

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This Clipping From
COLUMBUS, OHIO
DISPATCH
JUN 8 - 1949

A FULL program of concerts and lectures abroad promises a busy summer for Aaron Copland, who has left New York for a visit of leading European cities. His firt stop will be London, where he will be a guest of the British Council, the English Speaking Union and the Workers' Music Association. In England, Copland will attend the ISCM concert and a concert of American works at the University of Birmingham. His lecture schedule includes talks on American music at the University of Birmingham, Cambridge University and over BBC, as part of the "Music Magazine" series. In addition, he will be present at a BBC broadcast of his chorale "In The Beginning" and at a performance of his Third Symphony, which will be heard under the baton of Sir Adrian Boult.

Copland will spend three weeks in Paris, where he will attend the Paris premiere of A Lincoln Portrait, to be given in French at a concert conducted by Franz Waxman. Lectures at the Cercle Interalliee and over Radio Paris-Inter are part of his schedule, and in addition, he will hear a concert of American works at the Embassy Theater. Following a short visit to Rome, Copland will go to Germany late in June to hear a week of modern music in Frankfurt, flying back to New York on July 1. He will spend the rest of the summer at the Berkshire Music Festival in Tanglewood.

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This Clipping From
BILLBOARD
CINCINNATI, OHIO
JUN 25 1949

MOZART: SERENADE NO. 10, IN B-FLAT, FOR 13 WIND INSTRUMENTS, K-361 — Boston Symphony Ork, Serge Koussevitsky, conducting (12") Victor DM 1303 **83**

Thirteen members of the Boston Symphony, under the Koussevitsky baton, reproduce here the original instrumentation of this delightful serenade that falls between chamber music and full orchestral music. All of Mozart's genius is manifest here—warmth, melody, thematic variation, harmony and counterpoint of the highest order. This work is probably one of the many commissioned pieces Mozart wrote for the small orchestras employed by his patrons at balls and fetes. As with the other great masters, composing to order resulted in no restriction of invention or limitation of emotion. The thirteen play with splendid spirit in the gay mood of the work. Fine recording job, too.

JUKES
Not suitable.

JOCKS
Eight sides make this a bit long for programing.

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This Clipping From
DAVENPORT, IOWA
DEMOCRAT & LEADER
MAY 29 1949

HERE AND THERE

... Franz Joseph Haydn died in Vienna on May 31, 1809 ... Bach was inducted as cantor of the Thomasschule on June 1, 1723 ... Saint-Saens made his debut in Paris on June 2, 1846 ... Edward Elgar was born in England on June 2, 18[illegible] ... Sergei Koussevitsky may [illegible] the Palestine Symphony orchestra for a month starting next February ... 69,846 persons heard the Metropolitan Opera company season in Los Angeles the early part of the month. The top operas were "Carmen" and "La Traviata" ... The Concordia College Choir of Moorehead, Minn., is on its way to Norway to sing a series of concerts

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This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN
JUN 5 1949

Louis May Offers Advanced Piano

A special summer course for advanced piano students in concert repertoire is offered by Dr. Louis May. The course will feature interpretation, style and characteristics of classical literature. The seminar wil be in the new center of Congregational Emanuel, 900 NW 47.

Dr. May recently became music director at the synagogue center. He has attended Universities of Heidelberg, Hamburg, Berlin and Giessen. His doctor's degree is from Heidelberg. He was graduated from the Academy of Music in Darmstedt. His principal teacher was Friedrich Rohback, a pupil of Franz Lizst. He also studied with Dr. Karl Much, former conductor of the Boston symphony and Bayreuth festival.

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HOUSTON, TEX.
CHRONICLE
JUN 5 1949

* * *

Mozart, Serenade No. 10 in B Flat, Victor 45-r.p.m. album:

It's tanglewood time again at Lenox, Massachusetts, home of the famed Berkshire Festivals of the Boston Symphony. These summer sessions which attract top musicians and ardent music lovers always produce the best in quality music, and a recent recording made at Tanglewood is the seldom heard Mozart Serenade.

This is a work for 13 woodwind instruments and is marked by serenity, grace and impeccable craftsmanship. Dr. Serge Koussevitzky conducts the woodwind group to give full play to the Boston Symphony's woodwind section. It is a clean and spacious recording, and is the first pressing of this Mozart to be added to the Victor repertoire.

* * *

HENRY THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU NEW YORK
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NEW ORLEANS, LA
WEEKLY
6/11/49

Dillard's Music Professor Off To Berkshire Center

Dr. Melville C. Bryant, assistant professor of music at Dillard University, has been accepted as a student of Orchestral and Choral Conducting at the Berkshire Music Center, New England, this summer. Mr. Bryant received bachelor of arts and master of arts degrees from Nashville, Tenn., and did post-graduate study in music in the University of Pennsylvania and Bayreuth Festhaus, Germany, before joining the Dillard faculty here.

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SPRINGFIELD, MASS.
REPUBLICAN
JUN 12 1949

Berkshire Hills Awaiting Pilgrimage by City-Weary

Innkeepers and resort owners in the Berkshire Hills are ready and waiting for the annual pilgrimmage of city-weary folk in quest of the four "see's"—cultural and countryside, camping and cottaging.

Has Broad Appeal

Whether you want to get away from it all and rough it along mountain trails and icy trout streams, or whether you want to escape from the city heat only far enough to enjoy Bach ballet and the theater in cool, country comfort, Berkshire County can safely promise you'll find just what you want.

For the hardy who like the feel of grass between their toes and the splash of mountain water against their waders—who want to smell again the scent of pine and balsam and crunch the pebbles of a winding, wooded path underfoot—there are mile after mile of hiking, biking and bridle paths, almost 100 splendid lakes and 800 miles of brooks and streams.

The golfer who can't resist the challenge of a new course—or, for that matter, of a good, familar one—will find 14 to choose from, some of them at exclusive clubs and others open to the public.

The outstanding seasonal event, of course, is the Tanglewood Music Festival beginning this year on July 16 and continuing through Aug. 14. For the last time before his retirement, Dr. Serge Koussevitzky will lead the Boston Symphony Orchestra through its 20th annual series of outdoor concerts at Lenox. More than one quarter of a million persons are expected to attend what has become a national tradition.

For those who enjoy more intimate music, there is a series of weekly chamber music concerts at Pittsfield.

Several Broadway plays are scheduled for the famous Stockbridge Summer Theater and Ted Shawn's school of dancing will be open to students and spectators at Jacob's Pillow beginning July 8. Ruth St. Denis will be the featured dancer in several of his presentations.

For Art Lovers

For art lovers, the "1760 House" at Sheffield offers one of the largest and finest collections of provincial American art. The Halladay-Thomas collection has been exhibited at well-known museums across the nation.

The budget-conscious will find that prices are the same as last year, although both services and facilities have been vastly improved. Resort owners, aware that they now represent the county's biggest industry, are making a concerted effort to make it even bigger by offering the vacationer more service for his dollar than at any time since the war.

Rates in Berkshire County range from $30 a week, American plan, to a more generous $100 with accommodations ranging from small cottages to luxury hotels. Or you can bring your own pup tent and camp out if that's your pleasure.

If you come by automobile, you'll find every point of interest—and they are many and varied ranging from historical to natural—easily accessible by road. Even the peak of famous Mount Greylock, now a State Reservation, can be climbed comfortably by car.

New Yorkers, who usually arrive by way of modern Route Seven will discover such unique attractions as a pottery farm at Sheffield where visitors are welcome to stop off and try their hand at making their own ceramics for fun, or buying the more expertly produced products of the owners.

The Berkshire Trout farm, also near Sheffield is the largest privately-owned fish hatchery on the eastern seabord. Brook, rainbow and speckled trout are grown by the million, and, if you care to, you can cast a fly or drop a worm-baited hook into an artificial lake teeming with 700 of the sparkling fish, none under three-quarters of a pound.

Shaker Village

Or farther along Route Seven, you might stop by at the Shaker Village of Hancock, where 11 women and two men still carry on the traditions of a religious sect that once counted 6000 adherents to its austere creed. The fine rugs they weave, and the wooden clocks they build are worth more than a casual glance.

Only 150 miles from Manhattan, the Berkshires are easily reached by good roads and good trains. More detailed information on accommodations and facilities are available through the Berkshire Hills Conference, Berkshire County Courthouse, Pittsfield.

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SYRACUSE, N. Y.
HERALD-AMERICAN
JUN 12 1949

Operas, Chamber Music, 13 Concerts Planned For Tanglewood

BENJAMIN BRITTEN'S "Albert Herring," a lyric comedy in three acts, is announced for its first performance in this country when the Opera Department of the Berkshire Music Center produces the opera in the Theater at Tanglewood in the Berkshire Hills Aug. 8-9 in the coming Berkshire Festival season. Boris Goldovsky as head of the Opera Department will also revive, on July 26-27, an opera of Gluck, highly regarded, but long neglected: "Iphigenia in Tauris." These, like all the performances of Dr. Serge Koussevitzky's school in Tanglewood, including orchestra, chamber and choral concerts (40 in all), will be open by invitation to the Friends of the Berkshire Music Center. Britten's "Peter Grimes," composed for Tanglewood, likewise had its American premiere there.

Dr. Koussevitzky

THREE CHAMBER concerts are announced under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, consisting of the Kroll Quartet (July 6), Sylvia Marlowe, harpsichord, and Alfred Zighera, viola da gamba (July 13), and the Berkshire Wind Ensemble (July 20). The Juilliard String Quartet will give two recitals devoted to the music of Schonberg and his disciples Aug. 3 and 10. These recitals also are open by invitation to the Friends of the Berkshire Music Center. Benjamin Britten's new "Spring' Symphony for Orchestra with Chorus and Soloists has been announced to have its premiere at the Berkshire Festival concert Aug. 13. However, it will be first heard in Amsterdam, since the composer will not be able to be present at the American performance. Dr. Koussevitzky, in addition to directing the Berkshire Music Center from July 4 to Aug. 14, will be the conductor for 13 concerts of the Berkshire Festival within the same period, including two Bach and two Mozart programs is the Theater-Concert Hall, and three weekends of concerts in the music Shed. Single tickets for all concerts are on sale in Tanglewood, in Lenox, Mass. A special celebration will be "Tanglewood on Parade" in the final week of the Festival, Friday, Aug. 12.

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HARTFORD, CONN.
COURANT
JUN 12 1949

Pittsfield Association Will Continue Concerts

Concerts by the South Mountain Association, Pittsfield, Mass., will be resumed Sunday afternoon, June 19, at 3:30 o'clock, with the first of two series of programs under direction of Willem Willeke.

Taking part in the opening recital will be Maro and Anahid Ajemian in a program for violin and piano. A group of three piano recitals, "From Bach to Bartok", will feature William Masselos on June 26; Ruth Geiger on July 3, and on July 10, Leonid Mambro.

The Chamber Music Festival series, presented by the South Mountain Association, in cooperation with Mrs. Elizabeth Sprague Coolidge and the Coolidge Foundation of the Library of Congress, Washington, will take place Monday, Tuesday and Wednesday afternoons, August 15, 16 and 17.

Artists in these concerts will include the major portion of the Boston Symphony Orchestra, soloists, the Berkshire String Quartet, and Marcel Grandjany, harpist.

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COURANT
JUN 12 1949

The Lively Arts

By T. H. PARKER

Iphigenie en Tanglewood: The most interesting part of the program at Tanglewood each year is getting to be the productions of the opera department of the Berkshire Music Center.

There will be a double bill this year. On August 8 and 9, Benjamin Britten's opera, "Albert Herring," will be presented. Preceeding it, the department will revive Gluck's "Iphigenie en Tauride" on July 26 and 27. Modernist and classicist alike are bound to win.

The Britten work, described as a "lyric comedy" in three acts, will be the second of the English composer's operas to be done at Tanglewood. The other, of course, was "Peter Grimes," a fine and brilliant work, and one of the best in point of performance and production that Tanglewood has provided.

The more recent Britten opera, "Albert Herring," was Not composed for Tanglewood as the other was, but will receive its American premiere there in Lenox. It was opened in Glyndebourne, England in 1947.

* * *

The libretto for "Albert Herring" is by Eric Grozier, who adapted it from the de Maupassant story, "Le Rosier de Madame Husson" and transferred its locale from Gisors on the frontier of Normandy to a small village in East Suffolk 50 years ago.

As de Maupassant tells the original story, there was a time when the environs of Paris were annually searched for a young woman of indubitable chastity. Once found, she was variously applauded and acclaimed, and became known as a "rosiere." The idea of thus honoring virtue seemed so excellent to a rich, old lady of Gisors, that she attempted to institute the custom in hor own town. Unfortunately, the search among the girls was unavailing.

However, there was in Gisors a young man whose modesty was a by-word, not to say a laughing-stock. Madame Husson decided that if she couldn't find a "rosiere" why not a "rosier?" But the young lad, overcome by the bibulous festivities and the reward of 500 francs, became a drunkard overnight and eventually died of delirium tremens. Henceforth drunkards were called "Madame Husson's rosiers" throughout Gisor. Zut, alors!

* * *

In most quarters, the "Iphigenie en Tauride" is regarded as Gluck's finest work, the "highest and most complete expression" of the great opera-reformer's genius.

Composed in 1778-79, and premiered in Paris in May of the latter year, it rounds out operatically the twofold Iphigeneia legend. Gluck had instituted his opera reforms with "Iphigenie en Aulide" in 1774, just a century after Racine had written the play on which the composer drew.

Contrary to popular suppose, the tale of Iphigeneia does not appear in Homer, despite the fact that the young woman was a daughter of Agamemnon and various radical events in her life are associated with the war against Troy.

The story of her hard times falls into two sections, the Aulis and the Tauris episodes. For some reason it became necessary to cut her pretty throat in sacrifice to Artemis. Some report that her father, in return for certain favors, had vowed to slay the most beautiful thing born in his lands during the year. He meant handsomest animal, of course. But unfortunately the best legal minds had not worked on the contract, and he found he had included humans as well as beasts in his vow.

Others declare that Agamemnon or Menelaus had slighted Artemis, and she in turn had kept the Greek fleet harborbound at Aulis. The soothsayer Calchas came up with the notion that things could be squared by the sacrifice of Iphigeneia.

* * *

In any event, the finger was on Iphigeneia. But at the last moment, Artemis had a change of heart or mind, substituted a beast in place of the girl, and carried the latter off to Tauris, a spot in Crimea.

So much for Aulis. In Tauris, the curtain goes up on Iphigeneia installed as a priestess of Artemis, with the chore of slaying all strangers that might come along. Iphigeneia took a dim view of the situation, however, when Orestes and Pylades eventually showed up in Tauris, with a mind to remove the image of the goddess from that locale. Iphigeneia contrived to help them cart off the image, and fled with the Greeks herself.

As to what became of her after that, the legend-makers are not to clear. Some say she up and died, others that she went along to Leuce where she finally did marry Achilles. Others, demanding a super-sized ending, contend that she was transformed into the Goddess Hecate. In any event, there was never a dull moment in her life.

[17]

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NEW BEDFORD, MASS.
STANDARD-TIMES

Britten Lyric Comedy Scheduled at Tanglewood

Benjamin [illegible] "Albert Herring," [illegible] in three [illegible] Amer[illegible] Opera Department [illegible] Berkshire [illegible] opera [illegible] Aug. 8 and 9 [illegible] the forthcoming Berkshire Festival season. Boris Goldovsky, [illegible] the Opera Department, [illegible] revive on July 26 and [illegible] highly regarded but [illegible] lected "Iphigenia in Tau-[illegible]

[illegible] be remembered that [illegible] "Peter Grimes," com-[illegible] for Tanglewood, likewise [illegible] American premiere at the Berkshire Festival. "Albert Herring" [illegible] first performed at G[illegible]ne, England, in Janu-[illegible] and has been produced [illegible] Amsterdam, Lucerne, and B[illegible]. The libretto by Eric C[illegible] based on "Le Rosier de [illegible] Husson," a short story by [illegible] Maupassant. The opera [illegible] the locale of the orig-[illegible] to a Suffolk village 50 [illegible]

Festival headquarters also has announced that [illegible], in addition to directing the Berkshire Music Center from July [illegible] to Aug. 19, will conduct 13 concerts during the same period. These will include two Bach and two Mozart programs in the Theater-Concert Hall and three weekends of concerts in the Music Shed.

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NEW YORK, N. Y.
TIMES
JUN 12 1949

THE WORLD OF MUSIC: CIRCLE AWARD

Dello Joio Gets Critics' Orchestral Citation—Seven Chamber Music Works Recommended—Baritone to the Rescue

By CARTER HARMAN

THE eighth annual award of the Music Critics' Circle of New York was made only in the field of orchestral music, the prize work being Norman Dello Joio's "Variations, Chaconne and Finale." No award was made in the category of dramatic music as none heard during the year was considered worthy.

Seven chamber music compositions were nominated by various members as meriting consideration, but only one or two critics had heard each piece, so no vote could be taken. The works mentioned were: Milton Babbitt's Composition for Four Instruments; Paul Bowles' Concerto for Two Pianos, Winds and Percussion; Irving Fine's Partita for Woodwind Quintet; Paul Hindemith's 'Cello Sonata; Leon Kirchner's Duo for Violin and Piano; Karol Rathaus' Fourth Quartet and Wallingford Riegger's Second Quartet.

TOURIST: Kenneth Schon, one of the Metropolitan Opera's younger baritones, made a one-week concert tour recently and traveled so fast that his reviews had not yet caught up to him when we heard about it. Seems the Covent Garden Opera suddenly ran short of baritones for its current Wagner cycle and sent him a wire in New Rochelle to hurry on over. Sunday he took off from La Guardia Field. Monday he had piano rehearsals for the role of Wotan in "Die Walkuere" and Tuesday he sang the part. Wednesday he rehearsed for the Wanderer in "Siegfried" and Thursday sang that part. He got home Saturday. In the casts were Kirsten Flagstad and Set Svanholm.

REMEMBERED: You don't have to feed audiences a steady diet of familiar music after all, if the record of the first year of the Society for Forgotten Music is any indication. You don't have to limit yourself to strictly modern music either, for the society plays no music less than a quarter-century old. The year saw four regular concerts in the Forty-second Street Library, five private concerts and a radio series on WQXR.

Next season's plans call for a September drive to increase the present membership of 220, four formal concerts at Carl Fischer Hall and continuation of the weekly workshop tryouts. Mrs. George Ross, 100 Riverside Drive, will answer inquiries.

PROJECT: Sol Hurok took off for Europe last week, and word from Vienna has it that Dr. Egon Hilbert, the Vienna State Opera managing director, hopes to meet him to discuss plans for an operatic visit by his company here. Mr. Hurok indicated that he thinks the Viennese, recently reported opposed to any further touring of their nationally subsidized institution, will swallow their objections.

INTIME: Chamber music in the Berkshires will get a double boost from the Elizabeth Sprague Coolidge Foundation this summer. The Berkshire Music Center at Tanglewood will present three concerts under the foundation's auspices: the Kroll Quartet (July 6); Sylvia Marlowe, harpsichord, and Alfred Zighera, viola da gamba (July 13), and the Berkshire Wind Ensemble (July 20). In addition the Juilliard Quartet will give two concerts devoted to the music of Schoenberg and his disciples on Aug. 2 and 10.

The day after the final Tanglewood concert a chamber music festival will begin up the road a piece at South Mountain, Pittsfield. On the afternoons of Aug. 15, 16 and 17 concerts by members of the Boston Symphony, the Berkshire String Quartet and Marcel Grandjany, harpist, will be presented without charge through funds of the foundation. Other recitals at South Mountain begin on June 19 and will present Anahid and Maro Ajemian, William Masselos and Ruth Geiger.

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FORT WAYNE, IND.
NEWS SENTINEL

RECORDED MUSIC

Rare Mozart Serenade Is Ably Played

BY WALTER A. HANSEN
(News-Sentinel Music Critic)

In 1780 Mozart wrote a work which is rarely performed in our day. I am referring to the "Serenade No. 10, in B Flat, for 13 Wind Instruments (K. 361)." The score of this beautiful composition calls for two oboes, two clarinets, two basset horns, four French horns, two bassoons and either a contra-bassoon or a double bass.

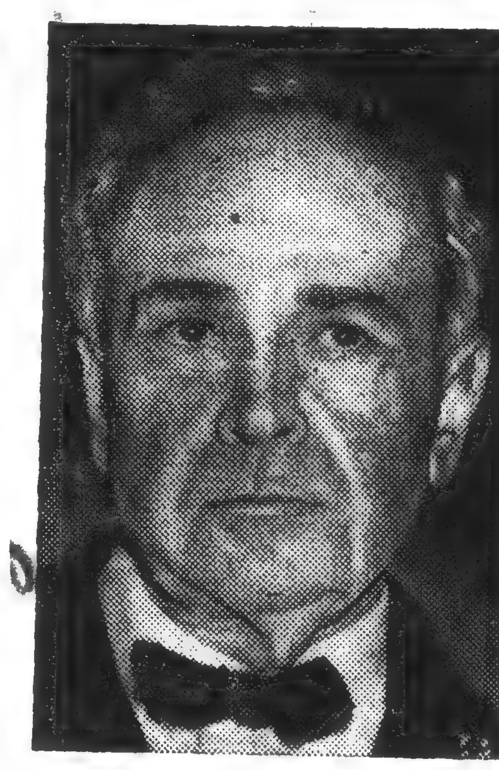
It is easy to understand why the "Serenade for 13 Wind Instruments" is seldom played. In how many cities of our land would one be able to find a group of instrumentalists capable of performing the work? Besides, how many musicians have ever heard of a basset horn?

How often was the work performed in the days of Mozart? No one knows, but it is safe to say that in those times it fared no better in this respect than it fares today. The composition, you see, was written to order.

Fond of Tone

The basset horn—corno di bassetto—is an obsolete instrument. One could, I suppose, call it a tenor or an alto clarinet. It has a single reed, and the tube is bent at the mouthpiece and at the bell. Its range extends from F below the bass staff to C above the treble staff. Mozart was fond of the rich quality of its tone. He used the basset horn in some of his operas and in his great "Requiem Mass."

Thanks to the phonograph and the art of recording, it is possible for us to hear the "Serenade for 13 Wind Instruments" again and again. It is played by members of the Boston Symphony Orchestra under Serge Koussevitzky (RCA



Serge Koussevitzky

Victor WDM-1303). The excellent recording was made at Tanglewood, Lenox, Mass., and the performers are John Holmes and Louis Speyer, oboes; Victor Polatschek and Manuel Valerio, clarinets; Pasquale Cardello and Rosario Mazzeo, basset horns; Raymond Allard and Ernst Panenka, bassoons; Boaz Piller, contrabassoon; Willem Valgenier, Harold Meek, Walter Macdonald and William Gebhardt, French horns.

Serenade a Mast[illegible]

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WORCESTER, MASS.
TELEGRAM

Music

BRITTEN OPERA FOR TANGLEWOOD

By RAYMOND MORIN

Benjamin Britten's "Albert Herring," a lyric comedy in three acts, is announced for its first American performance. The Opera Department of the Berkshire Music Center will produce the opera in the theater at Tanglewood, on Aug. 8 and 9, in the coming Berkshire Festival season.

Boris Goldovsky, head of the Opera Department, will also revive on July 26 and 27, an opera by Gluck, highly regarded but long neglected, "Iphigenia in Tauris."

It will be remembered that Britten's "Peter Grimes," composed for Tanglewood and dedicated to the memory of Natalie Koussevitzky, likewise had its American premiere there. "Albert Herring" was first performed at Glyndebourne in England, Jan. 20, 1947, and has been performed in Amsterdam, Lucerne and Brussels.

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PIONEER PRESS
JUN 19 1949

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NEW BEDFORD, MASS.
STANDARD-TIMES

Britten Lyric Comedy Scheduled at Tanglewood

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Festival headquarters also has announced that Serge Koussevitzky, in addition to directing the Berkshire Music Center from July 5 to Aug. 19, will conduct 13 concerts during the same period. These will include two Bach and two Mozart programs in the Theater-Concert Hall and three weekends of concerts in the Music Shed.

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NEW YORK, N. Y.
TIMES
JUN 12 1949

THE WORLD OF MUSIC: CIRCLE AWARD

Dello Joio Gets Critics' Orchestral Citation—Seven Chamber Music Works Recommended—Baritone to the Rescue

By CARTER HARMAN

THE eighth annual award of the Music Critics' Circle of New York was made only in the field of orchestral music, the prize work being Norman Dello Joio's "Variations, Chaconne and Finale." No award was made in the category of dramatic music as none heard during the year was considered worthy.

Seven chamber music compositions were nominated by various members as meriting consideration, but only one or two critics had heard each piece, so no vote could be taken. The works mentioned were: Milton Babbitt's Composition for Four Instruments; Paul Bowles' Concerto for Two Pianos, Winds and Percussion; Irving Fine's Partita for Woodwind Quintet; Paul Hindemith's 'Cello Sonata; Leon Kirchner's Duo for Violin and Piano; Karol Rathaus' Fourth Quartet and Wallingford Riegger's Second Quartet.

TOURIST: Kenneth Schon, one of the Metropolitan Opera's younger baritones, made a one-week concert tour recently and traveled so fast that his reviews had not yet caught up to him when we heard about it. Seems the Covent Garden Opera suddenly ran short of baritones for its current Wagner cycle and sent him a wire in New Rochelle to hurry on over. Sunday he took off from La Guardia Field. Monday he had piano rehearsals for the role of Wotan in "Die Walkuere" and Tuesday he sang the part. Wednesday he rehearsed for the Wanderer in "Siegfried" and Thursday sang that part. He got home Saturday. In the casts were Kirsten Flagstad and Set Svanholm.

REMEMBERED: You don't have to feed audiences a steady diet of familiar music after all, if the record of the first year of the Society for Forgotten Music is any indication. You don't have to limit yourself to strictly modern music either, for the society plays no music less than a quarter-century old. The year saw four regular concerts in the Forty-second Street Library, five private concerts and a radio series on WQXR.

Next season's plans call for a September drive to increase the present membership of 220, four formal concerts at Carl Fischer Hall and continuation of the weekly workshop tryouts. Mrs. George Ross, 100 Riverside Drive, will answer inquiries.

PROJECT: Sol Hurok took off for Europe last week, and word from Vienna has it that Dr. Egon Hilbert, the Vienna State Opera managing director, hopes to meet him to discuss plans for an operatic visit by his company here. Mr. Hurok indicated that he thinks the Viennese, recently reported opposed to any further touring of their nationally subsidized institution, will swallow their objections.

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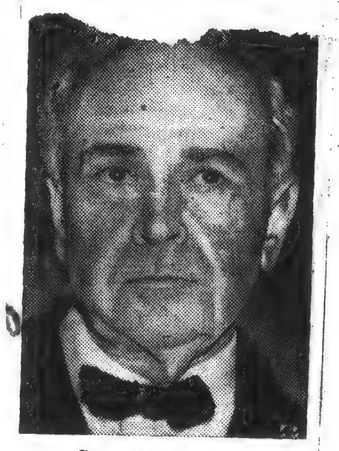

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Serenade a Mastersin-

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FORT WORTH, TEXAS
PRESS
JUN

When Hugh Ross of New York, here this week to conduct the choral workshops in the Protestant Music Conference, describes his work with chorus and ballet together, apt images as colorful as the dances themselves come quickly to his mind.

Like "the wonderful lights we used on the dances were yellow like your sunlight in Texas." For besides his full time work as conductor of the Schola Cantorum and his activities as head of the choral department in Boston Symphony's Berkshire Music Center, some special and experimental work conducting ballet-choral plays have had Ross's enthusiastic direction.

Most publicized of the ballet-choral efforts has been "Ballet Ballads," on Broadway for the American Theater Institute, last year. With the New York Ballet and chorus group conducted by Ross, voices provided musical accompaniment for the dances.

"Most brilliant example" of the ballads told in dance and song, Ross feels, was "Willie the Weeper." Since there was no orchestra the members of the chorus were musical background while they were actors and part of the story, too. Costumes, all "cleverly done," were in the mood of the music.

And pleasing to the conductor as well as the choreographer and composers was the knowledge that the audience in the back rows could understand the story through the words they heard the chorus sing. Some of those audience members, church music directors visiting in New York who were here for the music conference this week, might have been even more enthusiastic about the story moods the conductor was able to accomplish if they'd known they would be singing under the same direction here.

In the trilogy of "ballads" along with "Willie" was "Susannah and the Elders" and "Adventures of Davy Crockett"—all playing up the color in American folkways.

More of the work with chorus and ballet is in the planning, Ross says. The "Ballads" planners are convinced it could have run longer and attracted wider interest if the time of its opening had been fall. With the New York City ballet, Ross has directed "Baccus and Ariadne"—with singing more as orchestra and accompaniment than as actors, though.

"Salade," with chorus and dancers portraying the double personality of each character, Ross directed with the Paris Opera ballet. Another, done as part of the Berkshire Festival work, was "Tancrid and Chlorinda" with Martha Graham's dancers in the ballet roles.

After July 2, Ross will be back with the Berkshire Center for six weeks. The big choral works scheduled for this year include Benjamin Britton's "New Spring Choral Symphony" and the whole Bach cantata—"Oh Lord Relent" from which choruses were presented in the choral festival here Thursday.

There'll be radio and recording work to catch up on for the Schola Cantorum group in New York, too, since they are doing a great deal of that this season. So well organized is the group, though, that one broadcast, Thursday night, was conducted to open a new radio station while Ross was conducting the church musicians in the Bach work here.

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Dallas Post
Texas Herald
JUN 19

On the Record

Any gentle-mannered addict of Bach on phonograph records will find the recording of the composer's suites Nos. 1 in C and 4 in D a pleasant experience.

Technically and artistically these are satisfying as recorded by the Boston Symphony Orchestra, Serge Koussevitzky conducting. The ensemble completes, with this recording, publication of the four Bach suites, the composer's No. 2 in B Minor and No. 3 in D Major having been released previously. (RCA Victor DM-1123).

Suite No. 1 was composed as entertainment music early in the 18th century. Now, in the middle of the 20th century, it still stands as serene and delightful music within reach of the technically untrained.

Suite No. 4, though more elaborate, does not make much greater demands upon the listener. Repeated hearings reveal even more of the work's pleasant charm. The Boston ensemble plays it with vigor and understanding. (RCA WDM-1307, 45 r.p.m. and DM-1307, conventional).

second violin and Robert Courte, viola.

Here is a vivid, correctly paced performance which conveys in the proper spirit the gaiety and the spiraling beauty of the music. The quartet's balanced technical skill and artistic awareness makes this a valuable addition to

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PORTLAND, ORE.
OREGONIAN
JUN 3 3 1949

A conductor named Fritz Andre, who founded and conducts the Brussels Radio Symphony orchestra, has played Debussy's "La Mer" for the Telefunken branch of Capitol records. There are some bright sections and some that are rather bare and harsh. In general we do not find this performance comparable with that by Koussevitzky and the Boston Symphony. The engineering is good.

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HOUSTON, TEX.
POST
JUN 19

Koussevitzky Gets Salute From Britten

NEW YORK, June 18.—Benjamin Britten has just completed a major choral work, dedicated to Dr. Serge Koussevitzky, which will be heard for the first time in this country at Tanglewood, Mass., on August 13th, performed by Koussevitzky and the Boston Symphony Orchestra with the Berkshire Festival Chorus.

Scored for large orchestra, mixed chorus, boys' chorus and three soloists — lyric soprano, contralto and tenor—the work is in four sections, entitled "A Spring Symphony." Its title originates from the text—a variety of early and contemporary English poetry of Spring, ranging from anonymous 13th century verse to W. H. Auden.

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ST. LOUIS, MO.
GLOBE DEMOCRAT
JUN 22 1949

★ ★ ★

VIVALDI INFLUENCED BACH and Bach ends our program. Serge Koussevitzky and the Boston Symphony Orchestra have recorded Nos. 1 in C and 4 in D of his four Suites or in unformed nomenclature of the time "ouvertures" for orchestral ensembles. Here the C Major, probably composed for the Cothen Court, has tendency toward the rococo in its imposition of light decoration on form; while the D Major, though more elaborately instrumented, is more serious in its tonal contemplations—more truly baroque. These (five Victor 7-inch 45 rpm discs) are performances to be treasured. Incidentally they complete the series for Koussevitzky earlier recorded the other two in an album which happens to take more than four times the space of this upon my shelves—and which isn't indestructible.

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SANTA FE, N. M.
NEW MEXICAN
JUN 19 1949

Turntable

Winners on Wax Named in Poll

Among Musical America's annual national poll of serious music winners are the following recording artists conductors Bernstein, Fiedler, Toscanini, Koussevitzky, and Dorati, singers Tagliavini, Anderson, Warren, and Bjoerling; choral conductor Shaw; First Piano quartet; pianists Rubinstein and Horowitz; violinist Heifetz; and organist Lieberson. Among those receiving honorary degrees this sheepskin season are Lotte Lehmann (University of Portland, Ore.) and John Jacob Niles (Cincinnati conservatory). Both are now doctors.

Capitol's new Telefunken pressing, Berlioz's Roman Carnival overture (Mengelberg leading the Concertgebouw orchestra of Amsterdam), is among the year's most successful orchestra singles. The Berlioz opus, done with unusual zest, is in excellent taste; and Mengelberg presents it with a coherence and convincingness which performances of that composer's works often lack. Though from a pre-war master, the waxing is nearly perfect—tonal and dynamic balance, definition, and record surface are excellent.

Andres Segovia's new 10 in., 3-record Decca album (Guitar Recital), pressed on vinylite, includes Torre bermeja, Sevilla, and Granada, by Albeniz, and Tonadilla, and Danzan espanoles Noz. 5 and 10, by Granados. Some of these formed part of an earlier 12 in. Decca album. The new one is vastly superior technically; surface noise is gone and tonal effects for which Segovia is famed are much more striking. In Segovia the world has a musician of the stature of Casals as well as the premier guitarist.

Current availabilities include, in the vocal field, an Eileen Farrell album (Victor). With Stokowski and his orchestra, she sings Five Songs by Wagner (Der Engel, Im Triebhaus, Schmerzen, Traeume, and Stehe still), on poems by Mathilde Wesendonck—friend and patroness of Wagner, Brahms, and other 19th century musicians. Wagner set them down in 1857-58. Some interesting importations are two Lotte Lehmann singles (Parlophone, Odeon series, from England). On one she couples the entrance of Mme. Butterfly (in the opera of the same name) with Pamina's air from the Magic Flute. The other has Agatha's aria (Act II of Freischuetz).

Recent album sets have Delibes' Coppelia ballet (Sevitzky and Indianapolis orchestra) and Alexander Brailwosky, pianist, playing Schumann's Symphonic studies, op. 13, among Victor offerings; and Prokowiew's Scythian suite, op. 20, played by Ormandy and the Philadelphia orchestra (Columbia).

The new portable for Victor 45 rpm waxings is in a deep green luggage-type case; tone and volume controls are provided, and it plugs in any AC socket.—James Outram

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

Two Score Tanglewood Events Listed for Friends of Center

TANGLEWOOD — Dr. Lewis Perry, chairman of the Society of Friends of the Berkshire Music Center, and his staff are busy these days preparing for the opening of the center early next month. This year there will be 40 musical attractions open to the Friends, running from the opening of the school July 4 to Aug. 14. Last year 58,000 attended these events, boosting the total attendance for the summer season, including the concerts in the Music Shed, to 170,500.

Handling publicity for the Berkshire Festival this year is Anthony G. Rud of Mill River, former city staff reporter for The Eagle who resigned last week to succeed Mrs. George W. Edman, who is with her husband in Greece.

Under construction near the Music Shed is an addition to Dr. Serge Koussevitszky's dressing room, which will be used for visiting artists to Tanglewood this season. Another new feature this year will be the construction of nine new doors at the entrance to the theatre concert hall, which will permit a better view of the stage for the overflow crowds.

At the formal opening exercises for the Music Center on July 3, Dr Perry will preside. Dr. Koussevitzky and Aaron Copland, assistant director of the Music Center, will be among those addressing the students and members of the Society of Friends who will be invited to attend.

Predict Big Season

Festival officials are predicting that the attendance at the Berkshire Music Festival this summer will reach last year's record of 112,500, judging from the advance ticket sales recorded at the Tanglewood box office. Advance sales for the single concerts are running ahead of last year at this time, the Festival officials stated.

A few reservations are still open for the Bach-Mozart series opening July 16. Seats in the rear sections are available for the first six performances in the Music Shed, and in all sections for the last three Shed concerts.

The Boston Symphony Orchestra's 13 public concerts in the Music Shed will open July 16 and conclude Aug. 14, climaxing Dr. Koussevitzky's 25th anniversary as conductor of the famed orchestra. He will appear in his final concert on Aug. 14 but will continue as director of the Music Center.

Between July 16 and Aug. 14 there will be four Saturday and Sunday programs devoted entirely to the music of Bach and Mozart in the 1200-seat theatre-concert hall, July 16-17 and 23-24. These will be followed by the customary three series of three concerts each July 28, 30 and 31; Aug. 4, 6 and 7; Aug. 11, 13 and 14 in the Music Shed.

Tickets for all Festival performances are on sale at the Tanglewood office and at England Brothers in Pittsfield.

Contributions to the Music Center entities one to membership in the Society of Friends, and to admission to all 40 orchestral, choral chamber music and operatic performances.

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GREENFIELD, MASS.
RECORDER-GAZETTE

Berkshire Music Center Plans 63 Events

LENOX — Sixty-three musical events are scheduled for concert-goers during the six-week session of the Berkshire music center and festival this summer.

The school will open July 3 and will close Aug. 14, when Dr. Serge Koussevitsky will take his last bow as music director of the Boston Symphony orchestra for 25 years.

Benjamin Britten's "Spring" Symphony, with chorus and soloists and texts drawn from English poets, will be conducted by Dr. Koussevitsky in its first performance in America Aug. 13.

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OUTLOOK
MAY 23 1949

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Variety Marks Bowl Concerts In Hollywood

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NEWS
JN 4 1949

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School events also include Friday evening orchestra concerts in the Shed, three organ recitals by E. Power Biggs on Sunday mornings, and many other choral, orchestral and chamber music performances.

All performances other than festival concerts will be open by invitation to those who by a voluntary contribution become members of the Friends of the Berkshire Music Center.

Festival tickets are now on sale at Tanglewood and at England Brothers in Pittsfield. The Tanglewood box office is open from 9 to 5 weekdays, from 9 to 12 on Saturdays. Starting the first week end in July, the box office will be open from 9 to 5 seven days a week.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

Two Score Tanglewood Events Listed for Friends of Center

TANGLEWOOD — Dr. Lewis Perry, chairman of the Society of Friends of the Berkshire Music Center, and his staff are busy these days preparing for the opening of the center early next month. This year there will be 40 musical attractions open to the Friends, running from the opening of the school July 4 to Aug. 14. Last year 58,000 attended these events, boosting the total attendance for the summer season, including the concerts in the Music Shed, to 170,500.

Handling publicity for the Berkshire Festival this year is Anthony G. Rud of Mill River, former city staff reporter for The Eagle who resigned last week to succeed Mrs. George W. Edman, who is with her husband in Greece.

Under construction near the Music Shed is an addition to Dr. Serge Koussevitsky's dressing room, which will be used for visiting artists to Tanglewood this season. Another new feature this year will be the construction of nine new doors at the entrance to the theatre concert hall, which will permit a better view of the stage for the overflow crowds.

At the formal opening exercises for the Music Center on July 3, Dr. Perry will preside. Dr. Koussevitzky and Aaron Copland, assistant director of the Music Center, will be among those addressing the students and members of the Society of Friends who will be invited to attend.

Predict Big Season

Festival officials are predicting that the attendance at the Berkshire Music Festival this summer will reach last year's record of 112,500, judging from the advance ticket sales recorded at the Tanglewood box office. Advance sales for the single concerts are running ahead of last year at this time, the Festival officials stated.

A few reservations are still open for the Bach-Mozart series opening July 16. Seats in the rear sections are available for the first six performances in the Music Shed, and in all sections for the last three Shed concerts.

The Boston Symphony Orchestra's 13 public concerts in the Music Shed will open July 16 and conclude Aug. 14, climaxing Dr. Koussevitzky's 25th anniversary as conductor of the famed orchestra. He will appear in his final concert on Aug. 14 but will continue as director of the Music Center.

Between July 16 and Aug. 14 there will be four Saturday and Sunday programs devoted entirely to the music of Bach and Mozart in the 1200-seat theatre-concert hall, July 16-17 and 23-24. These will be followed by the customary three series of three concerts each, July 28, 30 and 31; Aug. 4, 6 and 7; Aug. 11, 13 and 14 in the Music Shed.

Tickets for all Festival performances are on sale at the Tanglewood office and at England Brothers in Pittsfield.

Contributions to the Music Center entitles one to membership in the Society of Friends, and to admission to all 40 orchestral, choral chamber music and operatic performances.

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GREENFIELD, MASS.
RECORDER-GAZETTE
JUN 24 1949

Berkshire Music Center Plans 63 Events

LENOX — Sixty-three musical events are scheduled for concert-goers during the six-week session of the Berkshire music center and festival this summer.

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SPRINGFIELD, MASS.
NEWS
JUN 24 1949 56

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PAWTUCKET, R. I.
TIMES

JUN 25 1949

Tanglewood To Offer Koussevitzky Finale

BOSTON (UP)—Dr. Serge Koussevitzky will take his final bow after 25 years as music director of the Boston Symphony Orchestra at the last performance of the Tanglewood Music Festival, Aug. 14, it was announced today.

A total of 63 events are programmed at the Lenox, Mass., music center after the opening, July 3. They include appearances by guest conductors Leonard Bernstein and the Brazilian Eleazer de Carvalho, who will present the first U. S. performance of "Mandu-Carara," composed by his countrynian, Villa-Lobos.

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ASHTABULA, OHIO
STAR-BEACON

JUN 25 1949

Charles Campbell Wins Music Award

Charles Campbell, son of Mr. and Mrs. B. F. Argust, 14 Jefferson-rd, has been awarded a scholarship to the Berkshire Music Center at Tanglewood, Lenox, Mass.

The eight-week school is under the sponsorship of the Boston Symphony Orchestra. Mr. Campbell is a student at the Cleveland Institute of Music and studies trombone.

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LOS ANGELES, CAL.
EXAMINER

JUN 20 1949

DID YOU KNOW THAT

Mario Lanza had no musical training other than that in his home until he was discovered by Sergei Koussevitzky? The youth was employed as a piano mover, and at the time was delivering a piano for the Boston conductor's concert at Philadelphia's Academy of Music.

He learned to sing by listening to records of Caruso and other Metropolitan greats such as Gigli and Melchior?

He was an outstanding athlete in high school, starring in baseball, football, boxing and weight-lifting?

Following his graduation he played semi-professional baseball and football?

He received intensive musical training as Koussevitzky's protege at the Berkshire School and Music Festival where the famed maestro conducts each summer?

In 1946 he appeared on the Columbia Concerts program?

His appearance at the Hollywood Bowl in 1947 resulted in his being signed to a long-term contract by M-G-M?

He made his operatic debut singing "Madame Butterfly" with the New Orleans Opera Association in 1948?

He makes his screen debut in "That Midnight Kiss" opposite Kathryn Grayson—as a piano mover?

* * *

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NEW YORK, N. Y.
JOURNAL AMERICAN

JUN 26 1949

Classic Arts Featured In Berkshires' Program

PITTSFIELD, Mass.—A Summer-Time treat of classical music, dance and drama will be afforded thousands of aesthetically-inclined travelers this July and August in this rolling Berkshire Hills area.

The opening Tanglewood Music Festival, the Jacobs Pillow dance concerts at East Lee and the Summer theatre at Stockbridge and Lenox will draw weekenders as well as vacationists on their regular two-week spree, according to officials of the Berkshire Hills Conference.

The Tanglewood Music Festival, a series of concerts under the baton of Dr. Serge Koussevitzky, will begin on July 16 and continue weekends through Aug. 14. This will be Dr. Koussevitzky's last season as conductor of the Boston Symphony Orchestra before his retirement, it was pointed out. In addition to the concerts, the organization also conducts the Tanglewood Summer Music School which opens on July 3.

Not to be outdone by Boston, New York's Ballet Theatre has moved to the Berkshire Hills to prepare a Summer program for the Becket dance center at Jacobs Pillow. The season opens on July 8.

The dance company will share recitals with students attending the University of the Dance here. Ted Shawn, director, will teach choreography. Anthony Tudor will head the school's modern and classical ballet departments and Myra Kinch will teach modern dancing. Recitals will be staged Wednesday through Saturday evenings

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KINGSTON, N.Y.
FREEMAN

JUN 25 1949

Berkshire Art Center Opens Near Tanglewood

Visitors to the Berkshire Summer Music Festival at Lenox, Massachusetts, will find an extra treat in store for them at the new Berkshire Art Center in Canaan, N. Y. —just ten miles from the Tanglewood scene of the festival.

Featured in this summer's show are outstanding examples of the work of Sol Wilson, Jean Liberte, Joseph de Martini, Ogden Pleissner, Lamar Dodd, Ferdinand Warren, Charles Harsanyi, Joseph Barber, Stow Wengenroth, Tore Asplund and William Thon.

Exhibits have been selected by Edward Gustave Jacobsson, founder and director, with the generous cooperation of the Joseph Luyber, the Babcock, the Macbeth, and the Midtown galleries, as well as participating artists.

The Art Center which was completed last year, opens its second season July 2, and will remain open daily through September 5 with gallery hours from 3 to 6.

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NEW YORK, N. Y.
TIMES

JUN 26 1949

BERKSHIRE FESTIVAL

Tours to the Berkshire Festival are announced by the Ambassador Travel Agencies, 40 Exchange Place. Starting July 15, the tours will leave New York for Stockbridge via de luxe motor coach, returning Sunday night. Reserved seats for Saturday and Sunday concerts, accommodations at a comfortable inn and transportation are included in the over-all cost of $23 to $26.50, depending on the price of reserved seats. There will be five week-end trips.

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NEW YORK, N. Y.
WORLD-TELEGRAM

JUN 25 1949

Tanglewood Festival Comes of Age

Musical Mecca Ranks as Center for Operatic Novelty

By LOUIS BIANCOLLI.

With the center of musical interest soon shifting to the Berkshires, a fresh appraisal of the Tanglewood project may now be in order.

That the annual mountain festival has come to play a vital part in the country's music nobody doubts any more. Serge Koussevitzky's dream has become a living reality, and each year shows marked growth in the center's activities.

In past years, many regarded the festival as a summer lark. The classics were polished off in the cool setting of the Berkshire foothills, and few looked for anything in the way of symphonic novelty on Mr. Koussevitzky's bills.

Doing Well with Classics.

The school adjunct functioned smoothly, and even there one rarely expected spectacular revivals or novelties to form part of the summer curriculum. The Berkshire community was doing very nicely with the classics.

Today the complexion of the place has changed. The classics remain the solid core of the repertory, of course, but novelty—operatic and symphonic—is a growing part of the summer picture.

In fact, now that Benjamin Britten seems intent on making operatic news each year, the Berkshire Festival has become one of the world's main centers of operatic novelty. This summer will see another of the Briton's stage works premiered there.

A Musical Refuge.

Also, Tanglewood has taken on greater symbolical significance since the war years. For the thousands who make the trip—if only for some distant echoes of music on the surrounding lawns—the place has become a kind of haven from the anxieties of the day.

It is good to recall that during the black years when a long silence closed over the famed festival centers of Europe, Tanglewood continued its good work. It was a sort of pledge that it would not be long before its sister festivals overseas would resume.

And Tanglewood has proved quite a training school for our younger set of conductors, singers, and composers. It has become a mark of distinction and a badge of competence to have spent a summer or two in its classrooms.

Several years ago Mr. Koussevitsky laid down an effective pattern for the grooming of young conductors. Today many of them hold major posts with our symphonic units, and others have found a welcome spot on visiting lists of guest batonists.

Preparation For Singers.

Singers with little or no experience found the Berkshire opera unit a priceless preparation for professional work. Already several have found their way into opera troups like the New York City Center group.

Thus, in both a practical and symbolical way the Tanglewood idea has more than justified itself. Mr. Koussevitzky's vision of a cultural Mecca for the summer months has come true, and American musicians have a valuable outlet for their talents.

And, of course, the thirsting summer public of music—which seems to grow every year—has a sure source of symphonic refreshment during the sweltering city months.

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NEW BRUNSWICK, N. J.
SUNDAY TIMES

JUN 26

Dutch Composer Is Visitor Here

Highland Park Family Host To Juriaan Andriessen, Holland Resident

Jurriaan Andriessen of Utrecht, Holland, has been the guest this week of Mr. and Mrs. Henry Thomas and their family of 15 North Seventh street, Highland Park.

Mr. Andriessen is a twenty-five year old student who has come to this country for a summer session of music at the Berkshire Music Festival, an annual affair held in Stockbridge, Mass.

Mr. Andriessen is one of a large group which has come from all parts of Europe to study here. Part of the educational plan is to have these students live in private American homes for short period prior to their respective school openings.

Mr. Andriessen is a composer for the piano and expects to give a concert of his own works on September 26 in his native land. He is here under the auspices of the Institute of International Education.

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HARTFORD, CONN.
COURANT

The Lively Arts

By T. H. PARKER

Just A Minute, Please: Leaving on your vacation? Wonderful!

Have you locked up the house, had your Courant forwarded, and told the milkman not to leave any Grade A for the next two weeks?

One thing more—have you contributed to the drive for the Hartford Symphony Orchestra?

Because, when you come back, you'll be wanting to look forward to a good concert season. The sighing of the winds in the pines, the scream of a reel and the lark singing at Heaven's gate may be music enough for your ears right now. But come the Fall and Winter, some Mozart, Beethoven or Schumann is going to sound pretty good, too.

Just because you read in the papers that the Symphony Society of Greater Hartford had raised $50,500 during the official period of the drive, doesn't mean they won't take your contribution now.

The sum of $60,000 is what the Society set out to raise, to meet the orchestra's budget. It's what the Society really needs, too, and they'll be more than happy to have you help raise the $10,000 they're shy. Your donation will be received con amore.

Just enclose your check or other contribution in an envelope, address it to The Symphony Society of Greater Hartford, Old State House, Hartford, stamp and mail.

Have a nice vacation!

* * *

Not to change the subject, but Benjamin Britten is getting himself a good deal at Tanglewood this summer. In addition to having his opera "Albert Herring" presented by the opera department of the Berkshire Music Center, the Boston Symphony Orchestra wil perform his "Spring Symphony."

The work, dedicated to Dr. Serge Koussevitzky, director of the Boston Orchestra, is a choral opus. It is scored for large orchestra, mixed chorus, boys chorus and three soloists, lyric soprano, contralto and tenor. It is in four sections.

It takes its title from the text, which is an admixture of early and contemporary English poetry about Spring. The poems range from anonymous thirteenth century lines to verse by W. H. Auden

In order that Mr. Britten may hear the first performance of this latest work, Dr. Koussevitzky has granted the world premiere to the Holland Festival, for performance by the Concertgebouw Orchestra under direction of Eduard van Beinum on July 14. Mr. Britten has to remain in Europe this summer, for concert and other commitments.

* * *

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Paul Neil de Sole will direct again.

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BALTIMORE, MD.
MORNING SUN
JUN 26 1949

New Records

By HUNT RYAN

THE early summer brings several examples of chamber music.

From Victor comes a beautiful presentation of Beethoven's "Quartet in C Minor," of Opus 18, the composer's first group of works in this form. Played by the Paganini Quartet, it is the last composition recorded by this foursome with its original cellist, the excellent Robert Maas, who died recently.

The Paganini players are well matched, and their individual contributions are smoothly integrated and balanced. Moreover, they play in real chamber music style, not seeking to reproduce the big effects and large tone that are more suitable for orchestra.

The new Beethoven album numbers three 12-inch records. The tone is not always clearly recorded, but surfaces are generally free of noise. Mechanically the results are at least adequate.

Works Of Mozart

Three Mozart compositions are among the new chamber music releases.

The Budapest String Quartet and Milton Katims, violist play the Salzburg master's "Quintet in C Minor" for a Columbia set of three 12-inch records.

This lovely music was originally a serenade for wind instruments. Mozart later arranged it for string combination.

The Budapest group plays the quintet with fulsome tone, at times too fulsome for the most apt quartet style, but it is a capable and attractive performance.

Under Koussevitzky

A rarely heard Mozart work, the Serenade in B Flat, for wind instruments, appears in a new Victor album of four records as played by thirteen members of the Boston Symphony Orchestra, Serge Koussevitzky conducting.

This is not one of the greatest Mozart works, but it is pleasant and interesting. Because of the combination of instruments required, one will seldom get a chance to hear such music in a concert hall. The tone is brilliant in this recording, although with a certain nasal hardness. The performance is clean and zestful.

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PRESS-CHRONICLE
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NEW YORK, N. Y.
TIMES
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Netherlands — Jurriaan Andriessen, composer, Berkshire Music Center.

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Sweden — Olaf Angkvist, painter, Boston Museum School.

Switzerland—Hubert Quelox, sculptor, Boston Museum School; Andres Briner, conductor, and Hans Schneeberger, violinist, Berkshire Music Center.

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USE, N. Y.
TANDARD

enza

By THOLA TABOR SCHENCK

alendar

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[22]

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HARTFORD, CONN.
COURANT

The Lively Arts

By T. H. PARKER

Just A Minute, Please: Leaving on your vacation? Wonderful!

Have you locked up the house, had your Courant forwarded, and told the milkman not to leave any Grade A for the next two weeks?

One thing more—have you contributed to the drive for the Hartford Symphony Orchestra?

Because, when you come back, you'll be wanting to look forward to a good concert season. The sighing of the winds in the pines, the scream of a reel and the lark singing at Heaven's gate may be music enough for your ears right now. But come the Fall and Winter, some Mozart, Beethoven or Schumann is going to sound pretty good, too.

Just because you read in the papers that the Symphony Society of Greater Hartford had raised $50,500 during the official period of the drive, doesn't mean they won't take your contribution now.

The sum of $60,000 is what the Society set out to raise, to meet the orchestra's budget. It's what the Society really needs, too, and they'll be more than happy to have you help raise the $10,000 they're shy. Your donation will be received con amore.

Just enclose your check or other contribution in an envelope, address it to The Symphony Society of Greater Hartford, Old State House, Hartford, stamp and mail.

Have a nice vacation!

* * *

Not to change the subject, but Benjamin Britten is getting himself a good deal at Tanglewood this summer. In addition to having his opera "Albert Herring" presented by the opera department of the Berkshire Music Center, the Boston Symphony Orchestra wil perform his "Spring Symphony."

The work, dedicated to Dr. Serge Koussevitzky, director of the Boston Orchestra, is a choral opus. It is scored for large orchestra, mixed chorus, boys chorus and three soloists, lyric soprano, contralto and tenor. It is in four sections.

It takes its title from the text, which is an admixture of early and contemporary English poetry about Spring. The poems range from anonymous thirteenth century lines to verse by W. H. Auden

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(pasted upside down:)

...heater beginning Wednesday
...ward Bound" Cast
...les Mrs. Walker
...lltop Theater attraction this week
...hrough next Sunday, will be "Out...
...nd," successful comedy-romance of
...tton Vane.
...Y, presented here some fifteen years
...e Vagabonds, deals with a boatload
who discover that they have passed
...r into another life and are waiting
...xaminer to come aboard and assign
...eir destinations.
...obert Walker, who had the role of
...woman for the Vagabonds, will again
...the part. She played with the Hill-
...uring the war in Ellicott City and
...Meade. She will share feminine
...nors with Olive Blakeney, former
... actress

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SYRACUSE, N. Y.
POST-STANDARD
JUN 26 1949

Cadenza

By THOLA TABOR SCHENCK

Music Calendar

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TIMES
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TIMES HERALD
JUN 30 1949

MAJOR & MINOR

Britten Symphony To Have Premiere At Tanglewood

BY GLENN DILLARD GUNN

PROGRAMS from the various centers of summer music both here and abroad confirm the impression that the most interesting and varied series will be given at the Berkshire Festival, Tanglewood, by the Boston Symphony and the operatic forces of the Berkshire Music Center.

Though built around the programs of the great orchestra, the unusual accent will be operatic. The Tanglewood opera department gave the American premiere of Benjamin Britten's "Peter Grimes" in 1946 and focused the attention of the world upon its activities.

This summer there will be no Britten opera. But his new Symphony for orchestra, chorus and soloists will have its American premiere. Meanwhile the English modernist's latest stage work received its first performance at the Aldeburgh festival, June 14. Perhaps the Berkshire festival can do it next year.

He addressed it to young people, even to children who will be taken backstage to rehearsal and workshop. This should be equally valuable to adults since few laymen have adequate information on the problems of the art form.

There should be special performances for the critics who often write superficially on the subject, their resposes dulled by the prevailing triteness of the repertoire.

KOUSSEVITZKY, though he has retired as conductor of the Boston Symphony, remains director of the Berkshire Festival and Tanglewood Music Center. He practices the tactful approach in arranging the four symphony programs which are to be played in the Theater Concert Hall where only Mozart and Bach will be heard.

The concerts in the shed, however, in which Koussevitzky will share his labors with Leonard Bernstein and Eleazar de Carvalho, contain much modern music.

Carvalho, who was to have conducted a concert at the Brazilian embassy but never got beyond the rehearsal, will do Mandu-carara, by Villa-Lobos, bracketing it with William Schumann's Symphony for Strings, and Strauss' "Zarathustra."

Bernstein will introduce Britten's Symphony with chorus and soloists to America. He also will revive Stravinsky's "Rite of Spring" and Debussy's "The Sea." The names of Massiaen, Milhaud, Mahler, Shostakovich, Prokofieff and Copland appear frequently. In short, the music of the present dominates the festival.

That will not be the case at Ravinia, where the Chicago Symphony will carry on in a tent, the beautiful pavilion having been destroyed by fire. Nor do the summer concerts of the Philadelphia and New York Philharmonic orchestras make any comparable exhibit of contemporary music. Guest conductors dominate both series. They like to play that which they and their listeners know.

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ATLANTA GA.
JUL 27 1949

. . . **Dr. Serge Koussevitzky** will take his final bow at the last performance of the Tanglewood Music festival Aug. 14. He has served 25 years with the Boston Symphony orchestra. . . . **Dr. Edgar Burns,** Alabamian who attended the University of Mississippi and Northwestern, has been named head of the division of

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POST
HOME NEWS
JUN 29 1949

Berkshire Hills Offer Recreation

For the camper and fisherman the Berkshire Hills of Massachusetts provide cold, fresh streams winding through 72,000 acres of picturesque wilderness. Swimming, sailing and soaking up the sun are the prevalent pastimes at the Berkshire's 90 lakes.

For the culturally inclined, there is the Tanglewood Music Festival featuring the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitsky. Officially retired as conductor of the orchestra, Dr. Koussevitsky will nevertheless conduct the 25th annual outdoor concert at Lenox. Over 250,000 music enthusiasts are expected to attend the series of concerts between July 16 and Aug. 14.

Dancing, too, comes into its own on July 8, when Ted Shawn's School at Jacobs Pillow opens to students and spectators from all over the nation. Ruth St. Denis will be featured in several of the presentations. A series of Broadway plays at the Stockbridge Summer Theatre will star several Hollywood names.

Accommodations in the Berkshires vary from small cottages to luxury hotels. Rates run from $30 a week a person, American plan, to $100. New England cooking in plentiful portions is both palate-tickling and reasonably priced. Apple pie made from juicy, tart, Berkshire apples is the best dish in the region.

Hotel owners are prepared to offer the vacationer more for his dollar than at any time since the war. Although prices will be on a par with last year's, service and facilities are expected to far exceed anything previously offered.

Motorists touring the Berkshires would do well to take Route 7 as it leaves New York State and enters Ashley Falls. Here a glimpse of colonial life is provided by Dunham's Red Mill, which has been in continuous operation for 200 years. The ancient millstones still grind out grain for local farmers—including fresh rye flour, almost unknown today.

Further along the road at Sheffield is a unique pottery farm where small ceramic household articles, glazed dishes and vases are molded and fired in a brick kiln. Visitors desirous of making their own pottery can dig up clay on the premises, shape it, and have it fired in the kiln.

Trout Farm at Sheffield

Also at Sheffield is the largest privately owned trout hatchery on the eastern seaboard—the Berkshire Trout Farm. Fishermen may cast their lures into a 12-acre lake boiling with 7,000 trout, none reported under three quarters of a pound. Fishing privileges are available on this private property at any season of the year. No fishing license is required.

One of the largest and finest collections of provincial American art may be viewed at the 1760 House in Sheffield. Owned by George Thomas and William Halladay, the 500 paintings and sketches have been exhibited at well-known museums throughout the nation including the Carnegie Institute.

At Lenox, the Pleasant Valley Sanctuary offers eight miles of natural trails designed for leisurely walks and stiff hikes. Over 188 species of birkds have been observed in the Sanctuary's 640 acres. Vireos, thrushes, orioles, and wood warblers join in a woodland symphony that rivals the Berkshire Musical Festival.

Firemen to Muster

Further north on Route 7 at Hancock is a Shaker Village, where 11 women and 2 men still obey the monastic laws of a religious sect which once numbered 6,000 people. In the shadow of a circular stone barn these gentle-faced people still go about their homely tasks of weaving fine rugs and repairing wooden clocks.

Among the many events scheduled in the Berkshires this summer, the Fireman's Muster at Pittsfield on July 4 will be one of the most colorful. Brigades from over 50 communities will participate in a parade followed by ladder climbing, hose-coupling, pumping and tug-of-war contests. An outboard motor boat regatta is scheduled for later in the afternoon at Pontoosuc Lake.

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TIMES
JUN 30 1949

Radio and Television

NBC Will Broadcast Five Sunday Concerts of Berkshire Festival Beginning July 17

Five concerts of the Berkshire Festival at Lenox, Mass., will be carried by NBC radio from 4:35 to 5:30 P. M. on successive Sunday afternoons, starting July 17. Dr. Serge Koussevitsky, director of the festival, will conduct three of the concerts with the Boston Symphony Orchestra while Leonard Bernstein and Eleazar de Carvalho will direct one each. The final broadcast—on Aug. 14—will offer Dr. Koussevitsky's last concert as director of the Boston Symphony.

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COMPASS
N. Y.
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* * *

members and persons in the news. The NAM will feature Earl Bunting, managing director of the organization, in "It's Your Business."

* * *

The La Scala Opera Company of Milan has been signed by Eugen Sharin, president of the U. S. firm, Ambassador Films, to make a series of 13 motion picture shorts, primarily for use on television, but also for exhibition in motion picture theaters. Production will start on the films in Milan on August 1. Each film will be a twenty-minute condensation of the "most popular segments from one particular opera."

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NEW YORK, N. Y.
NEWS
JUN 30 1949

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with BEN GROSS

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TIMES HERALD

MAJOR & MINOR

Britten Symphony To Have Premiere At Tanglewood

By Glenn Dillard Gunn

PROGRAMS from the various centers of summer music both here and abroad confirm the impression that the most interesting and varied series will be given at the Berkshire Festival, Tanglewood, by the Boston Symphony and the operatic forces of the Berkshire Music Center.

Though built around the programs of the great orchestra, the unusual accent will be operatic. The Tanglewood opera department gave the American premiere of Benjamin Britten's "Peter Grimes" in 1946 and focused the attention of the world upon its activities.

This summer there will be no Britten opera. But his new Symphony for orchestra, chorus and soloists will have its American premiere. Meanwhile the English modernist's latest stage work received its first performance at the Aldeburgh festival, June 14. Perhaps the Berkshire festival can do it next year.

He addressed it to young people, even to children who will be taken backstage to rehearsal and workshop. This should be equally valuable to adults since few laymen have adequate information on the problems of the art form.

There should be special performances for the critics who often write superficially on the subject, their resposes dulled by the prevailing triteness of the repertoire.

♫

KOUSSEVITZKY, though he has retired as conductor of the Boston Symphony, remains director of the Berkshire Festival and Tanglewood Music Center. He practices the tactful approach in arranging the four symphony programs which are to be played in the Theater Concert Hall where only Mozart and Bach will be heard.

The concerts in the shed, however, in which Koussevitzky will share his labors with Leonard Bernstein and Eleazar de Carvalho, contain much modern music.

Carvalho, who was to have conducted a concert at the Brazilian embassy but never got beyond the rehearsal, will do Mandu-carara, by Villa-Lobos, bracketing it with William Schumann's Symphony for Strings, and Strauss' "Zarathustra."

Bernstein will introduce Britten's Symphony with chorus and soloists to America. He also will revive Stravinsky's "Rite of Spring" and Debussy's "The Sea." The names of Massiaen, Milhaud, Mahler, Shostakovich, Prokofieff and Copland appear frequently. In short, the music of the present dominates the festival.

That will not be the case at Ravinia, where the Chicago Symphony will carry on in a tent, the beautiful pavilion having been destroyed by fire. Nor do the summer concerts of the Philadelphia and New York Philharmonic orchestras make any comparable exhibit of contemporary music. Guest conductors dominate both series. They like to play that which they and their listeners know.

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ATLANTA GA.
JUN 27 1949

. . . **Dr. Serge Koussevitzky** will take his final bow at the last performance of the Tanglewood Music festival Aug. 14. He has served 25 years with the Boston Symphony orchestra. . . . **Dr. Edgar Burns**, Alabamian who attended the University of Mississippi and Northwestern, has been named head of the division of

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POST
HOME NEWS
JUN 29 1949

Berkshire Hills Offer Recreation

For the camper and fisherman the Berkshire Hills of Massachusetts provide cold, fresh streams winding through 72,000 acres of picturesque wilderness. Swimming, sailing and soaking up the sun are the prevalent pastimes at the Berkshire's 90 lakes.

For the culturally inclined, there is the Tanglewood Music Festival featuring the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitsky. Officially retired as conductor of the orchestra, Dr. Koussevitsky will nevertheless conduct the 25th annual outdoor concert at Lenox. Over 250,000 music enthusiasts are expected to attend the series of concerts between July 16 and Aug. 14.

Dancing, too, comes into its own on July 8, when Ted Shawn's School at Jacobs Pillow opens to students and spectators from all over the nation. Ruth St. Denis will be featured in several of the presentations. A series of Broadway plays at the Stockbridge Summer Theatre will star several Hollywood names.

Accommodations in the Berkshires vary from small cottages to luxury hotels. Rates run from $30 a week a person, American plan, to $100. New England cooking in plentiful portions is both palate-tickling and reasonably priced. Apple pie made from juicy, tart, Berkshire apples is the best dish in the region.

Hotel owners are prepared to offer the vacationer more for his dollar than at any time since the war. Although prices will be on a par with last year's, service and facilities are expected to far exceed anything previously offered.

Motorists touring the Berkshires would do well to take Route 7 as it leaves New York State and enters Ashley Falls. Here a glimpse of colonial life is provided by Dunham's Red Mill, which has been in continuous operation for 200 years. The ancient millstones still grind out grain for local farmers—including fresh rye flour, almost unknown today.

Further along the road at Sheffield is a unique pottery farm where small ceramic household articles, glazed dishes and vases are molded and fired in a brick kiln. Visitors desirous of making their own pottery can dig up clay on the premises, shape it, and have it fired in the kiln.

Trout Farm at Sheffield

Also at Sheffield is the largest privately owned trout hatchery on the eastern seaboard—the Berkshire Trout Farm. Fishermen may cast their lures into a 12-acre lake boiling with 7,000 trout, none reported under three quarters of a pound. Fishing privileges are available on this private property at any season of the year. No fishing license is required.

One of the largest and finest collections of provincial American art may be viewed at the 1760 House in Sheffield. Owned by George Thomas and William Halladay, the 500 paintings and sketches have been exhibited at well-known museums throughout the nation including the Carnegie Institute.

At Lenox, the Pleasant Valley Sanctuary offers eight miles of natural trails designed for leisurely walks and stiff hikes. Over 188 species of birkds have been observed in the Sanctuary's 640 acres. Vireos, thrushes, orioles, and wood warblers join in a woodland symphony that rivals the Berkshire Musical Festival.

Firemen to Muster

Further north on Route 7 at Hancock is a Shaker Village, where 11 women and 2 men still obey the monastic laws of a religious sect which once numbered 6,000 people. In the shadow of a circular stone barn these gentle-faced people still go about their homely tasks of weaving fine rugs and repairing wooden clocks.

Among the many events scheduled in the Berkshires this summer, the Fireman's Muster at Pittsfield on July 4 will be one of the most colorful. Brigades from over 50 communities will participate in a parade followed by ladder climbing, hose-coupling, pumping and tug-of-war contests. An outboard motor boat regatta is scheduled for later in the afternoon at Pontoosuc Lake.

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15

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MUSIC

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No sitting back and listening.

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JEWISH EXAMINER
JUN 17 1949

Strange to Relate

Serge Koussevitzky Woos Zion's Love

By RABBI PHILIP R. ALSTAT

The aged heart of Dr. Serge Koussevitzky, world renowned conductor of the Boston Symphony Orchestra, is aflame with a new love, not the familiar love for a woman but rather a spiritual love for the new Israel. Since Zion's rejuvenation, his own aged soul feels rejuvenated. He is impelled to woo her with persistent youthful ardor. He would fain play for her, open her heart with the enchanting magic of his truly great musical art. He, the idol of the musical world, whose acceptance of an invitation to conduct an orchestral performance in any of Europe's capitals is appreciated as a precious privilege—he humbly offered to come to Israel and conduct its symphony orchestra — only to be coldly spurned!

The reason for rejecting his offer is frankly set forth in an article in the February issue of the Tel Aviv monthly "Be 'Terem," written by Emanuel Gradenwitz, an Israeli composer, musicologist and author. **"Koussevitzky is deeply interested in Israel. Some time ago he communicated with the representatives of our Philharmonic Orchestra and expressed his readiness to come to Israel and conduct several concerts, but the Orchestra declined his offer for religious reasons.**

"As a result, Koussevitzky felt deeply distressed because, though baptized, he feels himself to be a Jew. He did much in various ways to help Jewish institutions, especially Palestinian. A year ago he conducted a concert for the benefit of the Weizmann Institute and for that purpose brought down his orchestra from Boston to New York. At present he is engaged in an undertaking for the benefit of the Hebrew University.

This reveals two interesting aspects of Jewish psychology. On the one hand, the rebirth of Israel has wrought a change in the psychology of apostates. Heretofore Jewish converts to Christianity kept aloof from their former brethren whom they had deserted. Some of them, especially in the dark medieval days, even tried to surpass native Christians in anti-Jewish ferocity in order to demonstrate their zeal for their new faith. But since the rebirth of Israel many Jewish apostates in various parts of the world are manifesting remorse and are eagerly seeking to retrace their way. Apparently Koussevitzky likewise experiences such emotional yearning but, for reasons of his own, is not willing or prepared to make his return to Judaism official and unreserved.

On the other hand, Jews, including those who are themselves irreligious or even atheistic Marxists, would never tolerate a baptized Jew, though they would extend the warmest welcome to a native Christian friend of Jewry, (as they did some years ago to

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JUN 25 1949

Crowns Anniversary

The association between Dr. Koussevitzky and the Berkshire Music Festival at Tanglewood, Lenox, Mass., has been a long and happy one, and the 1949 season, to begin in July, is of particular moment since it is a fitting crown to the conductor's 25th anniversary as director of the Boston Symphony Orchestra. The regular concerts in the outdoor Music Shed, commencing July 28, will be preceded by a series of four extra concerts, divided between the music of Bach and Mozart.

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This Clipping From
FORT WAYNE
NEWS SENTINEL
JUN 25 1949

A summer of concerts throughout the United States will be highlighted by Heifetz' first appearance in Tanglewood's famous Berkshire Music Festival, where he will play in August under the baton of Dr. Serge Koussevitzky. Heifetz is heard this month in a special recorded release of Mendelssohn's "On Wings of Song," which the violinist plays in a live sequence in a soon-to-be-released March of Time film entitled "It's In the Groove." The latest Heifetz recording is backed by a reading of Mozart's "Menuet, from Divertimento No. 17, in D (K. 334)."

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NEWS SENTINEL
JUN 25 1949

Dr. Koussevitzky, whose most recent release is a rendition of two Bach suites—No. 1 in C and No. 4 in D—will wield his baton throughout most of the concerts, which will be highlighted by guest appearances by Jascha Heifetz, who will play at Tanglewood for the first time this season. During the course of the summer Leonard Bernstein will be a guest conductor for a number of the concerts.

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FORT WORTH, TEXAS
PRESS
JUN [illegible]

Lyric Comedy to Gets Its U.S. Premier at Berkshire

Benjamin Britten's "Albert Herring," a lyric comedy in three acts, is announced for its first performance in this country when the Opera Department of the Berkshire Music Center produce the opera in the Theatre at Tanglewood in the Berkshire Hills on August 8 and 9 in the coming Berkshire Festival season.

Boris Goldovsky as head of the Opera Department will also revive on July 26 and 27 an opera of Gluck, highly regarded, but long neglected: "Iphigenia in Tauris."

These, like all the performances of Serge Koussevitzky's school at Tanglewood, including orchestra, chamber and choral concerts (40 in all, will be open by invitation to the Friends of the Berkshire Music Center.

Britten's "Peter Grimes," composed for Tanglewood, likewise had its American premiere there. "Albert Herring" was first performed at Glyndebourne in England, January 20, 1947, and has been performed in Amsterdam, Lucerne and Brussels.

The libretto by Eric Crozier is an adaption from De Maupassant's short story, "Le Rosier de Madame Husson," transferring its locale to a small village in East Suffolk fifty years ago. The opera calls for a cast of 13 and an orchestral group of 12 solo instruments.

Benjamin Britten's new "Spring" Symphony for Orchestra with Chorus and Soloists has been announced to have its premiere at the Berkshire Festival concert on August 13. However, it will be first heard in Amsterdam, since the composer will not be able to be present at the American performance.

Serge Koussevitzky, in addition to directing the Berkshire Music Center from July 4 to August 14, will be the conductor for 13 concerts of the Berkshire Festival within the same period, including two Bach and two Mozart programs in the Theatre-Concert Hall, and three weekends of concerts in the Music Shed.

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This Clipping From
HOLLYWOOD, CAL.
CITIZEN NEWS
JUN 25 1949

* * *

Peter Yates, guiding spirit of **Evenings on the Roof** has an article on **Bela Bartok** in the current issue of **Partisan Review**. . . **Aaron Copland** is in Europe for a quick look around before the **Berkshire Music Festival** starts at **Tanglewood**. He has been lecturing on American music at the **University of Birmingham, Cambridge University** and over **BBC**. . . According to **Genet's** Paris report in the current **New Yorker**, "Straus' 'Der Rosenkavalier'" has just benefited by three very high-priced Paris Opera galas, with **Rise Stevens**, of the **Metropolitan**, and **Vienna's Hilde Konetzni** singing splendidly in German, as **Octavian** and the **Marschallin**, and the opera's minor characters obstinately sticking to French."

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This Clipping From
ATLANTA GA-
JOURNAL
JUN 26 1949

EMORY CONCERTS—The Emory University Lecture Series announces its summer concert series of five presentations, opening on Thursday evening and continuing through Thursday, July 28. Although offered as a campus activity for the student and faculty, a special invitation is extended to the general public to attend. There is no admission fee. All concerts will be given in Glenn Memorial auditorium.

The opening concert will be given by Burton Trimble, Atlanta tenor, and Anne Romeo, soprano of Columbus, at 8:15 p. m. Thursday.

Miss Romeo is the soprano soloist at the Trinity Episcopal church in Columbus. She has appeared frequently in recitals in Georgia and Alabama. She is a student of Margaret Hecht in Atlanta.

Mr. Trimble was graduated from Emory in 1944. He has been studying in New York for several years under Lou Polanski. The tenor has just been awarded a fellowship to Tanglewood, the summer music camp conducted by Sergei Koussevitzky.

The other concerts of the series will include Despy Karlas, pianist, and Robert Harrison, violinist, both of the faculty of the University of Georgia, in joint concert, Thursday, July 7; the Emory Summer Chorus, Dr. Malcolm H. Dewey, director, in a performance of Rossini's "Stabat Mater," with the soloists, Frances Hughes, Mary Johnson, Lem Edmonson and Douglas Moore, on Wednesday, July 13; Dorthea Lawrence, soprano of Plainfield, N. J., in a lecture-recital on American folk music, Thursday, July 21; Anna Shenderoff, pianist, of the faculty of Juilliard, New York, Thursday, July 28.

* * *

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This Clipping From
DAYTON, OHIO
NEWS
JUN 26 1949

* * *

SOME exciting premieres are slated for the Berkshire Festival concerts this season. Benjamin Britten's Spring Symphony, with chorus and three soloists, will be performed Aug. 13 under Dr. Serge Koussevitzsky's direction. On Aug. 7 Richard Strauss's new Horn concerto will be presented with James Stagliano as soloist. Eleazar de Carvalho will conduct the Strauss concerto as well as the first full United States performance of Villa-Lobos' Mandu-Carara.

Dr. Koussevitzky will conduct Mahler's Das Lied von der Erde with Janice Moudry, contralto, and David Lloyd, tenor. On the same program, Aug 6, will be The Ascension by Olivier Messiaen who will soon come from France to serve on the faculty of the Tanglewood school.

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This Clipping From
COLUMBUS, OHIO
DISPATCH
JUN 26 1949

New Britten Work To Be Premiered at Berkshire

Benjamin Britten has just completed a major choral work, dedicated to Dr. Serge Koussevitzky, which will be heard for the first time in this country at Tanglewood on Aug. 13, performed by Koussevitsky and the Boston Symphony Orchestra with the Berkshire Festival Chorus.

Scored for large orchestra, mixed chorus, boys' chorus and three soloists—lyric soprano, contralto and tenor—the work is in four sections, entitled "A Spring Symphony." Its title originates from the text—a variety of early and contemporary English poetry of spring, ranging from anonymous 13th Century verse to W. H. Auden.

So that the composer might hear the first performance of this latest work, Koussevitzky has given the world premiere of "A Spring Symphony" to the Holland Festival, for performance by the Concertgebouw Orchestra under Eduard van Beinum on July 14, just prior to his own performance at Tanglewood. Britten, who must be in Europe for concert and other commitments during the summer, will arrive in this country with Peter Pears early this fall for a recital tour.

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ORLANDO, FLA.
SENTINEL-STAR

MISS GERALDINE GEE of Oklahoma City is here spending a month with her mother, MRS. INEZ GEE, and her grandmother, MRS. MAUDE BARRON, of Winter Park. . . . A graduate of the Cincinnati Conservatory, Geraldine has been a violist with the Oklahoma State Symphony for the past three years. . . . The symphony is one of the major orchestras of the United States and appears on nation-wide radio programs and gives concerts throughout that section on the Country. . . . Last Summer Miss Gee did some original work on music appreciation programs for grade school children in Oklahoma, and these programs led to her beginning string classes in the schools and for private pupils. . . . She is leaving June 30 for the Berkshire Music Center, where she has a scholarship for the Summer session.

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This Clipping From
PROVIDENCE, R. I.
BULLETIN

ATTEND MUSIC CENTER

Five R.I. Students Enroll for Classes at Lenox, Mass.

Five Rhode Island students have enrolled in the Berkshire Music Center at Lenox, Mass., where opening exercises will be held Sunday afternoon at Tanglewood. Dr. Serge Koussevitsky, founder and director of the school, will welcome the students.

Classes will start Monday and continue through Aug. 14. Four Bach-Mozart programs will be presented, beginning July 16, for the music festival, and will be directed by Dr. Koussevitsky. Nine programs will be given by the Boston Symphony Orchestra, starting July 28.

The Rhode Island students in the various courses are Elsie M. Goldberg, 112 Bluff Avenue, Edgewood, opera; Earl C. Ravenal, 10 Elmgrove Avenue, violin; John Pandolfi, 129 Church Street, Manville; Rosamond W. Rogers, 449 Nayatt Road, Barrington, and Andrew P. Swanson, 1 Intervale Road, chorus.

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BIRMINGHAM, ALA.
POST
JUN 27 1949

'On The RECORD'

Facade Poems, Music Provide Record Treat

Own Works Read By Edith Sitwell

BY DUARD LE GRAND

Probably the most remarkable set of records of the year has just been issued by Columbia in co-operation with New York's Muselm of Modern Art.

The poems and music which Edith Sitwell and William Walton wrote together as "Facade," are among the gayer minor masterpieces of the period between the two world wars. They have had a somewhat less than moderate success in the quarter century since they were written.

LE GRAND

Earlier recordings of the work have been made, but the new Columbia release has Miss Sitwell herself reading the crisply patterned verses against the spare Walton score.

To hear a major poet read his own works is, as those who heard James Stephens here more than a decade ago know, an unforgettable experience.

In the "Facade" records, which are available in Columbia Set 829 as well as on a single Long Playing disc, you can hear what is unquestionably one of the most fascinating voices you'll ever discover reveal, at your pleasure, the manifold delights of Dr. Sitwell's own poems.

* * *

One of the more charming works of Mozart's middle period is his Serenade No. 10 for 13 Wind Instruments.

Gay and graceful throughout, with occasional intimations of the grandeur which soon was to come into the composer's works, this serenade is a delight.

As performed by Serge Koussevitzky and members of the Boston Symphony, the new RCA Victor recording (Album 1303) is especially pleasing Summer fare.

* * *

Their admirers will be glad to know that the dePaur Infantry Chorus has recorded six more sides for Columbia.

A collection of Latin American songs is gathered into Columbia's Set 831.

There's no doubt about the fact that the infantry choristers operate as smoothly as a West Point drill team. They're also mighty prissy with their pronunciations and almost devoid of humor. This set is recommended only for those who just can't get enough choral singing.

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NASHVILLE, TENN.
BANNER
JUN

* * *

LEONARD BERNSTEIN won the $1,000 Boston Symphony Orchestra merit award of 1949 for his second symphony, "The Age of Anxiety." The work, inspired by English poet W. H. Auden's "fascinating and hair-raising" Baroque Eclogue, had its premiere in April under Koussevitsky with the composer as the "piano-protagonist."

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HACKENSACK, N. J.
BERGEN RECORD
JUN 29 1949

Music News And Views

* * *

In Which The Show Goes On

Anna Graham Harris the distinguished Hackensack teacher tells a couple of good stories about her advanced and professional artist pupils' recital at Fellowship Hall of the First Presbyterian Church one warm night this week — the best recital under her auspices they've ever heard, according to people who have followed her programs for years.

1.—Arthur McCarthy, tenor, who is a member of the double quartet at the Roxy Theater in New York, was scheduled to sing a duet and two solos on the Hackensack program. He came to Fellowship Hall in a taxi, dashed in, sang his pieces while the taxi waited, motor running, and raced back to New York. Got an ovation.

2.—Lilian Sampson, who is vocal soloist at one of the Jersey resort hotels, fought her way back through traffic to sing—"Un Bel Di" of Puccini and the Seguidilla from "Carmen"—and brought down the house.

People in the audience said it was hard to nominate favorites, but they seemed to agree Maureen Jamieson and Clemens Quardt, both experienced artists, had been especially pleasant.

Janet Southwick To Study At Tanglewood

Janet Southwick of Hasbrouck Heights will leave Sunday for Tanglewood, Lenox, Mass., where she will spend 6 weeks at the famous Berkshire Music Center of the Boston Symphony Orchestra. Under the direction of Boris Goldovsky she will sing a leading role in the new Benjamin Britten opera "Albert Herring", which will have its American premiere at the Tanglewood Festival. Miss Southwick was awarded this role after Mrs. Goldovsky had heard hundreds of singers during auditions in Carnegie Hall and in Philadelphia, Chicago, and Cleveland.

This spring Miss Southwick took part in the annual Naumberg Foundation competitions for singers and instrumentalists in Town Hall, and was a finalist in the contest. She will appear next fall with

JANET SOUTHWICK

the Amato Opera Company in New York City, singing in two operas by Mozart—as the Countess in "Nozze di Figaro" and as Donna Elvira in Don Giovanni".

She has been the soprano soloist for the past 2 years in Fifth Avenue's Marble Collegiate Church, and for the past 3 years has been soloist in Temple Emanu-El, New York.

Orpheus And Choral In Kasschau Fund Concert

The combined choruses of the Ridgewood Choral and the Orpheus Club will present a pop concert tonight at 8 o'clock on the Ridgewood High School athletic field. The concert is for the Frank Kasschau Memorial Fund, which was inaugurated in 1946. The committee is headed by Mrs. Calvin Gates.

There will be two guest stars on the program—Dorothy Sandlin, soprano, and Ernest McChesney, tenor. Both are widely known for their work in light opera and on the concert stage.

The program will be under the direction of Howard Kasschau, and will be accompanied by Ralph Stoughton and Miss Inez A. Hudgins.

In the event of rain the concert will be postponed indefinitely. If the concert is to be called off, seven blasts on the fire siren repeated three times at 7 o'clock will be used as the signal.

The program for the evening includes:

June Is Bustin' Out All Over, from Carousel ..... Rodgers
I'll Follow My Secret Heart ..... Noel Coward
All The Things You Are ..... Jerome Kern
The Firemen's Bride ..... Sigmund Romberg
Choral and Orpheus Club Chorus
Torna a Sorrento ..... De Curtis
If I Loved You ..... Rodgers
Rosalie ..... Cole Porter
Ernest McChesney, tenor
Romance ..... Romberg
Kiss Me Again ..... Victor Herbert
When You're Away ..... Victor Herbert
Dorothy Sandlin, soprano
Wanting You ..... Sigmund Romberg
Sweetheart Waltz ..... Sigmund Romberg
Miss Sandlin and Mr. McChesney
Country Style ..... VanHeusen-Waring
Thine Alone ..... Victor Herbert
Set Down Servant ..... Spiritual
Onward, Christian Soldiers ..... Sullivan
Joint Chorus

Mr. Koster Presents His Pupils

Thirty Glen Rock children were presented in a piano recital Sunday afternoon in the auditorium of Richard E. Byrd School by their instructor, Theodore Koster of 635 Harristown Road, Glen Rock, organist and choir director at the South Park Presbyterian Church in Newark.

The event was the fifth annual recital for the Koster pupils, presenting children ranging from 7-year-old Jane Ann Hurbanis to those 15 years old.

Featured as the guest artist was Miss Carol Lynne Burnett, danseuse, who was accompanied by her sister, Miss Roberta Burnett, a Koster pupil.

Others presented in the recital included:

Marilyn Shields, Wayne McCalla, Lynn Margaret Ande, Ronald Newland, Betty-Ann La Forge, Janet Elizabeth Gifford, Sondra Hodsdon, Elizabeth Joffe, Lawrence Poletti, Elizabeth King, Chester Lloyd, Janet MacGraw, Diane Lewis, Robert F. Ash, Carol Brandenburg, Ruth Richter, Margaret Rhines, Jeanne Bradner, Beverly Weyrich, Roberta Burnett, Margaret Scheffel, Barbara Lloyd, Jean McCalla, Joan Ackerman, Carol Richter, Susan Shuster, Elaine Richter, Jeanne Poletti. Students unable to appear in the recital were Dorothy Scheffel, Patsy Ann Houseman, Roger Chutter, Allan Pierce Brison, Robert Behn, Jack Joffe, and Linda-Mae Phillips.

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NORFOLK, VA.
LEDGER DISPATCH
JUN 30 1949

Serenade for Woodwinds

A youthful Mozart work, the Serenade No. 10 in B Flat (K.361) for 13 woodwind instruments, is played with considerable charm by members of the Boston Symphony Orchestra under the direction of Serge Koussevitzky (RCA Victor DM 1303, four 12-inch records, or WDM 1303, four 7-inch 45-rpm records).

This work is seldom heard in the concert halls, which makes this release especially welcome.

TOSCANINI

Another Mozart work, the Concerto No. 1 in B Flat (K. 191) for bassoon and orchestra is impeccably performed under the direction of Arturo Toscanini by Leonard Sharrow, bassoon, and the NBC Symphony Orchestra (RCA Victor DM 1304, two 12-inch records, or WDM 1304, two 7-inch 45-rpm records).

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MOUNT VERNON, N. Y.
ARGUS
JUN 30 1949

Three From City At Music Center In Berkshires

Three Mount Vernon residents are among the 46 students enrolled in the Berkshire Music Center which will hold opening exercises for the seventh Summer session Sunday at Tanglewood, Mass. More than 36 states and 19 foreign countries are represented in the record registration.

Regina A. Doshay of 329 East Devonia Avenue has enrolled for instruction in violin; Louisa Miccio, pianist of 347 Tecumseh Avenue, has enrolled for instruction in opera; and Edwin Rosenkranz of 405 Westchester Avenue, for instruction in bassoon.

Opening exercises will be conducted in the theater-concert hall at 3:30 P. M., and students will be welcomed by Dr. Serge Koussevitsky, founder and director of the school; Aaron Copland, assistant director; and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center and a Boston Symphony Orchestra trustee.

Classes will start Monday, July 4, and will continue through Aug. 14. During that period there will be 63 musical events at Tanglewood, including 46 school performances and 13 festival concerts.

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This Clipping From
PLAINFIELD, N. J.
COURIER-NEWS
JUL 1 - 1949

Two Enrolled At Berkshire

Miss Mary K. Schlichting of 639 Belvidere Ave. and Jonathan T. Belcher of 550 Prospect St., Westfield, are among the 465 students enrolled in the Berkshire Music Center at Tanglewood, Lenox, Mass.

Dr. Serge Koussevitsky, founder and director of the school and retiring conductor of the Boston Symphony Orchestra, will welcome students Sunday in the theater-concert hall.

Miss Schlichting will study violin and Mr. Belcher will study scenic arts. Classes start July 4 and continue through Aug. 14. During that period there will be 63 musical events at Tanglewood, including 46 school performances and 13 festival concerts.

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This Clipping From
SPRINGFIELD, MASS.
NEWS
JUL 1 - 1949

Tanglewood Opens Sunday With Record Enrollment

465 Students From 36 States, 19 Foreign Countries to Attend Berkshire Music Center

Lenox, July 1—With a record enrollment of 465 students drawn from 36 states and 19 foreign countries, the Berkshire Music Center will hold opening exercises for the seventh summer Sunday afternoon at Tanglewood.

The students, many of whom are accomplished musicians in their own right, will gather at the theater-concert hall at 3.30 to be welcomed by Dr. Serge Koussevitsky, founder and director of the school; Assistant Director Aaron Copland, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center and a Boston Symphony Orchestra trustee.

New instructors to be introduced at the exercises are the members of the Juilliard String Quartet, Christopher Honaas and William Kroll. Olivier Messiaen is slated to arrive from France to teach composition with Mr. Copland.

Juilliard Quartet Bach

Composed of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, the Juilliard String Quartet is a young group that made a deep impression in two concerts of Bartok string quartets at the Music Center last year. They will be heard again this summer in performances of music by Schoenberg and his disciples.

Mr. Honaas, a member of the faculty at Rollins College Conservatory of Music, Winter Park, Fla., will assist Hugh Ross in the choral department. The other department head, Robert Shaw, is on leave of absence.

Mr. Kroll is head of the Kroll String Quartet, formerly known as the Coolidge String Quartet, and is an authority on chamber music. He will be heard July 24 in a Mozart work for violin and viola.

Mr. Messiaen will come to this country especially to teach composition at the six-week Tanglewood school. He is one of the most distinguished living composers, organist at Trinity Church in Paris, and lecturer at the Paris Conservatory of Music.

Libretto Writting

For the first time in the history of the Center, special attention will be given to libretto-writing. Grants to students have been offered by the Koussevitsky Music Foundation to encourage the writing of good operatic texts and libretti.

The four librettists who will study in the opera department are Townsend Brewster of Jamaica, N. Y.; F. Eugene Haun of Little Rock, Ark.; Adele Cowan of Los Angeles; and Abraham Cohen of Buffalo, N. Y.

Outstanding students this year include Seymour Lipkin, 22-year-old Detroit pianist and conductor; Irwin Hoffman of New York City, 24-year-old violinist who teaches conducting at the Juilliard School of Music; Elyakum Shapira of Israel, 22-year-old conductor; Janice Moudry of Long Beach, Cal., 26-year-old contralto; Leonard Pennario, 24-year-old concert pianist from Los Angeles; David Lloyd of Minneapolis, 27, concert tenor; James Pease, 33-year-old New York bass; and Jean Catoire, 26, promising French composer.

Cosmopolitan Air

Tanglewood will derive a cosmopolitan air from the 31 students from 19 foreign countries and possessions. Countries represented are Austria, Belgium, Brazil, Canada, Chile, China, Finland, France, Germany, Guatemala, Israel, Italy, Korea, Luxembourg, the Netherlands, Norway, Puerto Rico, Switzerland and Uruguay.

Of the 36 states, New York will send the largest delegation—a total of 106. Other big groups will come from Massachusetts (61), Illinois (31), Pennsylvania (30), Ohio (25), Michigan and California (14).

Classes will start Monday, and continue through Aug. 14. During that period there will be 634 musical events at Tanglewood, including 46 school performances and 13 Festival concerts.

The festival will open July 16 with the first of the four Bach-Mozart programs directed by Dr. Koussevitsky in the theater-concert hall. The nine Boston Symphony Orchestra performances in the Music Shed begin July 28.

Among those from this area who are enrolled in the school and their courses of study are: Georgette Crochier of 529 Chicopee St., Williamsett, chorus; Francis J. Gallagher, 105 Center St., Chicopee, string bass; Carol Joyce of Smith College, Northampton, chorus; Marian Keller of 5 Moody St., East Northfield, chorus; Frances Kleinerman of 15 Meadowbrook Rd., Longmeadow, chorus.

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This Clipping From
BRIDGEPORT, CONN.
TELEGRAM
JUL 1 - 1949

Another "Pops" Season Opens

One of the most popular and immediately successful entertainment projects ever offered to the people of this community was the series of popular priced concerts given by the Bridgeport Symphony Orchestra last season on the beautiful campus of Fairfield University.

The second season begins tonight on the same spacious field, the use of which was donated for the purpose by the university rector. Many improvements have been made in the seating arrangements, the acoustics, lighting and parking for the convenience of the throng of music lovers who will attend from all parts of Fairfield county.

A musical treat is in store, with a noted guest conductor and a distinguished soloist adding their talents to make the opening concert a brilliant occasion. During the season some of the leading stars of the concert stage, opera, television and motion pictures will appear with the Symphony under the new concert shell.

The musical programs have been carefully arranged, offering selections that the people know and love. The pops get their name from the word popular and the great orchestras, such as the Boston Symphony which made this type of concert loved by everyone, have always featured popular music. The tradition is being maintained by the Bridgeport musicians.

The enthusiasm for this type of concert was demonstrated only this week in New Haven, when 14,500 persons massed in the Yale Bowl for an evening of entertainment in honor of the birthday of Richard Rodgers, the Fairfield composer who conducted for the playing of many of his topnotch hits.

Picnic suppers on the spacious field are being planned by many of the patrons and there will be hamburgers and hot dogs cooked on open fireplaces for all who wish them, and soda pop too, for those who enter the gay spirit which always accompanies a real "pops" concert. And, as last year, the campus will be sprayed so that no mosquitos will buzz to interfere with either musicians or guests.

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Cir. (D 86,284)
This Clipping From
HARTFORD, CONN.
TIMES
JUL 1 - 1949

Students from Connecticut To Study at Tanglewood

Leroy G. Werner, 48 Frederick St., Newington, will study opera at the Berkshire Music Center, Lenox, Mass., this summer.

He is among the 465 students from 36 states and 19 foreign countries who will study at the summer session which opens Monday at Tanglewood.

* * *

OTHERS FROM Connecticut enrolled, and their courses of study include:

William S. Mitchell, Torrington, choral conducting; Sona Faye Bendett, Mystic, oboe; Richard L. Chute, Falls Village, conducting; Beverly Mae Hunziker, Stratford, opera; William Kozma, Stamford, viola; James E. Lucas, Middletown, opera, and Judith Anne Thompson, Fairfield, chorus.

Dr. Serge Koussevitsky, founder and director of the school, will welcome the students at opening exercises Sunday afternoon.

New instructors to be introduced at the exercises are the members of the Juilliard String Quartet, Christopher Honaas and William Kroll. Olivier Messiaen is slated to arrive from France to teach composition with Aaron Copland, assistant director of the school.

Composed of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, the Juilliard String Quartet is a young group that made a deep impression in two concerts of Bartok string quartets at the Music Center last year. They will be heard again this summer in performances of music by Schoenberg and his disciples.

For the first time in the history of the center, special attention will be given to libretto-writing. Grants to students have been offered by the Koussevitsky Music Foundation to encourage the writing of good operatic texts and libretti.

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THE FOUR LIBRETTISTS who will study in the opera department are Townsend Brewster of Jamaica, N. Y., F. Eugene Haun of Little Rock, Ark.; Adele Cowan of Los Angeles; and Abraham Cohen of Buffalo, N. Y.

Outstanding students this year include Seymour Lipkin, 22-year-old Detroit pianist and conductor; Irwin Hoffman of New York City, 24-year-old violinist who teaches conducting at the Juilliard School of Music; Elyakum Shapira of Israel, 22-year-old conductor; Janice Moudry of Long Beach, Calif., 26-year-old contralto; Leonard Pennario, 24-year-old concert pianist from Los Angeles; David Lloyd of Minneapolis, 27, concert tenor; James Pease, 33-year-old New York bass; and Jean Catoire, 26, promising French composer.

Classes will start Monday, and continue through Aug. 14. During that period there will be 63 musical events at Tanglewood, including 46 school performances and 13 festival concerts.

The festival will open July 16 with the first of the four Bach-Mozart programs directed bp Dr. Koussevitsky in the theater-concert hall. The nine Boston Symphony Orchestra performances in the Music Shed begin July 28.

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MOUNT VERNON, N. Y.
ARGUS
JUN 30 1949

Three From City At Music Center In Berkshires

Three Mount Vernon residents are among the 46 students enrolled in the Berkshire Music Center which will hold opening exercises for the seventh Summer session Sunday at Tanglewood, Mass. More than 36 states and 19 foreign countries are represented in the record registration.

Regina A. Doshay of 329 East Devonia Avenue has enrolled for instruction in violin; Louisa Miccio, pianist of 347 Tecumseh Avenue, has enrolled for instruction in opera; and Edwin Rosenkranz of 405 Westchester Avenue, for instruction in bassoon.

Opening exercises will be conducted in the theater-concert hall at 3:30 P. M., and students will be welcomed by Dr. Serge Koussevitsky, founder and director of the school; Aaron Copland, assistant director; and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center and a Boston Symphony Orchestra trustee.

Classes will start Monday, July 4, and will continue through Aug. 14. During that period there will be 63 musical events at Tanglewood, including 46 school performances and 13 festival concerts.

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PLAINFIELD, N. J.
COURIER-NEWS
JUL 1 - 1949

Two Enrolled At Berkshire

Miss Mary K. Schlichting of 639 Belvidere Ave. and Jonathan T. Belcher of 550 Prospect St., Westfield, are among the 465 students enrolled in the Berkshire Music Center at Tanglewood, Lenox, Mass.

Dr. Serge Koussevitsky, founder and director of the school and retiring conductor of the Boston Symphony Orchestra, will welcome students Sunday in the theater-concert hall.

Miss Schlichting will study violin and Mr. Belcher will study scenic arts. Classes start July 4 and continue through Aug. 14. During that period there will be 63 musical events at Tanglewood including 46 school performances and 13 festival concerts.

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SPRINGFIELD, MASS.
NEWS
JUL 1 - 1949

Tanglewood Opens Sunday With Record Enrollment

465 Students From 36 States, 19 Foreign Countries to Attend Berkshire Music Center

Lenox, July 1—With a record enrollment of 465 students drawn from 36 states and 19 foreign countries, the Berkshire Music Center will hold opening exercises for the seventh summer Sunday afternoon at Tanglewood.

The students, many of whom are accomplished musicians in their own right, will gather at the theater-concert hall at 3.30 to be welcomed by Dr. Serge Koussevitsky, founder and director of the school; Assistant Director Aaron Copland, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center and a Boston Symphony Orchestra trustee.

New instructors to be introduced at the exercises are the members of the Juilliard String Quartet, Christopher Honaas and William Kroll. Olivier Messiaen is slated to arrive from France to teach composition with Mr. Copland.

Julliard Quartet Bach

Composed of Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, the Juilliard String Quartet is a young group that made a deep impression in two concerts of Bartok string quartets at the Music Center last year. They will be heard again this summer in performances of music by Schoenberg and his disciples.

Mr. Honaas, a member of the faculty at Rollins College Conservatory of Music, Winter Park, Fla., will assist Hugh Ross in the choral department. The other department head, Robert Shaw, is on leave of absence.

Mr. Kroll is head of the Kroll String Quartet, formerly known as the Coolidge String Quartet, and is an authority on chamber music. He will be heard July 24 in a Mozart work for violin and viola.

Mr. Messiaen will come to this country especially to teach composition at the six-week Tanglewood school. He is one of the most distinguished living composers, organist at Trinity Church in Paris, and lecturer at the Paris Conservatory of Music.

Libretto Writting

For the first time in the history of the Center, special attention will be given to libretto-writing. Grants to students have been offered by the Koussevitsky Music Foundation to encourage the writing of good operatic texts and libretti.

The four librettists who will study in the opera department are Townsend Brewster of Jamaica, N. Y.; F. Eugene Haun of Little Rock, Ark.; Adele Cowan of Los Angeles; and Abraham Cohen of Buffalo, N. Y.

Outstanding students this year include Seymour Lipkin, 22-year-old Detroit pianist and conductor; Irwin Hoffman of New York City, 24-year-old violinist who teaches conducting at the Juilliard School of Music; Elyakum Shapira of Israel, 22-year-old conductor; Janice Moudry of Long Beach, Cal., 26-year-old contralto; Leonard Pennario, 24-year-old concert pianist from Los Angeles; David Lloyd of Minneapolis, 27, concert tenor; James Pease, 33-year-old New York bass; and Jean Catoire, 26, promising French composer.

Cosmopolitan Air

Tanglewood will derive a cosmopolitan air from the 31 students from 19 foreign countries and possessions. Countries represented are Austria, Belgium, Brazil, Canada, Chile, China, Finland, France, Germany, Guatemala, Israel, Italy, Korea, Luxembourg, the Netherlands, Norway, Puerto Rico, Switzerland and Uruguay.

Of the 36 states, New York will send the largest delegation—a total of 106. Other big groups will come from Massachusetts (61), Illinois (31), Pennsylvania (30), Ohio (25), Michigan and California (14).

Classes will start Monday, and continue through Aug. 14. During that period there will be 634 musical events at Tanglewood, including 46 school performances and 13 Festival concerts.

The festival will open July 16 with the first of the four Bach-Mozart programs directed by Dr. Koussevitsky in the theater-concert hall. The nine Boston Symphony Orchestra performances in the Music Shed begin July 28.

Among those from this area who are enrolled in the school and their courses of study are: Georgette Crochier of 529 Chicopee St., Williamsett, chorus; Francis J. Gallagher, 105 Center St., Chicopee, string bass; Carol Joyce of Smith College, Northampton, chorus; Marian Keller of 5 Moody St., East Northfield, chorus; Frances Kleinerman of 15 Meadowbrook Rd., Longmeadow, chorus.

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HARTFORD, CONN.
TIMES
JUL 1 - 1949

Students from Connecticut To Study at Tanglewood

Leroy G. Werner, 48 Frederick St., Newington, will study opera at the Berkshire Music Center, Lenox, Mass., this summer.

He is among the 465 students from 36 states and 19 foreign countries who will study at the summer session which opens Monday at Tanglewood.

* * *

OTHERS FROM Connecticut enrolled, and their courses of study include:

William S. Mitchell, Torrington, choral conducting; Sona Faye Bendett, Mystic, oboe; Richard L. Chute, Falls Village, conducting; Beverly Mae Hunziker, Stratford, opera; William Kozma, Stamford, viola; James E. Lucas, Middletown, opera, and Judith Anne Thompson, Fairfield, chorus.

Dr. Serge Koussevitsky, founder and director of the school, will welcome the students at opening exercises Sunday afternoon.

New instructors to be introduced at the exercises are the members of the Juilliard String Quartet, Christopher Honaas and William Kroll. Olivier Messiaen is slated to arrive from France to teach composition with Aaron Copland, assistant director of the school.

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BRIDGEPORT, CONN.
TELEGRAM
JUL 1 - 1949

Another "Pops" Season Opens

One of the most popular and immediately successful entertainment projects ever offered to the people of this community was the series of popular priced concerts given by the Bridgeport Symphony Orchestra last season on the beautiful campus of Fairfield University.

The second season begins tonight on the same spacious field, the use of which was donated for the purpose by the university rector. Many improvements have been made in the seating arrangements, the acoustics, lighting and parking for the convenience of the throng of music lovers who will attend from all parts of Fairfield county.

A musical treat is in store, with a noted guest conductor and a distinguished soloist adding their talents to make the opening concert a brilliant occasion. During the season some of the leading stars of the concert stage, opera, television and motion pictures will appear with the Symphony under the new concert shell.

The musical programs have been carefully arranged, offering selections that the people know and love. The pops get their name from the word popular and the great orchestras, such as the Boston Symphony which made this type of concert, loved by everyone, have always featured popular music. The tradition is being maintained by the Bridgeport musicians.

The enthusiasm for this type of concert was monstrated only this week in New Haven, 14,500 persons massed in the Yale Bowl evening of entertainment in honor of ay of Richard Rodgers, the Fairfield ho conducted for the playing of notch hits.

on the spacious field are be- y of the patrons and there nd hot dogs cooked on who wish them, and se who enter the gay ccompanies a real "pops" st year, the campus will be o mosquitos will buzz to in- ner musicians or guests.

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NEW YORK, N. Y.
TIMES
JUL 1 - 1949

TANGLEWOOD READY TO BREAK ITS RECORD

The Berkshire Music Center, at Tanglewood, near Lenox, Mass., will hold opening exercises Sunday for its seventh season. A record number of students, some 165, will gather in the theatre-concert hall to meet Serge Koussevitzky, director; Aaron Copland, assistant director, and Dr. Lewis Parry, chairman of the Friends of the Boston Symphony and a trustee of the orchestra.

Nineteen foreign countries (Austria, Belgium, Brazil Canada, Chile, China, Finland, France, Germany, Guatemala, Israel, Italy, Korea, Luxembourg, the Netherlands, Norway, Puerto Rico, Switzerland and Uruguay) and thirty-six states of this country will be represented in the student body. New York state will send 106 young musicians.

An innovation in this curriculum will be special training in the writing of operatic texts and libretti, with grants by the Koussevitzky Music Foundation to encourage budding librettists. Four of them are enrolled this summer.

There will be several new instructors at the center, including Olivier Messiaen, who is expected to arrive from France to teach composition: William Kroll of the Kroll String Quartet, members of the Juilliard String Quartet and Christopher Honaas, choral instructor from Rollins College. There will be sixty-three musical events at Tanglewood before the school closes on Aug. 14, including thirteen festival concerts.

all the

BSO Acquires Wheatleigh For School

$25,000 Paid for DeHeredia Mansion; To Open Next Year

STOCKBRIDGE — The Boston Symphony Orchestra acquired more property today with the announcement of the sale of the Wheatleigh mansion and 21 acres of land including the gardens, old grove and water tower for $25,000.

The property was purchased from Joseph Lutske of Chicago, who recently bought the entire estate from the heirs of Mrs. Carlos M. deHeredia for a reported price of $70,000.

The main house will be part of the Berkshire Music Center and will be used to house students next summer and for practice studios.

Wheatleigh, overlooking Lake Mahkeenac, is located in the town of Stockbridge, half a mile from Tanglewood.

George E. Judd, manager of the Boston Symphony Orchestra, in announcing the sale said that the property will not be used this summer, but will be readied for occupancy next season. It is understood the mansion may be rented to other institutions during the winters.

The sale was made through Walter Wilson of the Berkshire Farm Agency. Attorney Charles R. Albert of Pittsfield represented the seller; Attorney John J. Donna of Pittsfield, the buyer. Robert K. Wheeler of Wheeler & Taylor, Great Barrington, was real estate adviser to the Boston Symphony Orchestra.

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WORLD-TELEGRAM
JUL 2 - 1949

Tanglewood to Teach English Libretto Writing

By ROBERT BAGAR.

Among the provocative subjects to be taught this summer at Tanglewood, home of the Berkshire Music Festival, is libretto-writing. The class, as you may gather, will consist of students interested in making a career of penning operatic texts. Their presence at the Berkshire Music Center, has been made possible by grants from the Koussevitsky Music Foundation.

Now, libretto-writing is something that we, here in America, should learn a lot about. For among the chief faults of many new operas produced in this country has been a general incompetence in (a) constructing dramatically workable librettos, and (b) writing words that fit the notes properly. And in mentioning these, one blithely passes by the fact that poetry, or the poetic touch, has been absent from the contrivings.

English, as an operatic language, is often criticised for its harsh sounds, for its limited number of vowels—comparitively speaking, of course. The criticism is scarcely justifiable, because it arises not from an intelligent examination of the language itself, but mostly from a cursory knowledge of poor librettos or poor English translations of standard operas.

Not Language's Fault.

It is obviously not the fault of the language, if its manipulators have been content, as it would appear, to throw in rhymes and syllables enough to fit the musical lines and dramatic situations. And it follows that such ungainly efforts cannot possibly be looked upon as the best of which we are capable. Hence, why the criticism?

There is also a kind of prejudice against English in opera. We just are not accustomed to it, that's all, since we have been brought up on grand opera in its original languages. But we must remember that in Italy all opera is sung in Italian, and in Germany all in German, and in France all in French.

Education Is Desirable.

The German listener is not taken aback when he hears Don Giovanni sing "Reich mir die Hand mein maedchen," which any Italian listener knows as "La ci darem la mano." Nor is the Italian bothered at all by Don Jose's "Il fior che a me tu avevi dato," which the Frenchman so Jose's "Il fior che avevi a me tu que tu m'avais jetee." It just happens that the translations, all around, have been more or less letter perfect, quite as likable as the original, and, therefore, not to be questioned in the least.

A school of American librettists, as poetically and technically gifted as their European forerunners, is a most desirable thing. When it comes we shall have reached the point when librettos will be as artistically conceived as any others before them, and American translations of the great foreign works will be on equal terms with their original versions. A long step toward this goal is the libretto-writing course at the Berkshire Music Center.

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HERALD TRIBUNE
JUL 3 - 1949

MUSIC ON THE RADIO

The Peabody Awards for Music; Responsibility for the Decisions

By B. H. HAGGIN

CURIOUS about the membership of the advisory boards that have made the George Foster Peabody awards for music, I inquired of John E. Drewry, dean of the Henry W. Grady School of Journalism, University of Georgia, who sent me a list of the members of the 1948 board—editors, publishers, a science editor, an educator, a mayor, a radio columnist, an advertising executive—and informed me that in making its final selections "this board has the primary recommendations of a university faculty committee, on which are members of our music department, as well as listening post committees throughout the country," among whose chairmen I could again discover no one connected with music.

That still leaves me with the question who is responsible for the decisions which have aroused my curiosity. Was it the laymen on the board and committees or the musicians on the faculty committee who in 1945 gave the award for "outstanding entertainment in music" to the Telephone Hour? Or in 1947 gave it to N. B. C.'s Orchestras of the Nation, with only a special citation to C. B. S.'s Invitation to Music; when in fact the interesting idea of Orchestras of the Nation—of bringing regional musical activity to nation-wide attention—was defeated by the reality that regional musical activity was almost entirely provincial orchestras' performances of the same standard repertory, whereas even the incomplete realization of the idea of Invitation to Music—of offering unusual music, old and new—made it outstanding among musical programs on the air.

I mention these past instances because the same question arises about this year's award to N. B. C. "for its programs of 'good music' especially the N. B. C. Symphony, Orchestras of the Nation, First Piano Quartet, and Boston Symphony Rehearsals." Was it the laymen or the musicians, one wonders, that included among these especially singled out programs of "good music" the First Piano Quartet, but not the N. B. C. String Quartet?

Other questions arise. 1948 was the year in which A. B. C. dropped the Boston Symphony and its live Coffee Concerts of chamber music, and C. B. S. dropped Invitation to Music and other sustaining programs; and if the award was to go to a network, it would go to N. B. C. But why only to a network—why, especially when one considers that N. B. C. relegated its musical programs to inconvenient and impossible times which were commercially valueless? Why not to an independent station like WABF in New York, for its many programs of recorded music and its pick-up of the sixteen concerts of the New Friends of Music?

pays lip service to economy and

Fiedler and Folks

The opening tonight of the twenty-first season of the Esplanade Concerts should be looked upon as a personal triumph for their conductor and originator, Arthur Fiedler. When he started these performances exactly twenty years ago tonight, most of his friends were skeptical. A crowd of non-paying auditors wouldn't take the symphonic music he planned to offer. Only brass bands could operate in that environment. Mr. Fiedler proved that being able or not able to afford the price of admission had nothing to do with musical appreciation.

The Esplanade Concerts have an even more important aspect. Without them the Boston Symphony organization would be susceptible to the same criticism which is so often leveled at community musical groups which play only to paying audiences. The criticism being that they exist in the main for an elite element of the populace. The Esplanade Concerts round out the function of the Boston Symphony as a truly community organization. These fine musicians play at the waterside for all comers. Nobody pays, nobody can buy a choice seat. It is for all.

Congratulations to Mr. Fiedler. May the Esplanade Concerts continue to bring the beauty of live music to more and more hundreds of thousands of non-paying guests.

[28]

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TIMES
JUL 3 - 1949

WORLD OF MUSIC: CITY OPERA TOUR

By ROSS PARMENTER

THE expanding New York City Opera Company will visit Milwaukee and play an extra week in Chicago this fall, provided current negotiations are satisfactorily settled. The dates set for the company's second visit to Chicago are from Nov. 23 to Dec. 18. The plans are to have the company travel the ninety miles to Milwaukee for one performance each of the three weeks it is in Chicago. The side trips will be a boon to Milwaukee opera lovers, for the Metropolitan has not played there in the last three years.

SUMMER: Music series are popping open this week-end like champagne bottles at a lively party. Two began on Friday: The concerts of the Connecticut Symphony at Fairfield University, Fairfield, Conn., and the weekly evenings of music being run at the New Boston Inn, Mass., by Russell and Rosamond Chapin. Today sees the start of the Sunday afternoon programs of chamber music of the Cummington School of the Arts at Cummington, Mass. And tomorrow Arthur Fiedler opens his twenty-first season of Esplanade Concerts on the banks of the Charles River in Boston.

Meanwhile the eleventh annual music festival at Brigham Young University in Provo, Utah, is in full swing. It continues till Aug. 8, with the Paganini Quartet being the featured ensemble. The operas, to be given July 14 and 15, will be Mozart's "Bastien et Bastienne" and Menotti's "The Medium."

OPEN: The Theatre-Concert Hall, which was dedicated at Tanglewood in 1941, has become almost as famous as the Shed. It is there that the Bach-Mozart concerts are given before the big concerts of the Berkshire Festival start. It is the home, too, of the opera performances and the programs given by and for students of the Berkshire Music Center. But because it has only 1,200 seats many people who have wanted to get in have been disappointed. At a big event nearly always one sees people crowded round the doors trying to catch snatches of the music. This summer, though, the overflow will not feel so frustrated. The hall has been reconstructed so

Milwaukee to Be Added To Itinerary Next November

that the back is entirely open, like the Shed, and the music will be audible on the lawn.

CINCINNATI: Frederick Jagel, now in the twenty-second year of his career, is still assuming new roles. The latest is Tristan. After a short period of study he sang it for the first time last November for the New Orleans Opera and he will sing it again on July 17 when the Cincinnati Summer Opera Association presents "Tristan und Isolde" for the first time.

The Cincinnati "Zoo" season began last Sunday. Fausto Cleva, who has been its musical director for sixteen years, conducted the opening "Carmen." He will also lead "Madame Butterfly," "Mignon," "Un Ballo in Maschera," "Samon et Dalila," "Bohème," "L'Amore dei Tre Re" and "Andrea Chenier," which is being presented in the series for the first time since 1929.

GROWING: The Knoxville Symphony Orchestra is upping its budget threefold for its 1949-50 season. The figure has been set at $40,000—a record for the orchestra. David Van Vactor is the conductor and he plans to increase the use of his players in musical enterprises of the community, such as educational concerts for school children. The orchestra is largely made up of amateurs. Fifteen of them have played with the group for the last fourteen years.

The first 'cellist is Waldo E. Cohn, a bio-chemist who also conducts the near-by Oak Ridge Symphony. The two orchestras are working out a program of mutual help. They will present some of the same guest artists. And since they share some of the same musicians, they will make rehearsals easier by preparing similar programs.

RESUME: The Lewisohn Stadium concerts made all the news. Jeanne Mitchell, violinist, proved a performer "of musical grace and sympathy." . . . Astrid Varnay, Herbert Janssen and Fritz Reiner, pooling their talents in excerpts from "Salome" and "The Flying Dutchman," provided "a richly rewarding concert." . . . The Philharmonic Piano Quartet played with "freshness, precision and agility." . . . William Lincer, violist, played Berlioz's "Harold in Italy" with "warmth and feeling for the music's lyricism." . . . In the all-Beethoven program Joseph Fuchs gave a "noteworthy" performance of the violin concerto and Eugene Istomin an "admirable" one of the Fourth Piano Concerto.

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LOOK
DES MOINES, IA.
JUL 5 - 1949

Look *applauds...*

JUDITH ANDERSON

She's showing that the art of emotional acting can still thrill modern audiences. Her *Medea* opened on Broadway a year-and-a-half ago. Then she took it on tour. Recently, it played a return engagement on the Great White Way. Next, she'll answer calls for performances as far West as Honolulu.

A native of Australia, Miss Anderson played in stock there several years before coming to the U. S. At first, she couldn't get a job anywhere. When she did get one, she rose rapidly to stardom, in plays like *Family Portrait, Three Sisters.* Many theater people now consider her America's finest emotional actress.

DR. SERGE KOUSSEVITZKY

His retirement from the Boston Symphony after 25 years winds up one of the finest records in U. S. musical history. Soon after he took over the then mediocre orchestra, he made it what many call the greatest symphony in the world.

Dr. Koussevitzky started as a double bass virtuoso in his native Russia. But he preferred to conduct, soon won fame with his own orchestra. The Russian Revolution drove him to France, later the U. S. Here he became the champion of American, other modern composers. As he said recently, "You've got to hear new music, so you can have old music."

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TIMES
JUL 4 - 1949

WARNS OF RETURN TO 'JUNGLE MUSIC'

Koussevitzky Deplores Neglect of the String Instruments in Tanglewood Talk

Special to THE NEW YORK TIMES.

LENOX, Mass., July 3—Addressing a Tanglewood audience here this afternoon, Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, warned that modern America is in peril of returning to "jungle music" and "primitive sound."

He issued a challenge to the 465 students at the seventh opening of the Tanglewood Summer School to help the Berkshire Music Center, founded by the maestro, to fulfill its promise as the "wonder child" of music. He also called for Federal support of the fine arts.

Dr. Koussevitzky said that neglect of the string instruments eventually may force composers to write exclusively for percussion. He placed the blame for the "wild and realistic vision" to those who sacrifice quality for quantity.

"String instruments are often forsaken," he said, "because they demand many years of intensive practice."

He declared that "too often our source of inspiration is the source of our income, and we lower our principles and our art."

Another speaker was Aaron Copland, assistant director.

Dr. Lewis Perry, national chairman of the Friends of the Berkshire Music Center, presided, and in his introduction of Dr. Koussevitzky, said he was between the Scylla of appearing too intimate and the Charybdis of saying too little.

Dr. Perry referred to the Friends of Tanglewood as the "commissary department of Dr. Koussevitzky's army." He said that one feature of Tanglewood stands out:

"It is the unselfish self-forgetful team play of all who work here. We have not Three Musketeers, but 500 of them."

The program, which closed with students singing Randl Thompson's "Alleluia," was held in the pine-sheathed, 1,200-seat theatre concert hall. An overflow invitation audience was present.

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SUMMER: Music series are popping open this week-end like champagne bottles at a lively party. Two began on Friday: The concerts of the Connecticut Symphony at Fairfield University, Fairfield, Conn., and the weekly evenings of music being run at the New Boston Inn, Mass., by Russell and Rosamond Chapin. Today sees the start of the Sunday afternoon programs of chamber music of the Cummington School of the Arts at Cummington, Mass. And tomorrow Arthur Fiedler opens his twenty-fi[rst] season of Esplanade Concert[s] the banks of the Charles R[iver] Boston.

Meanwhile the eleven[th] music festival at Brigh[am] University in Provo, Ut[ah] full swing. It continues [to] 8, with the Paganini Quarte[t] the featured ensemble. The o[pera] to be given July 14 and 15, wi[th] Mozart's "Bastien et Bastienn[e]" and Menotti's "The Medium."

OPEN: The Theatre-Concert Hall, which was dedicated at Tanglewood in 1941, has become almost as famous as the Shed. It is there that the Bach-Mozart concerts are given before the big concerts of the Berkshire Festival start. It is the home, too, of the opera performances and the programs given by and for students of the Berkshire Music Center. But because it has only 1,200 seats many people who have wanted to get in have been disappointed. At a big event nearly always one sees people crowded round the doors trying to catch snatches of the music. This summer, though, the overflow will not feel so frustrated. The hall has been reconstructed so

Milwaukee to Be Added To Itinerary Next November

that the back is entirely open, like the Shed, and the music will be audible on the lawn.

CINCINNATI: Frederick Jagel, now in the twenty-second year of his career, is still assuming new roles. The latest is Tristan. After a short period of study he sang it for the first time last November for the New Orleans Opera and he will sing it again on July 17 when the Cincinnati Summer Opera Association presents "Tristan und Isolde" for the first time.

The Cincinnati "Zoo" season began last Sunday. Fausto Cleva, who has been its musical director for sixteen years, conducted the opening "Carmen." He will also lead "Madame Butterfly," "Mignon," "Un Ballo in Maschera," "Samon et Dalila," "Bohème," "L'Amore dei Tre Re" and "Andrea Chenier," which is being presented [in] for the first time since [1]

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JUL 5 - 1949

educational concerts for school children. The orchestra is largely made up of amateurs. Fifteen of them have played with the group for the last fourteen years.

The first 'cellist is Waldo E. Cohn, a bio-chemist who also conducts the near-by Oak Ridge Symphony. The two orchestras are working out a program of mutual help. They will present some of the same guest artists. And since they share some of the same musicians, they will make rehearsals easier by preparing similar programs.

RESUME: The Lewisohn Stadium concerts made all the news. Jeanne Mitchell, violinist, proved a performer "of musical grace and sympathy." . . . Astrid Varnay, Herbert Janssen and Fritz Reiner, pooling their talents in excerpts from "Salome" and "The Flying Dutchman," provided "a richly rewarding concert." . . . The Philharmonic Piano Quartet played with "freshness, precision and agility." . . . William Lincer, violist, played Berlioz's "Harold in Italy" with "warmth and feeling for the music's lyricism." . . . In the all-Beethoven program Joseph Fuchs gave a "noteworthy" performance of the violin concerto and Eugene Istomin an "admirable" one of the Fourth Piano Concerto.

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TIMES
JUL 4 - 1949

WARNS OF RETURN TO 'JUNGLE MUSIC'

Koussevitzky Deplores Neglect of the String Instruments in Tanglewood Talk

Special to THE NEW YORK TIMES.

LENOX, Mass., July 3—Addressing a Tanglewood audience here this afternoon, Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, warned that modern America is in peril of returning to "jungle music" and "primitive sound."

He issued a challenge to the 465 students at the seventh opening of the Tanglewood Summer School to help the Berkshire Music Center, founded by the maestro, to fulfill its promise as the "wonder child" of music. He also called for Federal support of the fine arts.

Dr. Koussevitzky said that neglect of the string instruments eventually may force composers to write exclusively for percussion. He placed the blame for the "wild and realistic vision" to those who sacrifice quality for quantity.

"String instruments are often forsaken," he said, "because they demand many years of intensive practice."

He declared that "too often our source of inspiration is the source of our income, and we lower our principles and our art."

Another speaker was Aaron Copland, assistant director.

Dr. Lewis Perry, national chairman of the Friends of the Berkshire Music Center, presided, and in his introduction of Dr. Koussevitzky, said he was between the Scylla of appearing too intimate and the Charybdis of saying too little.

Dr. Perry referred to the Friends of Tanglewood as the "commissary department of Dr. Koussevitzky's army." He said that one feature of Tanglewood stands out:

"It is the unselfish self-forgetful team play of all who work here. We have not Three Musketeers, but 500 of them."

The program, which closed with students singing Randl Thompson's "Alleluia," was held in the pine-sheathed, 1,200-seat theatre concert hall. An overflow invitation audience was present.

Look *applauds...*

JUDITH ANDERSON

She's showing that the art of emotional acting can still thrill modern audiences. Her *Medea* opened on Broadway a year-and-a-half ago. Then she took it on tour. Recently, it played a return engagement on the Great White Way. Next, she'll answer calls for performances as far West as Honolulu.

A native of Australia, Miss Anderson played in stock there several years before coming to the U. S. At first, she couldn't get a job anywhere. When she did get one, she rose rapidly to stardom, in plays like *Family Portrait, Three Sisters.* Many theater people now consider her America's finest emotional actress.

DR. SERGE KOUSSEVITZKY

His retirement from the Boston Symphony after 25 years winds up one of the finest records in U. S. musical history. Soon after he took over the then mediocre orchestra, he made it what many call the greatest symphony in the world.

Dr. Koussevitzky started as a double bass virtuoso in his native Russia. But he preferred to conduct, soon won fame with his own orchestra. The Russian Revolution drove him to France, later the U. S. Here he became the champion of American, other modern composers. As he said recently, "You've got to hear new music, so you can have old music."

[29]

Republican

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S., JULY 3, 1949 ★ ★ FIFTY-FOUR PAGES PRICE TEN CENTS; $5.00 A YEAR 71ST YEAR OF SUNDAY, NUMBER

Boston Symphony Orchestra May Buy Magnificent Villa, Wheatleigh, In Berkshires

TO BE USED AS 'DORM' FOR MUSIC CENTER

Purchase Price About $30,000; Rest of Estate May Be Sold for Housing Development

Lenox, July 2—It was learned here today that the Boston Symphony Orchestra is negotiating for the purchase for about $30,000 of the magnificent Italian villa at Wheatleigh overlooking Lake Mahkeenac and it is expected the sale will go through next week. The house will be used by the new owners as a dormitory for men students at the Berkshire Music Center. The orchestra has a five-year lease on Ventfort Hall the George H. Morgan house, which expires this year.

Housing Development Possible

The present owners of Wheatleigh, an estate of 240 acres, are Mrs. Lena Lydia McGregor, New York and Mrs. Janet Miller Gutterson, Washington, D. C. to whom it was bequeathed by the late Mrs. Georgia Cook De Heredia, who died in December 1946. Reports were current last year that the orchestra was to buy the entire estate, but the sale never went through. The heirs were asking $180,000 for the property at one time. It was published recently that Joseph and Nina Lutske, Chicago, were buying the estate. That deal may go

(Continued On Page 6A)

BOSTON SYMPHONY

(Continued From Page 1A)

through with housing development an objective for the rest.

One of the problems that is being worked out is the water supply for the villa and gardens. It now comes from the famous Indian spring near Lily Pond, two-thirds of the shore of which is owned by Mrs. DeHeredia's estate and is pumped to a 5000-gallon tank near the top of an 80-foot tower. This furnishes adequate fire protection. On the protected shores of Lily Pond have been found many Indian arrows. There are four dwellings on the estate besides the villa.

Finest for Half Century

For more than 50 years 34-room Wheatleigh has been one of the finest of all Berkshire summer homes. It was completed in 1894 for the late Henry H. Cook, millionaire New York banker. Peabody & Stearns were the architects and the Bishop Construction Co. of Worcester had the contract. The imposing structure was built of buff brick from a quarry at Sayerville, N. J. Marble columns for the pergola and porch overlooking the gardens are from a Lee quarry. During construction Mr. and Mrs. Cook lived in what is now Deewold on Cliffwood St. Mrs. De Heredia's gardens were the scene of the Trinity Episcopal Church, Lenox Sunday summer sunset services, held for 24 years and discontinued in 1946.

Mrs. De Heredia was one of five daughters of Mr. and Mrs. Cook. Her husband was a Spanish nobleman with the title of count. Former owners of a Newport palace, the Cooks came to Lenox because it was more of a society center at that time. The farm they bought was owned during the American Revolution by Gideon Smith, a Tory who once hid from enraged patriotic townsmen in what is now known as Tory cave on Washington Mountain.

Wheatleigh Villa is located on a hill less than a mile from Tanglewood and is easily reached by improved roads lined with stately elms and pines. A few acres surrounding the villa including the famous grove of shagbark walnut trees will go with the sale to the orchestra.

The Berk

July 3 Pitts

Kroll Quartet At Tanglewood Tomorrow

Invitation Concert Season Opens at 8.15

LENOX—The Kroll quartet will open the Tanglewood invitation concert season tomorrow evening at 8.15 with a performance of music by Haydn, Hindemith and Brahms.

The first of 46 musical events for Friends of the Berkshire Music Center, the concert will inaugurate the series of three chamber music programs to be presented Wednesday evenings in the theatre-concert hall, under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

Members of the quartet are William Kroll, violinist and instructor in the school's chamber music department; Louis Graeler, violin; Nathan Gordon, viola and Avron Twerdowsky, cello.

The program comprises Haydn's Quartet in C Major, Opus 54, No. 2; Hindemith's Quartet No. 3, Opus 22, and Brahms' Quartet in C Minor, Opus 51, No. 1.

The series will continue July 13 with a concert by Alfred Zighera, viola da gamba, and Sylvia Marlowe, harpsichord; and July 20 with a performance by the Berkshire Woodwind Ensemble.

The invitation events are open to contributors to the Berkshire Music Center. Gifts may be mailed to the Friends of the Berkshire Music Center, Tanglewood, or handed in at the Friends' office at least two hours before concert time.

MUSIC IN THE BERKSHIRES

On July 16 the Berkshire Festival at Tanglewood opens three weeks of music by the Boston Symphony Orchestra in the famous music shed near Stockbridge, Mass. This program is the heart of the top summer music festival in this country and one that is unique among summer festivals anywhere in the world. Besides the big concerts by the superb orchestra, the festival offers Bach and Mozart in the theatre-concert hall which has come to rival the big shed itself. More importantly, the hall is the stage for performances by students of the Berkshire Music Center, where Dr. Serge Koussevitzky and a distinguished faculty have made remarkable contributions to the development of younger musicians—Leonard Bernstein being an outstanding example.

The festival had rough beginnings. The first concerts in 1934 were under the stars and open to the elements. Next year a huge tent was erected in time to grapple with a fairly fortissimo rainstorm. In 1938 a bang-up thunderstorm led to the permanent music shed. Through these formative years the spirit of neighbor and community has been warming. The beautiful grounds and buildings of Tanglewood itself were donated. The shed was built largely by contributions from towns around. Musicians were boarded free. Local townspeople ushered, took tickets, directed traffic, cleaned up afterward. Even today local audiences pay most of the admissions. The festival is a real community achievement. Best of all, it produces wonderful music.

Despite the shed's resemblance to the interior of a North River pier, it has remarkable acoustics. The softest notes carry clearly to the overflow crowd on the lawn. In fact, much of the Tanglewood charm stems from the lack of inhibitions in the lawn audience. No stiff concert-sitting here. People sit down, stretch out, curl up, clasp knees, lean against trees, lose themselves entirely in the mood of the music. Practically every summer concert you can name—even our own

N.Y. Times 7/10/49

THE NEW

Lewisohn Stadium—suffers from city or airplane noises which music can only mute, never still. At Tanglewood, quiet and deep in the Berkshires, Beethoven's Pastoral really sounds in character. In fact, some listeners think they detect a few Berkshire thrushes replying to the master's birdcalls.

[30]

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TIMES
JUL 3 - 1949

THEIR ENGAGEMENTS ANNOUNCED

Miss Charlotte Niles

Pach

Miss Phyllis Ruckgaber

Michael Shuter

CHARLOTTE NILES PROSPECTIVE BRIDE

Member of Wasps During War Is Fiancee of Morris P. Frost, Coast Guard Ex-Officer

Special to THE NEW YORK TIMES.

CRESTWOOD, N. Y., July 2—Mrs. Harold Clinton French has announced the engagement of her daughter, Miss Charlotte Niles, to Morris Pratt Frost of Falmouth, Mass., son of the late Mrs. Margaret Pratt Frost and the late Frank J. Frost, both of Brooklyn and Glen Cove, L. I. The wedding is planned for Sept. 13.

The prospective bride, daughter also of the late William White Niles, studied at the Nightingale-Bamford School in New York and the Walnut Hill School in Natick, Mass., and was graduated from Chevy Chase Junior College in Washington. During the war, as a member of the Wasps, she was stationed at Fairfax Field in Kansas City, Mo., and flew bombers to United States overseas bases. For the last four years she has been the lessee and operator of the East Hampton (L. I.) Airport.

Miss Niles' father, a member of the board of governors and then secretary of the New York Zoological Society, was the originator of the plan for the Bronx River Parkway and drafted the law creating the Parkway Commission, of which he was vice president for many years.

Mr. Frost attended Choate School, was graduated from Governor Dummer Academy in South Byfield, Mass., and studied at Amherst College. He served with the Coast Guard for four years as a lieutenant. Mr. Frost is the owner of the Frost Boat Company in Falmouth, Mass.

Miss Niles' fiancé, stepson of Mrs. Eugenia Reynaud Morris Frost of Palo Alto, Calif., and Woods Hole, Mass., is a grandson of the late Mr. and Mrs. Charles M. Pratt of Brooklyn and Glen Cove. His father, former vice president of the Guaranty Trust Company of New York and treasurer of the Standard Oil Company of New York, was a founder of the National Symphony Orchestra in Washington, and aided in the establishment of the Berkshire Music Festival in Tanglewood, near Lenox, Mass.

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WALTHAM, MASS.
NEWS-TRIBUNE
JUL 1 - 1949

Seven from Area Are Enrolled at Berkshire Center

A record enrolment of 465 students at the Berkshire Music Center, which will hold opening exercises for the seventh summer session Sunday afternoon at Tanglewood, Lenox, includes seven local musicians.

The students from this area and their courses of study are: Theodore Brewster, 20 Magnolia street, Newton, bassoon; Linda Cabot, 31 Farm road, Weston, chorus; Mary Jamochian, 41 Warren street, Watertown, opera; Elliott I. Kaplan, 25 Avondale road, Newton Centre, bassoon; John Melich, Jr., 190 School street, Watertown, trombone; Nathaniel C. Merrill, 121 Kirkstall road, Newtonville, opera, and John D. Oliver, 42 Oakley road, Watertown, choral conducting.

The students, who are drawn from 36 states and 19 foreign countries, will gather at the theater-concert hall at 3:30 Sunday to be welcomed by Dr. Serge Koussevitsky, founder and director of the school.

Classes will start Monday and continue through Aug. 14. During that period there will be 63 musical events at Tanglewood, including 46 school performances and 13 Festival concerts.

The Festival will open July 16 with the first of the four Bach-Mozart programs directed by Dr. Koussevitsky in the theater-concert hall. The nine Boston Symphony Orchestra performances in the Music Shed begin July 28.

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SAN JOSE, CALIF.
NEWS
JUN 26 1949

New Britten Opera At Berkshire Fete

NEW YORK, June 18 (UP).—A new Benjamin Britten opera, "Albert Herring," will be given its first United States performance at the Berkshire Music Center in Massachusetts on Aug. 8.

It is described as a "lyric comedy in three acts." It was first performed at Glyndebourne in England in 1947 and subsequently in Amsterdam, Lucerne and Brussels. The libretto, by Eric Crozier, is an adaptation of de Maupassant's short story, "Le Rosier de Madame Husson," with its setting transferred to a small village in England 50 years ago.

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KNICKERBOCKER NEWS
JUL 2 - 1949

Tanglewood Opens Season Tomorrow

Opening exercises of the Berkshire Music Center at Tanglewood, near Lenox, Mass., at 3:30 p. m. tomorrow will launch the seventh season of the center in the Theater-Concert Hall.

The trustees of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, music director, and members of the faculty will be the hosts to some 465 students and invited guests. Dr. Koussevitzky, who will retire this year as center director after 25 years as director of the Boston Symphony Orchestra, will be the principal speaker.

Other speakers will be Dr. Lewis Perry, national chairman of the Friends of the Berkshire Music Center and trustee of the Boston Symphony Orchestra; Henry B. Cabot, president of the orchestra board of trustees, and Aaron Copland, composer and assistant director of the school.

Following the usual custom, the students will sing Randall Thompsons "Alleluia," which was composed for the 1940 exercises. Hugh Ross will conduct. Tea will be served in the garden after the ceremonies.

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TAMPA, FLA.
TIMES
JUN 29 1949

Tampan to Study Music Six Weeks

Stephen Park to Write Concerto-Grosso

Stephen F. Park, Tampa composer and associate professor of music theory at the University of Tampa, will leave Tampa tomorrow for six weeks of study with one of America's leading contemporary composers.

The Tampa composer will attend the six-week session opening Sunday of the Boston Symphony Berkshire Music festival at Tanglewood, where he will study with Aaron Copland, who composed the much-performed "Apalachian Spring" and the increasingly-popular score for the motion picture, "The Red Pony."

To Write Concerto

Mr. Copland also is president of the National League of Composers.

While he is at the Tanglewood school, conducted by Serge Koussevitsky, who recently retired as conductor of the Boston Symphony. Mr. Park plans to write a concerto-grosso for cello, oboe and violin with a chamber orchestra, to be presented for the first time here next Fall.

Mr. Park also was notified that he will conduct the Boston Symphony during his visit to Tanglewood.

Recital In October

The concerto-grosso and other works written by Mr. Park will be presented at his composer's recital here next October. Other works on the program will include a modern ballet, "For Your Dancing Pleasure," which Mr. Park completed last week.

It also will include a song cycle for contralto with string quartet. Words for the songs were written by William Daugherty, member of the faculty of Alma College, Alma, Mich. He wrote the words for Mr. Park's choral symphony, "For the Uncreated," performed for the first time by the Tampa Symphony Orchestra last Spring.

Six intermezzi and a sonatine for flute also will be presented at the composer's recital next October.

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LAWRENCE, MASS.
EAGLE
JUN 30 1949

To Study Opera At Tanglewood

LENOX—With a record enrollment of 465 students drawn from 36 states and 19 foreign countries, the Berkshire Music Center will hold opening exercises for the seventh summer session Sunday afternoon, July 3, at Tanglewood.

The students, many of whom are accomplished musicians in their own right, will gather at the theatre-concert hall to be welcomed by Dr. Serge Koussevitsky, founder and director of the school; assistant director Aaron Copland; and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center and a Boston Symphony Orchestra trustee.

Among the students enrollled at the music center is Arlene E. Gerstenberger, 9 Sargent avenue, Lawrence who has chosen opera as her course of study.

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N. ADAMS, MASS.
TRANSCRIPT
JUL 2 - 1949

Music Center Opens Tomorrow Afternoon

Publisher's Notice

The Transcript will not be issued on Monday, July 4.

Seventh Season at Tanglewood — Koussevitzky to Welcome 465 Students.

The Berkshire Music Center at Tanglewood, Lenox, will open for its seventh season tomorrow afternoon at 3.30 o'clock when Dr. Serge Koussevitzky will welcome 465 music students from 19 foreign countries and nearly every state of the union.

Classes in composition, conducting, the opera, choral work and instrument playing will open Monday and continue through Aug. 14 when the Music Center will close as the 1949 Berkshire Symphonic festival ends. The festival concerts open July 16 with the first of four Bach-Mozart programs, to be followed by the nine Boston Symphony performances in the music shed beginning July 28.

Speakers besides Dr. Koussevitzky tomorrow will be Aaron Copland, assistant director of the Center, and Dr. Lewis Perry, chairman of the Friends of the Music Center. The latter will be admitted to the 46 performances by students of the Center during their five weeks at Tanglewood.

An innovation in the curriculum this year will be a special course in the writing of operatic librettos. Grants to students have been offered by the Koussevitzky Music Foundation to encourage the writing of good operatic texts.

New instructors this year who will be introduced at the school's opening exercises tomorrow afternoon include Christopher Honaas, a member of the faculty at Rollins college conservatory of music in Winter Park, Fla., who will assist Hugh Ross in the choral department; William Kroll, head of the Kroll string quartet, an authority on chamber music, who will be heard July 24 in a Mozart work for violin and viola, and the members of the Juilliard string quartet, Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, a young group which was unusually well received at the Music Center last year.

Another new instructor who will arrive later is Oliver Messiaen, who will come to this country from Paris especially to teach composition at the Music Center school. Mr. Messiaen is one of the most distinguished living composers, organist at Trinity church in Paris, and lecturer at the Paris conservatory of music.

Foreign countries to be represented by 31 Music Center students this summer, are Austria, Belgium, Brazil, Canada, Chile, China, Finland, France, Germany, Guatemala, Israel, Italy, Korea, Luxembourg, the Netherlands, Norway, Puerto Rico, Switzerland and Uraguay.

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TORONTO, CANADA
GLOBE & MAIL
JUL 2 - 1949

Manitoba Singer To Study in N.Y.; Others Honored

Clermont Pepin, 22-year-old student of composition at the Royal Conservatory of Music, has been awarded not only the Prix d'Europe by the Quebec Government but is the recipient of the Eaton Graduating Scholarship. Mr. Pepin leaves this summer for further study in France on his Prix d'Europe. The Eaton Graduating Scholarship is awarded annually to the most outstanding graduate of the senior school.

Louise Roy is another conservatory student who takes a step forward this summer. Miss Roy, of St. Boniface, Man., who was the 1949 winner of the national Singing Stars and Futures Etoiles radio contest, is to study in New York at a special summer session of operatic coaching arranged by the Metropolitan Opera Company. The soprano was invited at the personal recommendation of the Metropolitan's general manager, Edward Johnson.

Other conservatory students winning honors include three who have been given scholarships by the Berkshire Music Centre for study this summer under leading U.S. musicians at Tanglewood, Mass. Morry Kernerman, violinist, will enrol with the chamber music course; Harry Freedman will study composition and Donald Johnson, trumpeter, will play with the symphony orchestra there.

In the field of composition, conservatory students have placed high in two national concerts. Andrew Twa, composition student and junior member of the violin faculty, was winner of the McGill Chamber Music Society's annual award. The award includes a cash prize, as well as concert and broadcast performances next fall with the McGill Quartet of his prize-winning work, his First String Quartet.

The annual composition scholarship, donated by the CAPAC, went this year to Paul McIntyre, a conservatory student in piano and composition.

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MONTREAL, CANADA
GAZETTE
JUL 2 - 1949

Berkshire Music Centre Opens Schedule Tomorrow

Lenox, Mass. July 1. — There will be 13 Berkshire Festival concerts, a gala benefit, three public rehearsals, as well as 46 performances by the Berkshire Music Centre at Tanglewood, Lenox, Mass., this season. These 63 events at which audiences will be present will take place within the 43 days scheduled for Serge Koussevitzky's school in the Berkshires this summer.

The Berkshire Music Centre will have its opening exercises this Sunday, and will close on Aug. 14 when Dr. Koussevitzky will make his final bow as music director of the Boston Symphony Orchestra. He will then close the festival and so complete his 25 years of service at the head of Boston's Orchestra.

Special programs and soloists are announced for the Berkshire Festival concerts. New works will include Benjamin Britten's Spring Symphony with chorus and three soloists and with texts drawn from English poets, old and new, which will have its First American performances on Aug. 13 under Dr. Koussevitzky's direction.

Richard Strauss' new Horn Concerto will be performed on Aug. 7 with James Stagliano as soloist. Eleazar de Carvalho will conduct this concert, likewise presenting for its first full performance in the United States Mandu-Carara by his countryman, Villa-Lobos.

Dr. Koussevitzky will present Mahler's Song of the Earth" on Aug. 6 with Janice Moudry, contralto, and David Lloyd, tenor. On the same program will be The Ascension by Olivier Messiaen who is about to arrive from France as composer on the faculty of the Tanglewood school. Leonard Bernstein, as the other guest conductor, will present Stravinsky's Scenes de Ballet as well as The Rite of Spring on July 31. Jascha Heifetz will be the soloist in an all-Tchaikovsky program on Aug. 4. The four Bach and Mozart programs in the Theatre-Concert Hall have been changed to include the first four Brandenburg concertos of Bach, as well as the works already announced.

Although the demand for seats for the Bach and Mozart concerts on July 16, 17, 23, and 24 will far more than exhaust the available tickets in the Theatre, many more will be able to hear these concerts on account of a new reconstruction of the hall whereby the back will be entirely open like the Shed and make the music clearly audible on the lawn.

School events will include the revival of Gluck's Iphigenia in Tauris by the Opera Department on July 26 and 27, the first American performance of Britten's Albert Herring on Aug. 8 and 9, Friday evening orchestra concerts in the Shed, three organ recitals by E. Power Biggs on Sunday mornings and numerous choral, orchestral, chamber and other operatic performances.

There will be a series of five chamber concerts on successive Wednesday evenings, beginning July 13, three under the auspices of the Elizabeth Sprague Coolidge Foundation and two by the Juilliard String Quartet who are on the faculty and will present music of Schoenberg, Berg, Webern and Beethoven. All the performances other than the Festival concerts will be open by invitation to those who, by a voluntary contribution, become members of the Society of Friends of the Berkshire Music Centre.

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GLOBE & MAIL
JUL 2 - 1949

Seven at Tanglewood

Only seven Canadian music students, three of them from Toronto, are included among the 465 students drawn from 36 of the United States and 19 foreign countries, enrolled at Berkshire Music Festival Centre for the seventh summer session which gets underway at Tanglewood tomorrow. The students will gather at the theatre-concert hall at 3:30 to be welcomed by Dr. Serge Koussevitsky, founder and director of the school; Composer Aaron Copland, assistant director; and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Centre and a Boston Symphony Orchestra trustee. The three Toronto students are Harry Freedman, Don Johnson and Morry Kernerman. Other Canadian students come from Outremont, Que., Montreal and Victoria.

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TELEGRAPH
JUL 2 - 1949

WNYC, NEW YORK CITY municipal station, celebrating its 25th anniversary next week...Nancy Walker, Salvatore Baccaloni and Herb Shriner lined up for the July 4 Ford show vis CBS television... NBC picking up the Berkshire Music Festival on Sunday afternoons, beginning July 17...Sam Goldwyn office arranging a special greeting for moppet star Gigi Perreau for her current visit here. It'll be an ice cream soda party at Schrafft's 51st Street restaurant...Ed Wynn finally signed that deal for CBS video appearances...Eagle-Lion tying up four old Mack Sennett comedies to string together in one package—"Down Memory Lane." Pictures include two Bing Crosby films, one with W. C. Fields, and "The Singing Boxer," with Donald Novis...Jim Sauter to handle the staging of "Night of Stars" again for the United Jewish Appeal. Show takes place next November 14.

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TORONTO, CANADA
GLOBE & MAIL
JUL 2 - 1949

Plan U.S. Showing Of Britten Opera

Benjamin Britten's opera, Albert Herring, which he calls "a lyric comedy in three acts," will have its first performance on this continent on Aug. 8 and 9 at the Berkshire Festival. The British composer's much-discussed Peter Grimes also had its American premiere there.

Albert Herring will be presented by the opera department of the Berkshire Music Centre in the theatre at Tanglewood in the Berkshire Hills. It was first staged at Glyndebourne, in England, Jan. 20, 1947, and has been performed in Amsterdam, Lucerne and Brussels since.

The libretto is by Eric Crozier and is adapted from De Maupassant's short story, Le Rosier de Madame Husson, with its locale transferred to a small village in East Suffolk. It calls for a cast of 13 and an orchestral group of 12 solo instruments.

The Berkshire Festival will also include a revival of Gluck's Iphigenia in Tauria, a highly regarded but not often-played work.

Benjamin Britten will also be represented at Tanglewood by his new Spring Symphony, for orchestra and soloists. It will have its American premiere on Aug. 13, but will first be heard in Amsterdam, since the composer will not be able to be present at the American performance.

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TIMES-PICAYUNE
JUL 2 - 1949

NEW 'POPS' CHIEF BRINGS HIT MUSIC

Director Sees Bright Future for Concerts

By WILLIAM CORLEY

The trend in "Pops" concert music is away from the "highbrow" or heavy classics of concert halls and toward the types which mass audiences enjoy spontaneously, Richard Korn, the new conductor of the New Orleans "Pop" concert series, said here Friday.

"The "Pops" is a kind of no-man's land between the classics and popular music," he said, "and has a greater range than either of these."

Korn, who conducts his first concert this season on Tuesday night, is replacing H. Arthur Brown. The newcomer made his first appearance in New Orleans as guest conductor of the "Pops" in June of last year.

He was successful in getting five numbers from the hit show "Kiss Me Kate" released for concert before he left New York for New Orleans, and will conduct these selections on Cole Porter Night, July 26. He also brought with him orchestrations of hit songs from "South Pacific" which will be included in the program.

He said that he is a great believer in "Pops" concerts and he sees "no reason why music cannot be both good and enjoyable." When more people discover this, he added, our audiences will be much larger and the programs better because more performances will solve the financial difficulties which haunt the "Pops" in many cities.

Korn will introduce several new musical arrangements to New Orleans audiences during the remainder of the season. These will include "Chicken Reel" by Robert Russel Bennett, "Stringopation" by David Rose, "Cripple Creek" and "Song of the Bayou." He will also conduct a special number which he composed for dancer Iva Kitchell.

The life of a conductor has its anxious moments, he said, recalling an incident which happened in Stockholm. "I was to conduct Gershwin's 'An American in Paris,' on a program there," he said, "but discovered at a late hour that the taxi-cab horns had been left in Paris. I called an emergency meeting of the boys in the percussion section, and told them to go out into the streets and find three taxi-cab horns with A, A-flat and B-flat pitches. After pitching most of the horns in Stockholm, they were successful and the concert went on as scheduled."

Korn, recently named conductor of the Memphis Symphony for the winter season, has appeared as guest conductor in Paris, Rome, Prague and the Scandinavian countries during the past two years. Just prior to his coming to New Orleans he was at work on several of his own compositions and writing a book on the interpretation of orchestral music.

After his graduation from Princeton and Yale universities, he studied conducting at Juilliard Graduate school and under Serge Koussevitzky, conductor of the Boston Symphony. He has made several sets of records for Victor and during World War II conducted a Coast Guard band.

"The typical American musical mind or plane seems to be in the territory of the 'Pops' concert," he said. "Gershwin and Kern created a type of music which is neither highbrow or swing," he declared, "it is typically American and could not have been written anywhere else. This music is the center around which the 'Pops' revolves."

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HERALD-STATESMAN
JUL 2 - 1949

(Pach Brothers)
MISS CHARLOTTE NILES

Charlotte Niles Is Betrothed To Mass. Boat Company Owner

Mrs. Harold Clinton French of 241 Read Avenue has announced the engagement and forthcoming marriage of her daughter, Miss Charlotte Niles, to Morris Pratt Frost of Falmouth, Mass. The wedding will take place Sept. 13.

Miss Niles is the daughter also of the late William White Niles, originator of the Bronx River Parkway, who had been secretary and treasurer of the New York Zoological Society for many years and a leading member of the New York Bar Association.

Chevy Chase Alumna

She attended Nightingale-Bamford School and Walnut Hill Schol and was graduated from Chevy Chase Junior College. During the war she was a member of the Women's Air Force Service Pilots stationed in Fairfax Field, Kansas City, where she flew bombers to U. S. bases. She has been lessee and operator of the East Hampton, Long Island Airport for the past four years.

Mr. Frost is the son of the late Mrs. Margaret Pratt Frost and Frank J. Frost of Brooklyn and Glen Cove, L. I., and the stepson of Mrs. Eugenia Reynaud Morris Frost of Palo Alto, Calif., and Woods Hole, Mass.

Mr. Frost attended Choate School, was graduated from Governor Dummer Academy, South Byfield, Mass., and attended Amherst College. He served as a lieutenant in the U. S. Coast Guard for four years.

Mr. Frost's father, who was a former treasurer of the Standard Oil Company of New York, had been one of the founders of the National Symphony Orchestra in Washington, D. C., and was instrumental in the founding of the Berkshire Music Festival.

The prospective bridegroom is owner of the Frost Boat Company in Falmouth.

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DEMOCRAT & LEADER
JUL 3 1949

BENJAMIN BRITTEN'S lyric comedy in three acts, "Albert Herring" is announced for its first performance in this country at the Berkshire Music center on August 8 [illegible] Goldovsky head of the opera department will also revive Gluck's highly regarded but long neglected "Iphigenia in Tauris" on July 26 and 27.

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HARTFORD, CONN.
TIMES
JUL 2 - 1949

63 Musical Events Listed On Calendar at Tanglewood

Concert-goers will have 63 musical events during the six-week session of the Berkshire Music Center and Festival at Lenox, Mass., this summer.

The program includes 13 Festival concerts, a benefit, three public rehearsals and 46 performances by the Music Center.

The school will hold its opening exercises tomorrow, and will close Aug. 14, when Dr. Serge Koussevitsky will take his last bow as music director of the Boston Symphony Orchestra. He will then close the Festival after completing 25 years at the head of the Boston orchestra.

All performances other than Festival concerts will be open by inviation to those who by a voluntary contribution become members of the Friends of the Berkshire Music Center.

Festival tickets are now on sale at Tanglewood and at England Brothers in Pittsfield. The Tanglewood boxoffice is now open from 9 to 5 seven days a week.

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TIMES-UNION
JUL 3 - 1949

In Music World

By EDGAR S. VAN OLINDA

THERE will be 13 Berkshire Festival concerts, a gala benefit, three public rehearsals, as well as 46 performances by the Berkshire Music center at Tanglewood this season. These 63 events at which audiences will be present, will take place within the 43 days of Serge Koussevitzky's school in the Berkshires.

The Berkshire Music center will have its opening exercises this afternoon, and will close on August 14 when Dr. Koussevitzky will make his final bow as director of the Boston Symphony orchestra, completing 25 years of inestimable service as the head of that group.

Although the demand for seats for the Bach and Mozart concerts (July 16, 17, 23 and 24) will far more than exhaust the available tickets in the theatre, many more will be able to hear these concerts due to the reconstruction of the building whereby the back will be open like the main orchestra shed to make the music clearly audible on the surrounding lawns. Admission to three Saturday morning rehearsals, July 30, Aug 6 and 13 at 10 a. m. may be had on payment of $1 each, the proceeds being devoted to the orchestra's pension fund.

* * *

THE JACOB'S Pillow Dance festival will open its season tomorrow night at 8:30 o'clock, with a lecture by John Lindquist, with propected kodachrome slides of the history of the famous school of the dance. Succeeding lectures, each Monday night, will be given by Anatole Chujoy, Walter Terry, Antony Tudor, Ted Shawn, the director of Jacob's Pillow; Tom Two Arrows, exponent of American Indian dancing; Dwight Goodwin, Ruth Page and Ruth St. Dennis.

The regular season of the dance festivals in the auditorium will open Friday and Saturday, July 8 and 9, at 9 p. m., with matinees Friday and Saturday afternoons at 4 o'clock. The program will be given by Nora Kaye and Igor Youskevitch, stars of the Ballet Theatre company; Janet Collins, modern dancer and Frederico Rey and Pilar Gomez, Spanish dancers.

The price range of tickets is $2.40 for evening performances and $1.80 for the matinees, tax included. A 10 per cent reduction is made for season tickets. Tea is served in the Jacob's Pillow gardens from 3 to 4 p. m., for matinee performances, and coffee served during the intermission in the evenings.

Jacobs' Pillow University of the Dance is located about nine miles east of Lee, Mass., on U. S. Route 20. Turn at Jacob's Pillow sign, 7-10 mile. Reservations for the afternoon and evening weekend performances are suggested. They may be made by writing Box 87, Lee, Mass., or telephoning Lee-257-W-1.

World famous dance artists who will appear during the season are: Myra Kinch and Ted Shawn, seen at the Atterbury Playhouse last season: Iva Kitchell, Ruth Page, John Kriza, Bentley Stone, Jean Leon Destine, Ruth St. Denis, Norma Vance, John Kriza and Devi Wani and Soekoro.

The world premiere of the ballet, "The Dreams of Jacob," with musical score by Darius Milhaud and choreography by Ted Shawn will be given August 19 and 20.

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WORCESTER, MASS.
TELEGRAM
JUL 3 - 1949

Hub Symphony May Buy Estate Near Tanglewood

SPRINGFIELD, Sunday (AP)—The Springfield Sunday Republican says the Boston Symphony Orchestra is negotiating to purchase the 34-room Italian villa Wheatleigh, once owned by the late Henry H. Cook, millionaire New York banker.

The newspaper says that the sale of the villa and a few surrounding acres is expected to be completed this week for a price of $30,000.

The home, which overlooks Lake Mahkeenac and is less than a mile from Tanglewood, scene of the orchestra's Berkshire Festival concerts, would be used, the Sunday Republican says, as a dormitory for men students at the music center. The orchestra's five-year lease on Ventfort Hall, owned by George H. Morgan, expires this year.

The present owners of Wheatleigh, an estate of 240 acres, are Mrs. Lena Lydia McGregor of New York, and Mrs. Janet Miller Gutterson of Washington. It was bequeathed to them by Mrs. Georgia Cook de Heredia, who died in December, 1946. Mrs. de Heredia was one of five daughters of Henry Cook.

Cook built the home in 1874. It is of buff brick, with marble columns for a pergola and a porch overlooking the gardens.

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REPUBLICAN
JUL 3 - 1949

SOLOISTS SIGNED FOR NEXT SEASON

Tuesday Morning Music Club's Schedule

Guest artists for next season have been announced by the Tuesday Morning Music Club, as follows:

Nov. 1—Norman Carol, violinist; Nov. 16—George King, baritone; Jan. 17—The Mannes Trio; Feb. 21—Peter Juel-Larsen, pianist; March 21—Shirley Russell, lyric soprano.

Two years ago Norman Carol, then 18, won a scholarship to the Berkshire Music Center, and last season gave a recital in Town Hall, New York.

First Time Here

Mr. King who sings regularly at Hope Congregational Church, has appeared as soloist with the Springfield Symphony Orchestra in Beethovan's Ninth symphony. He will take part in Menotti's "The Telephone," which the Tuesday Morning Music Club will present for the first time in this city.

The Mannes Trio, recently organized, has been favorably received by New York critics. Its members are Leopold Mannes, piano; Vittorio Brero, violin, and Luigi Silva, cello. Mr. Mannes is codirector with his father, David Mannes, of the music school which bears their name.

Peter Juel-Larsen, 18, is from South Egremont and is a pupil of Bruce Simonds at Yale. The late William C. Hammond of Holyoke is reported to have said of him, "I have heard no finer young talent since the early days of Josef Hofmann."

Shirley Russell has appeared at the Cincinnati Music Festival and with the Philadelphia Orchestra in the Brahms "Requiem" at the Ann Arbor festival. She sang at the Covent Garden opera in London in 1948 and 1949, and is said to have been reengaged for the current season.

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HARTFORD, CONN.
COURANT
JUL 3 - 1949

Between them, the Berkshire Music Center and Festival are offering 63 events during their six weeks session this summer at Tanglewood.

Included are 13 Festival concerts by the Boston Symphony, 46 performances at the Music Center, three public rehearsals and a gala benefit.

Here are some of the top events:

The first performance of Benjamin Britten's "Spring" Symphony, based on poems by British writers old and new, and set for orchestra, choruses and soloists. (August 13)

Performance of Richard Strauss's new Horn Concerto, James Stagliano, soloist, Eleazar Carvalho, conductor. (August 7)

First complete performance in this country of "Mandu-carara", by Villa-Lobos, Snhr. Carvalho conducting. (August 7).

Performance of Mahler's "Song Of The Earth", with contralto Janice Moudry and tenor David Lloyd, Dr. Serge Koussevitzky conducting. (August 6)

"The Ascension", by Olivier Messiaen, also conducted by Dr. Koussevitzky. (August 6)

* * *

Stravinsky's "Scenes de Ballet" and "Rites of Spring," conducted by Leonard Bernstein. (July 31).

An all-Tschaikowsky program, featuring Jascha Heifetz, violinist. (August 4).

Bach's first four Brandenburg concertos, to be played during the Bach-Mozart concerts. (July 16 and 23).

First American performance of Britten's opera, "Albert Herring" by the Music Center opera department. (August 8 and 9).

Revival of Gluck's "Iphigenia in Tauris" by the opera department. (July 26 and 27)

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REPUBLICAN
JUL 1 - 1949

Tanglewood Season Opens With Concerts This Week

Kroll Quartet to Play Wednesday, Leonard Pennario Thursday, Student Orchestra Friday; Opening Exercises Scheduled Today; New Recordings

By VICTOR PRAHL

With the official opening of the Berkshire Music Center this afternoon, the first concert by the Cummington Trio at the Cummington School of Arts, that of the Berkshire Quartet at Music Mountain, Falls Village, and the opening concert on the New Boston series last Friday night, the summer season is with us once again.

Although the Bach-Mozart series will not start until the 16th, and the Festival concerts until the 28th of this month, there will be an abundant and varied lot of programs at Tanglewood beginning this week. Opening exercises will be held today. On Wednesday night as the first of the Coolidge concerts the Kroll String Quartet will play works by Haydn, Hindesmith and Brahms, and on Thursday Leonard Pennario, pianist, will give an all-Prokofieff program.

Mr. Pennario, who has registered as a student at the center, will be remembered for his excellent performance of the Chopin F-minor concerto here several seasons ago with the Indianapolis Orchestra. On Friday night there will be a concert by the student orchestra (Dept. 2), on Sunday morning chamber music, and Sunday night a composer's evening.

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REPUBLICAN
JUL 3 - 1949

W. MASS. STUDENTS AT MUSIC CNETER

Lenox, July 2—With a record enrollment of 465 students drawn from 36 states and 19 foreign countries, the Berkshire Music Center will hold opening exercises for the seventh summer session tomorrow afternoon at Tanglewood. The students, many of whom are accomplished musicians in their own right, will gather at the theater-concert hall at 3.30 to be welcomed by Dr. Serge Koussevitsky, founder and director of the school; assistant director Aaron Copland; and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center and a Boston Symphony Orchestra trustee.

New instructors to be introduced at the exercises are the members of the Juilliard String Quartet, Christopher Honaas and William Kroll. Olivier Messiaen is slated to arrive from France to teach composition with Mr. Copland. Classes will start Monday and continue through Aug. 14. During that period there will be 62 musical events at Tanglewood, including 46 school performances and 13 festival concerts. Bay State students enrolled in the school and their courses of study include:

Heidi A. Bakker, Great Barrington, opera; Georgette Crochiere, Williamsett, chorus; Francis J. Galagher, Chicopee, string bass; Carol Joyce, Smith College, Northampton, chorus; Marian Keller, East Northfield, chorus; Frances Kleinerman, Longmeadow, chorus and Jean C. May, Pittsfield, opera.

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DEMOCRAT & LEADER
JUL 3 1949

THE 1949 SEASON

. . . of the Berkshire Music center, the summer school of the Boston Symphony orchestra at Tanglewood near Lenox, Mass. will open its six weeks session on July 4th, and will continue until August 14th, thru the period of the Berkshire Festival concerts, (July 16 to August 14th). This will climax Dr. Sergei Koussevitsky's 25th anniversary season with the Boston orchestra. The Berkshire center was founded in 1940 by Dr. Koussevitsky and is established under the sponsorship of the Boston Symphony orchestra in connection with the concerts of the Berkshire festival.

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REPUBLICAN
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HUB SYMPHONY MAY BUY VILLA IN BERKSHIRES

Negotiating for Magnificent Wheatleigh Mansion at Lenox, for $30,000

Lenox, July 2—It was learned here today that the Boston Symphony Orchestra is negotiating for the purchase for about $30,000 of the magnificent Italian villa at Wheatleigh overlooking Lake Mahkeenac and it is expected the sale will go through next week. The house will be used by the new owners as a dormitory for men students at the Berkshire Music Center. The orchestra has a five-year lease on Ventfort Hall the George H. Morgan house, which expires this year.

The present owners of Wheatleigh, an estate of 240 acres, are Mrs. Lena Lydia McGregor, New York and Mrs. Janet Miller Gutterson, Washington, D. C. to whom it was bequeathed by the late Mrs. Georgia Cook De Heredia, who died in December 1946. Reports were current last year that the orchestra was to buy the entire estate, but the sale never went through. The heirs were asking $180,000 for the property at one time. It was published recently that Joseph and Nina Lutske, Chicago, were buying the estate. That deal may go through with housing development an objective for the rest.

One of the problems that is being worked out is the water supply for the villa and gardens. It now comes from the famous Indian spring near Lily Pond, two-thirds of the shore of which is owned by Mrs. DeHeredia's estate and is pumped to a 5000-gallon tank near the top of an 80-foot tower. This furnishes adequate fire protection. On the protected shores of Lily Pond have been found many Indian arrows. There are four dwellings on the estate besides the villa.

Finest for Half Century

For more than 50 years 34-room Wheatleigh has been one of the finest of all Berkshire summer homes. It was completed in 1894 for the late Henry H. Cook, millionaire New York banker. Peabody & Stearns were the architects and the Bishop Construction Co. of Worcester had the contract. The imposing structure was built of buff brick from a quarry at Sayerville, N. J. Marble columns for the pergola and porch overlooking the gardens are from a Lee quarry. During construction Mr. and Mrs. Cook lived in what is now Deewold on Cliffwood St. Mrs. De Heredia's gardens were the scene of the Trinity Episcopal Church, Lenox Sunday summer sunset services, held for 24 years and discontinued in 1946.

Mrs. De Heredia was one of five daughters of Mr. and Mrs. Cook. Her husband was a Spanish nobleman with the title of count. Former owners of a Newport palace, the Cooks came to Lenox because it was more of a society center at that time. The farm they bought was owned during the American Revolution by Gideon Smith, a Tory who once hid from enraged patriotic townsmen in what is now known as Tory cave on Washington Mountain.

Wheatleigh Villa is located on a hill less than a mile from Tanglewood and is easily reached by improved roads lined with stately elms and pines. A few acres surrounding the villa including the famous grove of shagbark walnut trees will go with the sale to the orchestra.

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JUL 3 1949

AS IN FORMER

. . . seasons there will be five departments of instruction at the Berkshire music center; orchestral and choral conducting; orchestra and Chamber music; composition; opera and lastly chorus work. The opera department will have an expanded orchestra which will perform for the opera productions and give concerts from the chamber music repertoire. Hugh Ross will head the choral department, while Robert Shaw is on leave of absence.

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HERALD AMERICAN
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Berkshire Art Center

WE ARE TOLD that visitors to the Berkshire Summer Music Festival at Lenox, Mass., will find an extra treat in store for them at the new Berkshire Art Center in Canaan, N. Y.—a mere 10 miles from the Tanglewood scene of the festival. In a charmingly rural setting, art lovers will see some of the most exciting and important work in the field of contemporary art, including that of such well-known names as Lamar Dodd, Joseph de Martini, Ogden Pleissner, William Thon, Stow Wengenroth.

This new art center opens its second season on July 2, and will be open daily through Sept. 5, with gallery hours 3 to 6 P. M.

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NEW HAVEN, CONN.
REGISTER
JUL 3 - 1949

BERKSHIRE ART CENTER OPENS EXHIBITION

The Berkshire Art Center in Canaan, New York, yesterday opened its second annual summer show, which may be viewed daily through September 5 with gallery hours from 3 P. M. to 6 P. M. The art center is 10 miles from the Berkshire Summer Music Festival.

Featured in this summer's show are examples of the work of Sol Wilson, Jean Liberte, Joseph de Martini, Ogden Pleissner, Lamar Dodd, Ferdinand Warren, Charles Harsanyi, Joseph Barber, Stow Wengenroth, Tore Asplund and William Thon.

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Berkshire Music Center Today Opens Tanglewood's Series of 63 Events

Dr. Lewis Perry Will Preside, Dr. Serge Koussevitzsky Speak, and Chorus Will Sing

(Special to The Republican)

Berkshire Hills, July 2 — Tanglewood's series of 63 musical events over a period of six weeks will get under way tomorrow afternoon at 3.30 with the formal opening for the seventh season of the Berkshire Music Center in the Theater Concert hall. Dr. Lewis Perry will preside, and an address will be given by Dr. Serge Koussevitzky, whose 25th anniversary with the Boston Symphony the festival will climax. Randal Thompson's "Alleluia Chorus" will be sung by a group from the 450 students who have registered for the summer school. Dr. Perry, former headmaster of Phillips Exeter academy, is president of the Friends of the Berkshire Music Center.

A series of Saturday night and Sunday afternoon Bach-Mozart concerts over two week ends will start the 16th while the nine concerts by the Boston Symphony orchestra over three weeks in the music shed will open Thursday night, the 28th. The spectacular evening "Tanglewood on Parade" is listed for Friday, Aug. 12. Jascha Heifetz, the celebrated violinist, will feature the all-Tchaikowsky program Thursday night, Aug. 4.

Lenox Club Anniversary Luncheon

Lenox Club will celebrate its 75th anniversary year of incorporation with an Independence Day luncheon. If weather is favorable tables will be set on the elm-shaded lawn and verandas. The annual meeting of the club is scheduled for 11 a. m., and it is expected the present officers will be re-elected with George L. Kingsland Morris, president. Thursday night dinners at the club are popular among members.

Among those who entertained this week were Robert Talcott Francis, who is spending the summer at the club and is on the board of governors; Mrs. Harry S. Hall of Beacon St., Boston, and Miss Harriet K. Welles, also club sojourners; Mr. and Mrs. Zenas Crane Colt of Dalton, Mr. and Mrs. William E. Dodge Stokes, Mr. and Mrs. Frederic J. De Veau, who have a cottage on the Lenox estate of Mrs. De Veau's mother, Mrs. Thomas Frederick Davies; Mrs. Ransay C. Hoguet of Stockbridge, Mrs. Bruce W. Sanborn, Mrs. John L. Senior, Mrs. Alexander Hoppin and Miss Anna Remsen Alexandre, Mrs. George Otis Rockwood and daughter, Princess Diane R. Eristavi, who are in residence at Laurel Mere, Stockbridge.

Berkshire Garden Center, Stockbridge, will be a pleasant place to visit this week end. Twenty varieties of roses that Director A. Kenneth Simpson planted last summer are in full bloom along the main driveway. At the entrance to the 18th century, white painted, story-and-a-half house are tuberous rooted begonias in eight pastel shades. The Smith College educated Blackeyed Susans that Dr. Albert F. Blakeslee, the college horticultural director, introduced to the Center in 1947, are missing this season.

Capt. William Phipps, Washington, registered at Stockbridge Golf and Tennis club as a guest of Dr. and Mrs. Warfield T. Longcope of Lee.

Mr. and Mrs. Charles A. Coyle, Boston, are passing the week end and holiday as the guests of Proprietor and Mrs. James J. Joyce at Berkshire Inn, Great Barrington. Mr. Coyle is executive secretary of the Massachusetts Hotel Association. Dr. and Mrs. James E. Byrnes, Holyoke, had their 25th wedding anniversary dinner in the Berkshire Inn. Holiday guests also at the Berkshire include John J. Jennings, manager of the Hotel Abbey, New York, and Mrs. Jennings; Misses Irene and Madelyn O'Connor, Holyoke. Fifty Hotel Greeters of America, Frank Mercure of Roger Smith Hotel, Holyoke, president, had supper in the Berkshire Inn grill.

Mrs. John P. Tilden, 15 East 76th St., New York, arrived today at Berkshire inn for the summer.

Mrs. Peter Van Santvoord Rice entertained this afternoon at her home, 142 Pomeroy Ave., in compliment to Mrs. John A. Macgruer, Jr., of George St., Pittsfield.

Mrs. William Ellery Sedgwick of Stockbridge flew to LaGuardia Field from Rome, Italy, this week, and is at her Boston home, 367 Beacon St.

Mr. and Mrs. Eugene W. Leake, Jr., of Louisville, Ky., are summer tenants of Clovercroft, Prospect Hill, Stockbridge. Mrs. Leake is the former Nora Iasigi Bullitt, daughter of Mr. and Mrs. William Marshall Bullitt of Louisville. Her mother is the owner of Clovercroft.

Mr. and Mrs. Robert West, New York, have rented Foxcroft, a cottage on the New Marlboro estate of Mrs. J. Macy Willets, New Marlboro.

At Village Inn, Lenox, are Samuel Frothingham and daughter, Miss Carol, of Princeton, N. J.; Mr. and Mrs. Philip G. Johnson, Boston; and Mr. and Mrs. Mechlin Abbott of St. Lester Roberts, former manager of James, L. I.

Curtis Hotel, Lenox, and Mrs. Roberts, who have been at the Curtis since its purchase by George A. Turain, Boston, are leaving Tuesday on a motor tour to Maine and the White Mts. They will be back for the Tanglewood Music Festival. Mrs. Sidney B. Harris, New York, Dr. Vincent J. Baggotti and niece, Miss Mary M. McGuinness, Providence, R. I., are at the Curtis for their 15th season.

Frelinghuysens at West Stockbridge

Mr. and Mrs. Henry O. H. Frelinghuysen of Washington, D. C., are at their West Stockbridge summer home overlooking the Alford brook valley. The former Marion C. Kingsland, daughter of George Lovett Kingsland of New York and Palm Beach, Fla., Mrs. Frelinghuysen's first husband was Count Hans C. Seherr-Thoss whose parents before World War I owned a castle in the Austrian Tyrol. Mr. and Mrs. Frelinghuysen now own the old 100-acre Cornwell farm and 18th century house with fishing rights on a long stretch of Alford brook, one of the finest trout streams in Berkshire.

Mr. and Mrs. Elliott Ogden (Cecilia de Gersdorff) left yesterday for their home in Milwaukee following a visit with her parents, Mr. and Mrs. George B. de Gersdorff at the Old Rectory, Stockbridge. Their son and daughter-in-law, Mr. and Mrs. Robert F. de Gersdorff went to California.

Mrs. Henry Fairfield Osborn, New York City, is visiting her mother, Mrs. Felix Lamond, at Red Lion Inn, Stockbridge. Other arrivals are Walter Lippmann, the columnist; Capt. and Mrs. Thomas L. Clarke (Natalie Ryan), Baroness Marie Recum of Beekman Towers, New York, and her sister, Miss Jessie Howard of London; Dr. and Mrs. William Scanlan, Jr., Brooklyn, N. Y.

Mrs. Albert Spalding was a luncheon hostess at Aston Magna, Great Barrington, early in the week for Mr. and Mrs. eGorge K. Livermore and their guests at Lakeside, Lenox, Mr. and Mrs. Henry C. Breck (Dorothy Reynolds).

Col. and Mrs. Wilde Dinner Hosts

Col. and Mrs. Helm George Wilde entertained at dinner at Elm Court for their house guests at High Lawn Farm, Mr. and Mrs. Edwin E. Peterson, New York.

Thomas H. Blodgett, president of the American Writing Paper Co., and American Chicle Co., of Great Pine Farm, Great Barrington, is salmon fishing for two weeks at the Anticosti Island Club, Quebec.

Mr. and Mrs. Rodney W. Williams have as guests for three weeks at Steepletop, New Marlboro, during the haying season, Dr. and Mrs. Charles L. Whittemore, 4 East 88th St., New York. Dr. Whittemore graduated from Williams College, class of '17.

Harold Stanley of J. P. Morgan & Co., and Mrs. Stanley, were recently at their New Marlboro hunting lodge for a few days during Hotchkiss School commencement where Mrs. Stanley's son, S. Parker Gilbert, 3d, graduated.

Mr. and Mrs. John H. P. Gould (Lee Higginson) of Mahkeenac Farm, Lenox, are to spend July in Nantucket.

John Henry Hammond, 77, a lawyer of 778 Park Ave., New York, who died suddenly on Tuesday at the Apawamis club, Rye, N. Y., was a member of the Stockbridge Golf Club. He failed to play the

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PROVIDENCE, R. I.
JOURNAL

R.I. Musicians Now at Berkshire Center

Registered as students from Rhode Island at the Berkshire Music Center, which opens its seventh summer session today, are Earl C. Ravenal in the violin course, and Andrew P. Swanson, chorus, of this city; Elsie M. Goldberg of Edgewood, opera; John Pandolfi of Manville, chorus, and Rosamond W. Rogers of Barrington, chorus.

The students, making up a record enrollment of 465 from 36 states and 19 foreign countries, will assemble at the theater-concert hall this afternoon at 3:30 o'clock to be welcomed by Dr. Serge Koussevitzky, founder and director of the school; assistant director Aaron Copland and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center and a Boston Symphony Orchestra trustee.

Classes will start tomorrow and continue through Aug. 14. During that period there will be 63 musical events at Tanglewood, including 46 school performances and 13 festival concerts. The festival will open July 16 with the first of the four Bach-Mozart programs directed by Dr. Koussevitzky in the theater-concert hall. The nine Boston Symphony Orchestra performances in the Music Shed will begin July 28.

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WATERBURY, CONN.
REPUBLICAN
JUL 3 - 1949

Symphony Orchestra Would Buy Villa

Springfield, Mass., July 2—(AP)—The Springfield Sunday Republican says the Boston Symphony Orchestra is negotiating to purchase the 34-room Italian villa, Wheatleigh, once owned by the late Henry H. Cook, millionaire New York banker.

The newspaper says that the sale of the villa and a few surrounding acres is expected to be completed next week for a price of $30,000.

The home, which overlooks Lake Mahkeenac and is less than a mile from Tanglewood, scene of the orchestra's Berkshire Festival concerts, would be used, the Republican says, as a dormitory for men students at the music center. The orchestra's five-year lease on Ventfort Hall, owned by George H. Morgan, expires this year.

The present owners of Wheatleigh, an estate of 240 acres, are Mrs. Lena Lydia McGregor of New York, and Mrs. Janet Miller Gutterson of Washington. It was bequeathed to them by Mrs. Georgia Cook De Heredia, who died in December, 1946. Mrs. DeHeredia was one of five daughters of Henry Cook.

Cook built the home in 1874. It is of buff brick, with marble columns for a pergola and a porch overlooking the gardens.

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SYRACUSE, N. Y.
HERALD JOURNAL
JUL 4

Trend to Jungle Music Is Seen

LENOX, Mass. (INS). — Symphonic conductor Serge Koussevitzky warns that 20th Century America faces the danger of a return to jungle music and primitive sound.

Dr. Koussevitzy, addressing the Tanglewood summer school yesterday, said that the string instruments are being neglected, because they demand many years of intensive practice.

As a result, the Boston conductor said, composers of the future may have to write exclusively for percussion instruments. He called for federal support of the fine arts as one method of combatting the trend.

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NORWICH, CONN.
BULLETIN
JUL

TO STUDY OBOE AT BERKSHIRE MUSIC CENTER

Sonya Faye Bendette of 34 Water Main street, Mystic, is enrolled for a course of study on the oboe at the Berkshire Music center, which held its opening exercises for the seventh summer season on Sunday afternoon at Tanglewood, Lenox, Mass. The music center has a record enrollment of 465 students, who are drawn from 36 states and 19 foreign countries. There are eight students from Connecticut.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 5 - 1949

Sir Adrian Boult Visits Music Center And Koussevitzky

LENOX — Sir Adrian Boult of London, conductor of the British Broadcasting Company Symphony Orchestra, visited the Berkshire Music Center at Tanglewood Sunday morning en route to Toronto.

Sir Adrian made a tour of the Tanglewood grounds and stopped in to greet Dr. Serge Koussevitzky at Seranak, the Koussevitzky summer estate. The two eminent conductors have been friends for many years; and on several occasions Dr. Koussevitzky has invited Sir Adrian to be a guest conductor of the Boston Symphony Orchestra.

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
JUL 5 - 1949

BOSTON SYMPHONY TO BUY ITALIAN VILLA IN LENOX

The Boston Symphony Orchestra is negotiating for the purchase of the Italian villa Wheatleigh in Lenox as a dormitory for men students at the Berkshire Music Center.

Wheatleigh, a 30-room brick and marble residence built in 1894 for the late Henry H. Cook, millionaire New York banker, is regarded as one of the finest summer homes in the Berkshires. The present owners are Mrs. Lena Ludia McGregor of New York and Mrs. Janet Miller Gutterson of Washington. The villa is located on a hill less than a mile from Tanglewood and is easily reached ed by improved roads.

[36]

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WORCESTER, MASS.
TELEGRAM
JUL 4 - 1949

Dr. Koussevitzky Calls For Student Initiative

By RAYMOND MORIN

LENOX, Monday—At opening exercises of the Berkshire Music Center yesterday afternoon in the theater-concert hall at Tanglewood, Dr. Serge Koussevitzky offered both sharp warnings and constructive ideas.

Speaking of the serious decline of stringed instruments he asked the audience of 800: "What will become of our musical literature? We shall first be deprived of our classical repertory, which requires the string element; our literature will be limited and devoted to woodwind and brass ensembles; finally, our composers will be forced to compose entirely for percussion. In short, we shall return to jungle music and to primitive sound."

36 States Represented

The conductor of the Boston Symphony and director of the Berkshire Music Center was warmly greeted by 465 students, recruited from 36 states and 19 foreign countries.

He was introduced by Dr. Lewis Perry, national chairman of the Friends of the Berkshire Music Center and a trustee of the Boston Symphony Orchestra. Henry B. Cabot, president of the orchestra trustees and a scheduled speaker, was not present. The only other speaker was Aaron Copland, distinguished American composer and assistant director of the school.

Dr. Perry referred to the students as "the commissary department in Dr. Koussevitzky's army." He lauded the conductor for "his great gifts to the youth of America, the greatest of which is this school."

Young with Center

In his remarks, Dr. Koussevitzky referred to his 25 years with the Boston Symphony as indicating that "he had reached the age of maturity."

He added: "But as director of the Berkshire Music Center, I am in my first decade. Consequently, I should like to believe that I still belong to an age of youthful quest and inspiration."

He referred to the center as having become "the wonder child of the world of music, within the brief seven years of its life." "However," he warned, "we must look forward, not losing the trace of the past and the flow of the present. We must measure our step with an eye on the future; we must time our actions to produce timeless results."

Dr. Koussevitzky in a challenge to the students said "half a century ago, we believed that the harder the work, the richer the reward. This principle can serve us today even though many notions are inverted. In the past, the artist and the artisan strived for perfection. Time and labor were only means to attain this goal. In our days, we have grown pedestrian; we sacrifice quality for quantity. We simplify problems by a process of elimination; we think more of our security and less of our standards. Too often our sourse of inspiration is the source of our income."

Criticizes Radio Usage

The conductor scored the use of music by radio and television, "Music is used mostly as a medium for entertainment, while the art is virtually non-existent. Classical music is treated as a step - child, overshadowed by the glitter and glamor of a trivial musical material"

Referring to the role of the Berkshire Center in fostering the cause of contemporary music, Dr. Koussevitzky announced the addition of a group of playwrights in the work of the opera department.

"We have every hope," he declared, "that this development will benefit the composers as well as the opera group."

He also stressed that the general emphasis of the present season in all departments will be placed on the broadening and expansion of the basic repertory of the Center.

Contemporary Interests

He explained: While special attention will be given to the classics and to the works of the old masters, we shall stretch further our interests for new music to gain a better understanding of, and acquaintance with the composers of our day, their teachings and performance of their work."

Dr. Koussevitzky personally introduced the 60 faculty members of the center seated on stage. After the ceremonies students and guests met at a tea in the formal garden. The students scholastic activities begin today and will conclude on August 14 when the Berkshire Music Festival closes.

Listed among the 465 students are six from the Worcester area, They are Samuel H. Adler, 84 Elm street, and Wayne R. Barrington, 62 Summerhill avenue, both of Worcester; Francis A. Myska, Pleasantdale road, Rutland; Russell T. Stanger, Fruit street. Westboro; Gilbert A. and Katheleen I. Whitney, 39 West street Leominster.

Cir. (D 358,813) (S 708,754)
This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 7 - 1949

Pianist Is Engaged

Susan Wender, Jerold Lowenstein, Atom Researcher to Wed

NEW ROCHELLE, N. Y., July 6.—Mr. and Mrs. Harold H. Wender, of 171 Oxford Road, announce the engagement of their daughter, Miss Susan Ruth Wender, to Mr. Jerold Marvin Lowenstein, son of Mr. and Mrs. Henry Lowenstein, of Danville, Va. The wedding will take place in August.

Miss Wender was graduated from Bard College and is doing graduate work for the M. A. in piano and composition at Columbia. She studied at Mills College. Miss Wender was a pianist at the Berkshire Music Center, Tanglewood, Mass., in the summer of 1948.

Mr. Lowenstein attended M. I. T. and received the B. S. in Physics from Columbia University. He served as an ensign aboard a laboratory ship in the Bikini atom bomb experiments. He worked at the Los Alamos atomic energy laboratories and also with the Federation of American Scientists in Washington. Mr. Lowenstein has just completed a project with the Rockefeller Foundation, New York.

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EL PASO, TEXAS
TIMES
JUN 2

New Opera To Be Given Aug. 8

New York. (UP)—A new Benjamin Britten opera, "Albert Herring," will be given its first United States performance at the Berkshire music center in Massachusetts on Aug. 8.

It is described as a "lyric comedy in three acts." It was first performed at Glyndebourne in England in 1947 and subsequently in Amsterdam, Lucerne and Brussels. The libretto, by Eric Crozier, is an adaptation of de Maupassant's short story, "Le Rosier de Madame Husson," with its setting transferred to a small village in England 50 years ago.

The opera calls for a cast of 13 and an orchestral group of 12 solo instruments, making it admirable for presentation by small companies and in smaller theaters.

Another Britten opera, "Peter Grimes," later put in the Metropolitan Opera repertoire, had its premiere at the Berkshire center. Britten's new "Spring Symphony for Orchestra" will be given its first American performance there on Aug. 13.

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FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
JUL 3

Throughout Nation

Touring Music Lovers Will Find Ample Fare

BY E. CLYDE WHITLOCK.

The great event in serious music is the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Mass., under the direction of Serge Koussevitsky, including 13 orchestra concerts. Also listed are five chamber music sessions and about 40 miscellaneous concerts connected with the Berkshire Music Center, the six-week school maintained in connection with the festival. The American premiere of Benjamin Britten's "Albert Herring" will occur Aug. 8 and 9, and Boris Goldovsky will revive the Gluck opera "Iphigenia in Tauris" July 26 and 27.

Twelve concerts are listed for Robin Hood Dell, Philadelphia, for a season by the Philadelphia Orchestra, ending Aug. 4.

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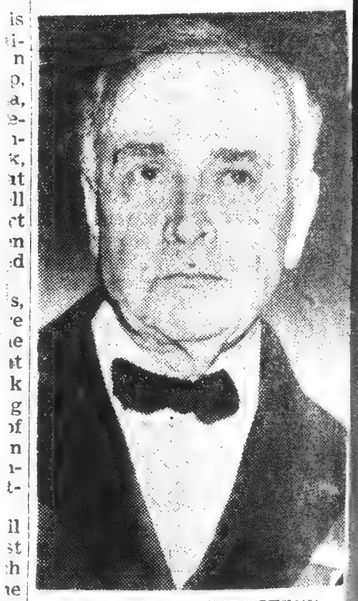
COLUMBUS, OHIO
DISPATCH
JUL 3 - 1949

Berkshire Season Underway

THERE will be 13 Berkshire Festival concerts, a gala benefit, three public rehearsals, as well as 46 performances by the Berkshire Music Center at Tanglewood, Lennox, Mass., this season. These 63 events at which audiences will be present will take place within the 43 days of Serge Koussevitzky's school in the Berkshires this summer.

The Berkshire Music Center will have its opening exercises this Sunday and will close on Aug. 14 when Dr. Koussevitsky will make his final bow as music director of the Boston Symphony Orchestra. He will then close the Festival, and so complete his 25 years of inestimable service at the head of Boston's Orchestra.

Special programs and soloists are announced for the Berkshire Festival concerts. New works will be: Benjamin Britten's "Spring" Symphony with chorus and three soloists, with text drawn from English poets, old and new, which will have its first American performance on Aug. 13 under Serge Koussevitsky's direction. Richard Strauss' ne



SERGE KOUSSEVITZKY

Horn Concerto will be performed on Aug. 7 with James Stagliano as soloist. Eleazer de Carvalho will conduct this concert, likewise presenting for its first full performance in the United States "Mandu-carara" by his countryman, Villa-Lobos.

Dr. Koussevitsky will present Mahler's "Song of the Earth" on Aug. 6 with Janice Moudry, contralto, and David Lloyd, tenor. On the same program will be "The Ascension" by Olivier Messiaen who is about to arrive from France as composer on the faculty of the Tanglewood [illegible] Leonard Bernstein, as the [illegible] guest conductor, will present Stravinsky's "Scenes de Ballet" as well as "The Rite of Spring" July 31. Jascha Heifetz will be soloist in an all-Tchaikovsky program on Aug. 4. The four [illegible] and Mozart programs in the Theater-Concert Hall have been changed to include the first Brandenburg concertos of [illegible] as well as the works already announced.

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OTTAWA, CANADA
CITIZEN
JUL 2 - 1949

Berkshire Festival

The list of works to be performed at the Berkshire Festival, Tanglewood, Mass., this summer has been extended to include a new Horn Concerto by Richard Strauss, the first full American performance of Mandu-carara, by Villa-Lobos (to be conducted by his fellow-countryman Eleazar de Carvalho) and Mahler's Song of the Earth, with Janice Moudry and David Lloyd as soloists. Dr. Serge Koussevitzky's twenty-five years of service with the Boston Symphony Orchestra will be completed with the concert on August 14.

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PITTSBURGH, PA.
PRESS
JUL 3 - 1949

New Comedy

Benjamin Britten's "Albert Herring," a lyric comedy in three acts, will have its American premiere at the Berkshire Music Center on Aug. 8-9 during the coming Berkshire Music Festival.

It will be staged by Boris Goldovsky.

"Albert Herring" was first performed at Glyndebourne in England Jan. 20, 1947, and has been performed in Amsterdam, Lucerne and Brussels.

The libretto by Eric Crozier is adapted from De Maupassant's short story, "Le Rosier de Madame Husson," transferring its locale to a small East Suffolk village 50 years ago.

The opera requires a cast of 13 and an orchestral group of 12 solo instruments.

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SPRINGFIELD, MASS.
MORNING UNION
JUL 6 - 1949

KROLL QUARTET AT TANGLEWOOD; STARTS SERIES

First of 46 Events for Friends of Berkshire Music Center

Lenox, July 5—The Kroll Quartet will open the Tanglewood invitation concert season Wednesday evening at 8.15 with a performance of music by Haydn, Hindemith and Brahms.

First of 46 Events

The first of 46 musical events for Friends of the Berkshire Music Center, the concert will inaugurate the series of three chamber music programs to be presented Wednesday evenings in the theater-concert hall under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

Members of the quartet are William Kroll, violinist and instructor in the school's chamber music department; Louis Graeler, violin; Nathan Gordon, viola, and Avron Twerdowsky, 'cello.

The Program

The program comprises Haydn's Quartet in C Major, Op. 54, No. 2; Hindemith's Quartet No. 3, Op. 22 and Brahms' Quartet in C Minor, Op. 51, No. 1.

The series will continue July 13 with a concert by Alfred Zighera, viola da gamba, and Sylvia Marlowe, harpsichord; and July 20 with a performance by the Berkshire Woodwind Ensemble.

Open to Contributors

The invitation events are open to contributors to the Berkshire Music Center. Gifts may be mailed to the Friends of the Berkshire Music Center, Tanglewood, or handed in at the Friends' office at least two hours before concert time

Babbitt

On Thursday evening the main phase of the annual Berkshire Symphonic Festival will begin. Here is part of the overflow crowd on the fringes of the Music Shed where the concerts are held.

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MORNING UNION

SEES DANGER OF RETURN TO JUNGLE MUSIC

Koussevitzky Renews Plea for Federal Support of Fine Arts

Lenox, July 3—Dr. Serge Koussevitzky today renewed his plea for federal support of the fine arts. He said its need "has become an imminent and major step for benefit of the cultural, educational and artistic life of the country." He issued a challenge to the 465 students at the opening for the seventh season of the Berkshire Music Center at Tanglewood to fulfill its promise as the "wonder child" of music.

Cites Neglect

The founder and director of the school gave warning that modern America is in peril of returning to "jungle music" and "primitive sound." he said that neglect of string instruments eventually may force composers to write exclusively for percussion. The speaker declared that strings are often abandoned because many years of intensive practice are required. He blamed those who sacrifice quality to quantity for this "wild and realistic vision."

"We have grown pedantic," said the speaker. "We simplify problems by a process of elimination; we think more of our security and less of our standards; too often our source of inspiration is the source of our income. so we lower our principles and our art. We must measure our step with an eye on the future; we must time our actions to produce timeless results."

Dr. Perry Presides

Dr. Lewis Perry, national chairman of the Friends of the Berkshire Music Center, presided and in presenting Dr. Koussevitzky said it was difficult to strike a balance between modesty and temerity. He referred to the Scylla of being too intimate and the Charybdis of saying too little. Dr. Perry said Boston had a well-known Baptist clergyman, called Father Taylor, who late in life went to Rome and had an audience with the Pope. When some one asked him what happened he replied:

"Well, the Pope blessed me and I blessed the Pope."

The former headmaster of Phillips Exeter outlined the forthcoming six weeks' work for the students and referred to the "friends" as the "commissary department" in the maestro's army. He spoke of the faculty as eminent leaders in their respective fields.

Travel Reversed

"Musicians always used to go to Europe for their training; now Europeans are coming to America," he said. Dr. Perry declared that Dr. Koussevitzky's dream has become a reality "in surroundings that are so beautiful and so fitting for the production of great music."

"One feature of Tanglewood stands out: It is the unselfish self-forgetful team play of all who work here. We have not three musketeers, but 500 of them."

Aaron Copland, teacher, composer and the music school's assistant director also was a speaker. Hugh Ross led the student singing of Randall Thompson's "Alleluia" which was composed for the school opening in 1940 and has been performed annually. The program was carried out in the pine-sheathed theater concert hall with an overflow invitation audience from the 1200 seating capacity. The faculty had stage seats. A hemlock hedge garden party was held overlooking Lake Mahkeenac.

Dr. and Mrs. Koussevitzky, Dr. and Mrs. Perry were among the guests of the Boston Symphony Orchestra at an administrative bacon and egg breakfast given today for 60 in Tanglewood dining hall.

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EL PASO, TEXAS
TIMES
JUL 10

Berkshire Group To Give Lyric Comedy

Special to EL PASO TIMES

Boston, Mass. — Benjamin Britten's "Albert Herring," a lyric comedy in three acts, is announced for its first performance in this country when the Opera Department of the Berkshire Music Center produces the opera in the Theater at Tanglewood in the Berkshire Hills on Aug. 8 and 9 in the coming Berkshire Festival season. Boris Goldovsky as head of the Opera Department will also revive on July 26 and 27 an opera of Gluck, highly regarded, but long neglected, "Iphigenia in Tauria."

Three chamber concerts are announced under the auspices of the Eizabeth Sprague Cooidge Foundation in the Library of Congress consisting of the Kroll Quartet (July 6), Sylvia Marlowe, harpsichord, and Afred Zighera, viola da gamba (July 13) and the Berkshire Wind Ensemble (July 20). The Juliard String Quartet will give two recitals devoted to the music of Schonberg and his disciples on Aug. 3 and 10. These recitals are also open by invitation to the Friends of the Berkkshire Music Center.

Serge Koussevitzky, in addition to directing the Berkshire Music Center from July 4 to August 14, will be the conductor for 13 concerts of the Berkshire Festival within the same period, including two Bach and two Mozart programs in the Theatre-Concert Hall, and three weekends of concerts in the Music Shed. Single tickets for all concerts are now on sale at Tanglewood, in Lenox, Mass. A special celebration will be "Tanglewood on Parade" in the final week of the Festival, Friday, Aug. 12.

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PLAINFIELD, N. J.
COURIER-NEWS
JUL 6 - 1940

Enroll at Music Center

Two area persons are among a record class of 465 enrolled for the seventh summer session of the Berkshire Music Center, Tanglewood, Mass., according to Dr. Serge Koussevitsky, founder and director of the school. The session began over the weekend. Among those enrolled are Miss Mary K. Schlichting of 639 Belvidere Ave., Plainfield; and Jonathan T. Belcher of 550 Prospect St., Westfield.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 7 - 1940

Music

Kroll Quartet Opens Series at Music Center

By JAY C. ROSENFELD

The first of three concerts at the Berkshire Music Center given through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress was played last night by the Kroll quartet. The program consisted of the Haydn C major, Opus 54, No. 2, the third Hindemith, Opus 22, and the C minor Brahms, Opus 51, No. 1. The members of the quartet are William Kroll and Louis Graeler, violins, Nathan Gordon, viola and Avron Twerdowski, 'cello.

The Krolls are by no means strangers in this vicinity and their reputation rests on the memory of many impressive performances, but last night's program included some elements which renewed and refreshed the record of their achievemnts. The rarely-heard Haydn is particularly suited to their style: a volatile elegance and crisp vitality, apparent at once in the opening movement. The remarkable adagio, however, heard the three lower voices providing a sonorous support for superbly, gracefully executed decorative embroidery written for the first violin, a marvel of freely sketched embellishments played with unerringly fluent felicity.

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 4 - 1940

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[36]

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MORNING UNION

SEES DANGER OF RETURN TO JUNGLE MUSIC

Koussevitzky Renews Plea for Federal Support of Fine Arts

Lenox, July 3—Dr. Serge Koussevitzky today renewed his plea for fegeral support of the fine arts. He said its need "has become an imminent and major step for benefit of the cultural, educational and artistic life of the country." He issued a challenge to the 465 students at the opening for the seventh season of the Berkshire Music Center at Tanglewood to fulfill its promise as the "wonder child" of music.

Cites Neglect

The founder and director of the school gave warning that modern America is in peril of returning to "jungle music" and "primitive sound." he said that neglect of string instruments eventually may force composers to write exclusively for percussion. The speaker declared that strings are often abandoned because many years of intensive practice are required. He blamed those who sacrifice quality to quantity for this "wild and realistic vision."

"We have grown pedantic," said the speaker. "We simplify problems by a process of elimination; we think more of our security and less of our standards; too often our source of inspiration is the source of our income. so we lower our principles and our art. We must measure our step with an eye on the future; we must time our actions to produce timeless results."

Dr. Perry Presides

Dr. Lewis Perry, national chairman of the Friends of the Berkshire Music Center, presided and in presenting Dr. Koussevitzky said it was difficult to strike a balance between modesty and temerity. He referred to the Scylla of being too intimate and the Charybdis of saying too little. Dr. Perry said Boston had a well-known Baptist clergyman, called Father Taylor, who late in life went to Rome and had an audience with the Pope. When some one asked him what happened he replied:

"Well, the Pope blessed me and blessed the Pope."

The former headmaster of Phillips Exeter outlined the forthcoming six weeks' work for the students and referred to the "friends" as the "commissary department" in the maestro's army. He spoke of the faculty as eminent leaders in their respective fields.

Travel Reversed

"Musicians always used to go to Europe for their training; now Europeans are coming to America," he said. Dr. Perry declared that Dr. Koussevitzky's dream has become a reality "in surroundings that are so beautiful and so fitting for the production of great music."

"One feature of Tanglewood stands out: It is the unselfish self-forgetful team play of all who work here. We have not three musketeers, but 50 of them."

Aaron Copland, teacher, composer and the music school's assistant director also was a speaker. Hugh Ross led the student singing of Randall Thompson's "Alleluia" which was composed for the school opening in 1940 and has been performed annually. The program was carried out in the pine-sheathed theater concert hall with an overflow invitation audience from the 1200 seating capacity. The faculty had stage seats. A hemlock hedge garden party was held overlooking Lake Mahkeenac.

Dr. and Mrs. Koussevitzky, Dr. and Mrs. Perry were among the guests of the Boston Symphony Orchestra at an administrative bacon and egg staff breakfast given today for 60 in Tanglewood dining hall.

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This Clipping From
EL PASO, TEXAS
TIMES
JUL 19

Berkshire Group To Give Lyric Comedy

Special to EL PASO TIMES

Boston, Mass. — Benjamin Britten's "Albert Herring," a lyric comedy in three acts, is announced for its first performance in this country when the Opera Department of the Berkshire Music Center produces the opera in the Theater at Tanglewood in the Berkshire Hills on Aug. 8 and 9 in the coming Berkshire Festival season. Boris Goldovsky as head of the Opera Department will also revive on July 26 and 27 an opera of Gluck, highly regarded, but long neglected, "Iphigenia in Tauria."

Three chamber concerts are announced under the auspices of the Elizabeth Sprague Cooidge Foundation in the Library of Congress consisting of the Kroll Quartet (July 6), Sylvia Marlowe, harpsichord, and Afred Zighera, viola da gamba (July 13) and the Berkshire Wind Ensemble (July 20). The Juliard String Quartet will give two recitals devoted to the music of Schonberg and his disciples on Aug. 3 and 10. These recitals are also open by invitation to the Friends of the Berkkshire Music Center.

Serge Koussevitzky, in addition to directing the Berkshire Music Center from July 4 to August 14, will be the conductor for 13 concerts of the Berkshire Festival within the same period, including two Bach and two Mozart programs in the Theatre-Concert Hall, and three weekends of concerts in the Music Shed. Single tickets for all concerts are now on sale at Tanglewood, in Lenox, Mass. A special celebration will be "Tanglewood on Parade" in the final week of the Festival, Friday, Aug. 12.

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PLAINFIELD, N. J.
COURIER-NEWS
JUL 6 - 1949

Enroll at Music Center

Two area persons are among a record class of 465 enrolled for the seventh summer session of the Berkshire Music Center, Tanglewood, Mass., according to Dr. Serge Koussevitsky, founder and director of the school. The session began over the weekend. Among those enrolled are Miss Mary K. Schlichting of 639 Belvidere Ave., Plainfield; and Jonathan T. Belcher of 550 Prospect St., Westfield.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 2 - 1949

Music

Kroll Quartet Opens Series at Music Center

By JAY C. ROSENFELD

The first of three concerts at the Berkshire Music Center given through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress was played last night by the Kroll quartet. The program consisted of the Haydn C major, Opus 54, No. 2, the third Hindemith, Opus 22, and the C minor Brahms, Opus 51, No. 1. The members of the quartet are William Kroll and Louis Graeler, violins, Nathan Gordon, viola and Avron Twerdowski, 'cello.

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 4 - 1949

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[36]

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NEW YORK, N. Y.
HERALD TRIBUNE
JUL 10 1949

Music Festival Opens Saturday in Berkshires

Follows Beginning of Dance Fete on July 8; Summer Theater Already Started

PITTSFIELD, Mass.

THIS year's Berkshire Symphonic Festival at Tanglewood will close Dr. Serge Koussevitzky's twenty-fifth anniversary season with the Boston Symphony Orchestra. He is retiring as director so far as the winter seasons are concerned, but will continue to lead the musicians at their summer home in the Berkshires indefinitely.

The season gets under way with two Bach-Mozart concerts in the theater-concert hall, July 16 and 17, followed by two different programs the next week end. The hall has been remodeled for better ventilation this year, as the entire front wall opens up. This also gives overflow listeners on the lawn a clear view of the stage.

The full festival opens in the big music shed July 28. Three programs will be presented in this week-end series. The second and third series are slated for the week ends of Aug. 4 and 11. Guest soloists will be Jascha Heifetz Aug. 4, and Gregor Piatigorsky Aug. 6. Leonard Bernstein will conduct July 31 and Aug. 11, and Eleazar de Carvalho Aug. 7. In addition, students of the Music Center will present forty or more musical performances during the summer, the only admission charge being a voluntary contribution to the center.

Berkshire Playhouse Bill

The Berkshire Playhouse at Stockbridge, Mass., will present Marie Powers in "The Medium," and its companion piece, "The Telephone." Kay Francis will appear this week in "Let Us Be Gay," and the first American performance of St. John Ervine's "Robert's Wife" will be staged next week with Mady Christians. During the Tanglewood Festival weeks Maggie Teyte will do two matinees of "Faust."

Ted Shawn's dance festival at Jacob's Pillow, near Lee, Mass., opened Friday. This season Ballet Theatre, Inc., will present the classical portions of the programs in the Barn Theater. During the Tanglewood Festival season, the Ballet Theatre will present dances Wednesday through Saturday nights, with two matinees. The rest of the season, programs will be on Fridays and Saturdays, afternoon and night. The season closes Sept. 3 with a program by Ruth St. Denis. Beginning tomorrow there also will be nine Monday night dance lectures conducted by Miss St. Denis, Antony Tudor, Mr. Shawn, Walter Terry and others.

In Pittsfield the Berkshire Museum will open a free display of Mrs. James W. Thorne's miniature rooms from July 1 through Aug. 31. During the summer, the museum also will run an art motion picture program Fridays through Sundays. Continued this year will be the museum's conducted bus tours through the Berkshires July 23 and 30, Aug. 6, 13 and 20.

The Berkshire Art Center at Canaan, N. Y., ten miles from Tanglewood, which was completed last year, opened for its second season July 2, remaining open daily through Sept. 5 from 3 to 6 p. m. This summer's show will feature examples of the work of Sol Wilson, Jean Liberte, Joseph de Martini, Ogden Pleissner, Lamar Dodd, Ferdinand Warren Charles Harsanyi, Joseph Barber, Stow Wegenroth, Tore Asplund and William Thon.

Sports Programs

For sports fans the thirteen golf courses in the Berkshires are in good shape, and the sixteen state forests and reservations are open free to campers and picnickers. Several miles of bridle paths are available, and six scenic motor roads are ready for visitors who prefer to explore by car. Besides the popular but often crowded Mohawk Trail and Knox Trail, the rustic Skyline Trail from Hinsdale to the east will attract many this year. Route 20, main highway east and west from Pittsfield, also gives motorists several views equal to those on the more advertised "trail" highways.

The Pittsfield Polo Team has games scheduled all summer at Crane Field. Baseball fans will find several games scheduled weekly by the Pittsfield Indians.

Pontoosuc Lake, seen from the Inlet

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SCHENECTADY, N. Y.
GAZETTE
JUL 5 - 1949

Music Notes

By D. E. RITZ

Olivier Messiaen, rated as one of the most distinguished of living composers, organist at Trinity Church in Paris and lecturer at the Paris Conservatory of Music, is to teach composition at the Berkshire Music Center this summer with Aaron Copland.

The center opened officially Sunday afternoon with Dr. Serge Koussevitsky giving the opening address to students and members of the facutly.

In his speech the director of the school warned that modern America is in danger of returning to "jungle music" and "primitive sound." He declared that the neglect of string instruments eventually may force composers to write exclusively for percussion. He again called for federal support of the fine arts.

Other speakers at the exercises were Dr. Lewis Perry, national chairman of the Friends of the Berkshire Music Center and a trustee of the Boston Symphony Orchestra; Henry B. Cabot, president of the orchestra trustees; and Aaron Copland, assistant director of the school.

As another first in the history of the center special attention is being offered this year to libretto-writing. Grants to students have been offered by the Koussevitsky Music Foundation to encourage the writing of good operatic texts and libretti.

Outstanding students at the Center this year include Seymour Lipkin of Detroit, pianist and conductor; Irwin Hoffman of New York, who teaches conducting at the Juilliard School of Music; Elyakum Shapira of Israel, conductor; Janice Moudry of California, contralto; Leonard Pennario of Los Angeles, pianist; David Lloyd of Minneapolis, concert tenor; James Pease of New York, bass; and Jean Catoire, promising French composer.

An Elizabeth Sprague Coolidge concert will be held tomorrow evening at the Theatre-Concert hall at Tanglewood at 8:15 o'clock. It will be presented by the Kroll Quartet (formerly known as the Coolidge Quartet). The program as listed will include the Haydn Quartet in C major, opus 54, number 2; Hindemith Quartet, number 3, opus 22; and Brahms Quartet in C minor, opus 51, number 1.

The serious music calendar for Schenectady offers not one thing so far for the month of July. It must really be the month of vacations.

The University of the Dance, of which Ted Shawn is both founder and director, opened at Jacob's Pillow near Lee, Mass., yesterday. A nine-week course is being offered.

Among the distinguished members of the faculty are Federico Rey, who will conduct classes in Spanish dance; Tom Two Arrows, American Indian dancing; Jean Leon Destine, Haitian dance; Devi Wani and Soekoro, Indonesian dance. Other ethnologic, folk and national dancing courses are being offered in Sinhalese and Hindu dance, Mexican dance and American Folk dance.

A series of nine Monday night lectures was opened last night by John Lindquist. They will continue each week at 8:30 o'clock. Anatole Chujoy will discuss "Problems of a Professional Dance Career" next week. Other speakers and their subjects will be Walter Terry, "The Meanings of Movement"; Antony Tudor, "Influences on Contemporary Ballet"; Ted Shawn, "The American Dance"; Tom Two Arrows, "American Indian Dancing"; Dwight Godwin, "The Dance and Motion Pictures"; Ruth Page, "Ballet Choreography"; and Ruth St. Denis, "Religious Dance."

Tanglewood Artists Show Brilliance

(Special to The Republican)

Lenox, Mass., July 13 — Tanglewood's Theater-Concert Hall was crowded to near-capacity tonight for the second in a series of three chamber music concerts given through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

Artists for the almost all-Bach evening were Alfred Zighera, viola da gamba, and Sylvia Marlowe, harpsochord, and a stirring tribute to the chamber music medium it was.

Mr. Zighera, whose musicianship is stamped with a restraint and character indelibly brilliant, was heard alone in Karl F. Abel's G Major Sonata, and Miss Marlowe, whose treatment of the harpsichord ranks her with the best, played solo the Vivaldi-Bach Concerto in D.

Together, they played Bach's Sonata In G Major, D Major and G minor, and it was in these that the skillful blending of two talents admirably put forth two separate personalities that are as brilliant individually as the stars and as harmonious together as the heavens.

In every part of their selections they were outstanding as first-rate artists, and from the applause it was evidently hoped that they will be heard again.

GFT

Tanglewood Gives Second In Concert Series

(Special to The American)

Lenox, Mass., July 14 — An invitation audience of more than 1,000 friends of the Berkshire Music Center last night heard Alfred Zighera, viola da gamba, and Sylvia Marlowe, harpsichord, in the second of a series of three chamber music concerts.

The series is being given at Tnglewood under sponsorship of the Elizabeth Sprague Coolidge Foundation of the Library of Congress.

Playing in the Theater-Concert Hall, Miss Marlowe and Mr. Zighera offered a program highlighting the exciting ranges of their seldom-heard instruments.

The viola da gambo, superceded in modern musical orchestration by the violoncello, is a bass-stringed instrument whose handling by Mr. Zighera revealed its pleasing depth and mellowness. With Miss Marlowe, he played three short sonatas by J. S. Bach, G Major, D Major and G Minor. The last of these, particularly, gave him opportunity for fine translation of Bach's melodic lyricism.

As his solo, Mr. Zighera played the nimble "G Major Sonata" by Karl F. Abel.

Solo for the harpsichord was the Vivaldi-Bach" Concerto in D." Miss Marlowe has a deft and light touch which sufficed for the more airy passage of Bach's adaptation of the Italian sonata originally written for strings. The forceful opening allegro passage, however, lacked the strength given it by other interpreters.

The quietness of chamber music is appropriately set at Tanglewood in the small Theater-Concert Hall, for it would be lost in the vastness of the Shed where the festival series is given later in the season.

This year's audiences will appreciate an innovation opening Concert Hall performances to larger groups. The wooden walls at the rear of the rustic hall have been replaced with sliding aluminum panels, enabling listeners on the lawns to enjoy the concerts. As in past years, when the same practice was followed for major Shed concerts, the outside audiences will likely be as large as those inside.

FZ

Olivier Messiaen Now Teaching at Tanglewood

LENOX, Mass.—Olivier Messiaen, one of the most eminent living composers, arrived at the Berkshire Music Center from France last week and plunged into his work without time off for formalities.

Invited to teach composition at the Tanglewood summer music [illegible], the 38-year-old Parisian composer is spending his mornings on his own compositions and his afternoons with a small group of advanced students. At present he is putting the finishing touches on a symphony in three movements commissioned by Dr. Serge Koussevitsky. This is the latest in a large body of work that has won him acclaim—and some criticism — from music-lovers throughout the world.

Since he does not speak English, M. Messiaen conducts his classes and interviews through an interpreter, Antony Bonvalot. Mr. Bonvalot is an Englishman who has been studying composition in Cambridge, Mass., with Nadia Boulanger.

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RECORDER-GAZETTE

PLAN TANGLEWOOD TRIP

Miss Janet Whellehan had charge of the program of recordings for the YMCA Music Appreciation club meeting in the "Y" last evening. She played Beethoven's Overture to "Lenore" and Tschaikowsky's piano concerto No. 1. The group had refreshments at the Rockledge.

George Koch was appointed in charge of transportation for a trip to Tanglewood, Aug. 14, to hear the Boston symphony. Leon Dunnell of Northfield, president, will have charge of the next program.

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HIGH POINT, N. C.
ENTERPRISE
JUL 9 - 1949

Erna Berger, the German Soprano, Scheduled for New York Society

NEW YORK, July 9. — The Little Orchestra Society, directed by Thomas Scherman, plans to present Mozart's opera "The Abduction From the Seraglio," at Town Hall in New York next season.

A feature of the performance will be the appearance of Erna Berger, German sporano, in the leading feminine role. It will be her only appearance with orchestra in New York during the season. The other singers will be Jerome Hines, Robert Rounseville, Kathryn Poirier and Norman Kelly.

Franco Autori has been appointed associate conductor of the New the coming season. The appointment York Philharmonic - Symphony for the coming season. The appointment was made on the recommendation of Dimitri Mitropoulos and Leopold Stowkowski, chief donductors. Autori has been conductor of the Chautauqua Symphony since 1944 and for nine years was head of the Buffalo Philharmonic.

The Boston Symphony Orchestra announces a wealth of music for its summer season at Tanglewood in Massachusetts, which has just started. There will be 13 Berkshire Festival concerts, a gala benefit, three public rehearsals and 46 performances by the Berkshire Music Center, a total of 63 events. Dr. Serge Koussevitzky will make his final bow before retiring as director of the Boston Symphony, after 25 years, at the concluding performance on Aug. 14.

Glan-Carlo Menotti has been commissioned by NBC to compose the first original ope[illegible] for television. As usual, he will write both libretto and music, and will direct the work himself. Menotti was an operatic pioneer in the radio field when his "The Old Maid and the Thief," written especially for radio, was presented by NBC in 1939 and since has been performed on various operatic stages.

One of the major events for many music lovers will be a series of three lieder programs by the celebrated Lotte Lehmann late in next January and early February in New York. Miss Lehmann has been on the concert and operatic stage since 1910 and her popularity has never waned.

Clipping From
NORFOLK, VA.
VIRGINIAN-PILOT
JUL 10 1949

On the Air

5 Berkshire Programs Set For Sundays

Koussevitzky to Conduct Three Performances; Climaxing Career

By Warner Twyford

Five programs from the Berkshire Festival at Lenox, Mass., will be presented by the National Broadcasting Company Sunday afternoons, July 17, 24 and 31, and August 7 and 14, from 4:35 to 5:30 o'clock. They will be aired locally through WTAR.

The concerts will be regular events on the schedule of the festival, which is directed by Dr. Serge Koussevitzky. They also are highlights of a considerably improved schedule of serious music attractions now available from radio stations in this area.

Koussevitzky will conduct the Boston Symphony Orchestra in three of the five broadcast concerts. Leonard Bernstein and Eleazar de Carvalho will direct one each.

All-Mozart Programs

The July 17 and 24 concerts will take place in the Tanglewood Theater Concert Hall. These will be all-Mozart programs of the Boston Symphony, both directed by Koussevitzky. The other three concerts will be performed in the great Tanglewood Music Shed. Leonard Bernstein will conduct a Stravinsky program July 31, de Carvalho a Richard Strauss program August 7 and Koussevitzky a Beethoven concert August 14.

The final broadcast also will be Koussevitzky's last concert as musical director of the Boston Symphony. He has resigned after 25 years, and he concluded his regular Boston concerts in April.

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JUL 10 1949

Berkshire Music Tours Scheduled

SPECIAL weekend tours to the Berkshire Music Festival at Tanglewood, Mass., will be operated every Friday evening starting Friday by the Riverside Tours, Inc., 140 E. 45th st.

The tours will be run for the duration of the festival, the last series of weekend concerts slated for Aug. 15 and 16. Reserved seats for Saturday evening and Sunday afternoon concerts, hotel accommodations and transportation are included in the all-expense costs.

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NEW YORK, N. Y.
TIMES
JUL 10 1949

MUSIC IN THE BERKSHIRES

On July 16 the Berkshire Festival at Tanglewood opens three weeks of music by the Boston Symphony Orchestra in the famous music shed near Stockbridge, Mass. This program is the heart of the top summer music festival in this country and one that is unique among summer festivals anywhere in the world. Besides the big concerts by the superb orchestra, the festival offers Bach and Mozart in the theatre-concert hall which has come to rival the big shed itself. More importantly, the hall is the stage for performances by students of the Berkshire Music Center, where Dr. Serge Koussevitzky and a distinguished faculty have made remarkable contributions to the development of younger musicians—Leonard Bernstein being an outstanding example.

The festival had rough beginnings. The first concerts in 1934 were under the stars and open to the elements. Next year a huge tent was erected in time to grapple with a fairly fortissimo rainstorm. In 1938 a bang-up thunderstorm led to the permanent music shed. Through these formative years the spirit of neighbor and community has been warming. The beautiful grounds and buildings of Tanglewood itself were donated. The shed was built largely by contributions from towns around. Musicians were boarded free. Local townspeople ushered, took tickets, directed traffic, cleaned up afterward. Even today local audiences pay most of the admissions. The festival is a real community achievement. Best of all, it produces wonderful music.

Despite the shed's resemblance to the interior of a North River pier, it has remarkable acoustics. The softest notes carry clearly to the overflow crowd on the lawn. In fact, much of the Tanglewood charm stems from the lack of inhibitions in the lawn audience. No stiff concert-sitting here. People sit down, stretch out, curl up, clasp knees, lean against trees, lose themselves entirely in the mood of the music. Practically every summer concert you can name—even our own Lewisohn Stadium—suffers from city or airplane noises which music can only mute, never still. At Tanglewood, quiet and deep in the Berkshires, Beethoven's Pastoral really sounds in character. In fact, some listeners think they detect a few Berkshire thrushes replying to the master's birdcalls.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 8 - 1949

Tanglewood

Student Orchestra To Play

Eleazar de Carvalho, Seymour Lipkin and Irwin Hoffman will take turns conducting the Department Two orchestra in the first of the regular Friday concerts tonight at 8.15 in the Music Shed.

Composed of 92 students in the orchestra and chamber music classes, the orchestra will play works by Copland, Beethoven, Berlioz, Haydn and Brahms after five rehearsal days. The program:

Symphony No. 99 in E flat ..... Haydn
de Carvalho, conductor.
Leonore Overture No. 2 ..... Beethoven
Lipkin, conductor.
Variations on a Theme by Haydn..Brahms
Hoffman, conductor.
Fantastic Symphony (2 movements), Berlioz
de Carvalho, conductor.
An Outdoor Overture ..... Copland
de Carvalho, conductor.

Mr. de Carvalho, 37-year-old native of Brazil, assists Dr. Koussevitzky in the conducting and orchestral classes. Last summer he led the Boston Symphony Orchestra in a Festival concert of music by Berlioz, Villa-Lobos, de Falla and Siqueira. This is his fourth year at the Music Center.

Mr. Lipkin, one of three active students in the conducting classes, is a well-known concert pianist. Last August he was a Festival soloist in Tchaikovsky's first piano concerto. The 22-year-old Detroit musician also is starting his fourth season at the Music Center.

Mr. Hoffman who is 24 years old, is an active student in the Tanglewood conducting class and during the past year he was on the conducting staff of the Juilliard School of Music, New York City. Starting in the fall he will be musical director for Martha Graham on tour through the United States and possibly Europe. He has an orchestra of his own in New York City, was conductor of the Juilliard chamber music orchestra, musical director of the Bronx Symphony Orchestra and has conducted concerts in Central Park. This is his second year at the Music Center.

The Department Two orchestra maintains professional standards and has become known as a stepping-stone for young musicians. In past years many members have gone directly to spots in symphony orchestras throughout the country.

When the Festival was cancelled in 1942 because of the war, the student orchestra carried on with a series of concerts under Dr. Koussevitzy in the Shed. One of the highlights of the season was the first U.S. performance of Shostakovitch's Seventh Symphony.

Unless otherwise specified, concerts listed below are open only to Friends of the Berkshire Music Center. Contributions to the Friends may be mailed to the office at Tanglewood, or submitted at least two hours before concert time.

NBC To Broadcast Sunday Festival Concerts

Five programs from the Berkshire Festival will be presented by the National Broadcasting Company network on Sunday afternoons during the summer concert season from July 17 to Aug. 14.

The performances by the Boston Symphony Orchestra will be broadcast from 4.35 to 5.30 PM, (EDT) July 17, 24 and 31 and Aug. 7 and 14.

Dr. Serge Koussevitzky, director of the Berkshire Festival and Music Center, will conduct three of the five broadcast concerts. Leonard Bernstein and Eleazer de Carvalho will direct one each.

The July 17 and 24 concerts will take place in the theatre-concert hall. These will be all-Mozart programs directed by Dr. Koussevitzky.

The last three concerts will be performed in the Music Shed. Bernstein will conduct a Stravinsky program July 31; de Carvalho, a Richard Strauss program Aug. 7; and Dr. Koussevitzky, a Beethoven concert Aug. 14. The last broadcast program also will be Dr. Koussevitzky's final concert as music director of the Boston Symphony Orchestra.

The Sunday afternoon performances for Festival-goers will start at 3. The first half of each of the programs will not be aired.

Former Student To Wed

Mr. and Mrs. Harold H. Wender of New Rochelle, N.Y., have announced the engagement of their daughter, Susan Ruth Wender, who was a piano student at the Berkshire Music Center last summer, to Jerold Marvin Lowenstein of Danville, Va. The wedding will take place in August.

Miss Wender is working for her master's degree in piano and composition at Columbia University. Mr. Lowenstein, who has worked at the Los Alamos atomic energy laboratories and with the Federation of American Scientists in Washington, recently completed a project with the Rockefeller Foundation, New York.

[40]

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DEMOCRAT-CHRONICLE
JUL 10 1949

. . . Serge Koussevitzky makes his final bow as music director of the Boston Symphony Orchestra at the Berkshire Festival July 16-Aug. 14. Preceding the Music Shed concerts will come four Bach and Mozart programs by a smaller ensemble, opening July 16, the Music Shed programs beginning July 28. Berkshire Music Center, with record enrollment now is under way. Three Eastman School students are enrolled. Dr. Grant Fletcher, composition; David A. Lurie, oboe, both of Rochester, and Phyllis Averill, Webster, harp . . . Franco Autori, familiar to Rochesterians because of his work since 1944 as conductor of the Chautauqua Symphony Orchestra, has been appointed associate conductor of the New York Philharmonic-Symphony Orchestra, on recommendation of Leopold Stokowski and Dimitri Mitropoulos, that orchestra's regular conductors.

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WORCESTER, MASS.
TELEGRAM
JUL 11 1949

RADIO, and a little TV

By FREDERICK L. RUSHTON

The Berkshire Music Festival concerts will be aired by NBC, starting Sunday at 4.55 p. m. . . . Serge Koussevitsky will direct three of the programs scheduled for broadcasting.

"Ruthie on the Telephone," is the title of a new five-minute CBS-TV show to be seen six times a week starting Aug. 7 . . . Goodman Ace is writing the program in which actress Ruth Gilbert will have the starring role . . . Mutual has prepared a new situation comedy series starring screen actor Robert Alda . . . Al Jolson recently turned down an offer of $250,000 for six television programs . . . CBS is negotiating with Benay Venuta for her "Keep Up With the Kids" radio show.

BENAY VENUTA

Arthur Godfrey, the radio and TV star, is now being credited for the fact that ukeleles are on the "hard to get" list in many music stores. Godfrey seldom goes through a program without strumming a ukelele for a few minutes and those, looking for a reason for the instrument's sudden, new popularity, have concludedthat he's the one responsible.

WNAC-TV will televise the 16th Annual All-Star Game from Ebbets Field, Brooklyn, tomorrow at 1.15 p. m. The game pits the best performers in the American League against the cream of the National League, as chosen by America's diamond fans through special polls.

The St. Louis Municipal Opera, whose artists are featured in St. Louis," Fridays on WTAG-CBS, is the oldest and best known outdoor civic project of its kind in the country. Founded in 1919, it has played 2250 performances in its 3 years, before 19 million spectators.

Ralph Kiner, Pittsburgh Pirates slugger leading both big leagues in home runs; Sarah Vaughan one of the nation's top vocalists and Bob Allman, blind manage of the forthcoming National Blinc Golf Tournament, will be amon the guests on tomorrow's "We the People," via WTAG at 9 p. m

Singing star Jack Smith and hi wife are heading for a Europea vacation, during which they' visit England, Holland, Belgium Switzerland, Italy and France They'll fly back in mid-August.

K. T. Stevens, who plays th role of Lois, big sister of WTAG' "Junior Miss," is in New Yor this week for location work on new picture. She'll be back o her radio show in two weeks.

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ALBANY, N. Y.
TIMES-UNION
JUL 10 1949

Music

By EDGAR S. VAN OLINDA

THE 1949 season of the Berkshire Symphonic festival will open next Saturday evening and Sunday afternoon with the first of four concerts by members of the Boston Symphony orchestra, conducted by Dr. Serge Koussevitsky in the Theatre-Concert hall. The Saturday evening concert will be devoted to works by Bach, and on Sunday afternoon, to Mozart. The two opening programs are as follows:

Saturday Evening, July 16, 1949

BACH

Brandenburg Concerto No. 4, in G major, for Violin and Two Flutes, Soli
Brandenburg Concerto No. 2 in F major, for Trumpet, Flute, Oboe and Violin, Soli
Concerto for Violin, in E major
(Soloist: Richard Burgin)
Concerto for Two Violins, in D minor
(Soloists: Richard Burgin, Ruth Posselt)
Suite No. 1 in C major

Second Program
Sunday Afternoon, July 17

MOZART

Eine Kleine Nachtmusik
(Serenade for Strings)
in G major, K. 525
Symphony in C major, No. 36
("Linz"), K. 425
Violin Concerto in A major,
No. 5 (K. 219)
(Soloist: Dorothea Powers)
Symphony in G minor, No. 40 (K. 550)

* * *

THE second in a series of week-end dance recitals by guest artists and faculty members of Jacob's Pillow University of the Dance, Ted Shawn, director, will be held next Friday afternoon, at 4 o'clock and in the evening at 9 o'clock. Tea will be served in the gardens from 3 to 4 o'clock for the matinees, and coffee during the intermission at night. The program will be repeated Saturday afternoon and Saturday evening.

The program for next Saturday and Sunday will present Diana Adams and Hugh Laing, stars of the Ballet theatre; Myra Kinch, star of the recent recital at the Atterbury Playhouse in Albany, with Ted Shawn, in a program of modern dances, and Noble Paulickpulle, outstanding exponent of the ethnological dance forms of the Singalese and the Hindus. Seats may be reserved by writing to Box 87, Lee, Mass., or telephoning Lee 257-W-1. The best route from Albany is by way of Pittsfield, Lenox and Lee. Jacobs Pillow is on U. S. Route 20, nine miles out of Lee. At Jacob's Pillow sign, turn left 7-10 mile.

This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM
JUL 10 1949

Concert Notes

By Helen Havener

New York City—With the Stadium Concerts, Salmaggi's opera at Randall's Island, The Goldman Band and the Lemonade Opera Company going blithely forward, New Yorkers suffered from no musical dearth during the week initiated by the Fourth of July.

However, there was a substantial exodus of the music-minded to the Berkshires for the opening of Dr. Serge Koussevitzky's summer music school, for the good Doctor's following is almost as great in New York as in Boston and in addition New York is very liberally represented on his summer faculty.

Reports are that enrollment in the school and advance ticket purchases for the Berkshire Festival are the greatest in history, which, in addition to the many honors heaped upon him in connection with his retirement from the conductorship of the Boston Symphony Orchestra, must be a source of considerable satisfaction to the famous conductor.

Few musical experiments have been started in this Country that have had as great an impact on its musical life as the establishment of the Berkshire Music Center. Here, even more than in the great orchestra which he conducted so magnificently for a quarter of a century, will be Doctor Koussevitzky's permanent and living memorial.

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JOURNAL AMERICAN
JUL 10 1949

MUSIC

By Milo Kastendieck

ONE of the curious happenings in the course of a musical year is the recurrence of ideas. Recital programs often reveal a "run" on certain works not necessarily heard for several seasons. This year, for instance, pianists favored Beethoven's Sonata Opus 81-a. Next year they will undoubtedly gravitate toward some other work as well as to the perennial favorites.

It is strange indeed to have two of the operas of Gluck revived in a single year. The "father of modern opera" is usually relegated to the historical shelf. Yet in March there was a concert version of "Orfeo" performed in Town Hall by the Little Orchestra Society. On July 26 "Iphigenia in Tauris" will be given at Tanglewood as part of the Berkshire Music Center activities.

Thirty-Year Pause

OVER thirty years have passed since New York has seen a performance of "Iphigenia in Tauris" at the Metropolitan Opera House. It was presented there during the season of 1916-17. It culminated a flurry of interest in Gluck's operas which began in 1909 after his works had been running in Paris for several years with distinguished success.

It is true that Paris did not give it full recognition at the time of his bicentennial in 1914. The Paris critics regretted "that prejudices and habit, without counting material difficulties, hindered making as much of 'Iphigenia in Tauris' as of 'Orfeo.' The work, nevertheless, is at once vibrant, vivant, passionee—a great and profound success."

Expression of Genius

THIS "Iphigenia" is the full expression of Gluck's genius. Some consider it his masterpiece. It has the dramatic effects of "Alceste," successfully premiered at the Metropolitan in 1941. It has the lyrical grace of "Armide," enthusiastically received back in 1910. It has a sublimity of thought, a direction of action, and a quality of music which not only pleases the ear but expresses poetic warmth and unforgettable vividness.

The New York critics found the work a bit lacking in the element of romantic love. They perhaps overlooked the fact that Gluck was following a classic Greek drama which concerned itself in this case with fraternal love and the bonds of friendship. They had to admit, however, that there were "few lyric dramas presenting such a series of profoundly moving situations and so clear and forcible a dramatic structure." It is a monument of classic beauty and simplicity.

That it will be revived in Tanglewood is news indeed. How curious, nevertheless, that Gluck should reappear so suddenly—with two works.

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This Clipping From

COMPASS
NEW YORK, N. Y.
JUL 14 1949

Berkshire Festival Opens on Saturday

The Berkshire Music Festival of the Boston Symphony Orchestra gets under way this weekend at Tanglewood in Lenox, Mass.

Serge Koussevitzky, who is celebrating his 25th season as the conductor of the Boston Symphony and who is director of the Festival, once again will serve as principal conductor. Guest conductors will be Leonard Bernstein and Eleazar de Carvalho. Among the featured soloists will be Jascha Heifetz and Ruth Posselt, violinists, and Claudio Arrau and Lukas Foss, pianists.

On the Saturday evening and Sunday afternoon of this coming weekend and that of July 23, Dr. K[illegible] conduct four concerts by a chamber orchestra in the Theater-Concert Hall in programs devoted to the music of Bach and Mozart.

Koussevitzky

After these concerts, attention will be turned to the large Music Shed where the outdoor music fete's customary three weekends in music will take place. Series A begins July 28: Series B, Aug. 4; Series C, Aug. 11.

One of the features of this year's festival will be the presentation for the first time in this country of Benjamin Britten's opera, "Albert Herring." The three-act lyric comedy, which has a libretto by Eric Crozier and is adapted from a story by Guy de Maupassant, had its world premiere on Jan. 20, 1947 in Glyndebourne, England.

The opera department of the Berkshire Music Center will introduce the Britten work, which calls for a cast of 13 and a chamber orchestra of 12 solo instruments, to U. S. audiences on Monday and Tuesday evenings, Aug. 8 and 9.

Inquiries regarding the Festival and ticket reservations should be addressed to Tanglewood, Lenox, Mass.

Complete programs for the three series and for the extra concerts are as follows:

Saturday, July 16, at 8:15

Conductor: Serge Koussevitzky. Soloists: Richard Burgin and Ruth Posselt, violinists. All-Bach program.

Brandenburg Concerto No. 1,
Brandenburg Concerto No. 2,
Concerto for Two Violins,
Suite No. 1 in C,
Chorus from Cantata No. 12,
Cantata No. 50.

Sunday, July 17, at 3:00

Conductor: Serge Koussevitzky. Soloist: Dorothea Powers, violinist. All-Mozart program.

Eine Kleine Nachtmusik,
Violin Concerto No. 5,
Symphony No. 36,
Symphony No. 40.

Saturday, July 23, at 8:15

Conductor: Serge Koussevitzky. Guest conductor: Hugh Ross. Soloist: Lukas Foss, pianist. All-Bach program.

Brandenburg Concerto No. 3,
Brandenburg Concerto No. 4,
Cantata No. 135,
Piano Concerto in D minor,
Suite No. 3.

Sunday, July 24, at 3:00

Conductor: Serge Koussevitzky. Soloists: William Kroll, violinist; Joseph De Pasquale, violist. All-Mozart program.

Symphony No. 29,
Konzertante Sinfonie,
Symphony No. 31,
Symphony No. 39.

SERIES A

Thursday, July 28, at 8:15

Conductor: Serge Koussevitzky.

Orchestral Concerto ——— Vivaldi
Symphony No. 5 ——— Prokofiev
Symphony No. 2 ——— Brahms

Saturday, July 30, at 8:15

Conductor: Serge Koussevitzky. Soloist: Claudio Arrau, pianist.

"Egmont" Overture ——— Beethoven
Piano Concerto No. 4 ——— Beethoven
"A Faust Symphony" ——— Liszt

Sunday, July 31, at 3:00

Conductor: Leonard Bernstein.

"Manfred" Overture ——— Schumann
Symphony No. 4 ——— Schumann
"Scenes de Ballet" ——— Stravinsky
"Le Sacre du Printemps" ——— Stravinsky

SERIES B

Thursday, Aug. 4, at 8:15

Conductor: Serge Koussevitzky. Soloist: Jascha Heifetz, violinist. All-Tchaikowsky program.

Serenade for Strings,
Violin Concerto,
Symphony No. 4.

Saturday, Aug. 6, at 8:15

Conductor: Serge Koussevitzky. Soloists: Gregor Piatigorsky, cellist; David Lloyd, tenor; Janice Murphy, contralto.

"L'Ascension" ——— Messiaen
Cello Concerto No. 1 ——— Milhaud
"Song of the Earth" ——— Mahler

Sunday, Aug. 7, at 3:00

Conductor: Eleazar De Carvalho. Soloist: James Stagliano, horn.

Symphony for Strings ——— Schuman
"Mandu-carara" ——— Villa-Lobos
Horn Concerto No. 2 ——— Strauss
"Thus Spake Zarathustra" ——— Strauss

SERIES C

Thursday, Aug. 11, at 8:15

Conductor: Leonard Bernstein.

Symphony No. 2 ——— Schubert
Symphony No. 7 ——— Shostakovitch

Saturday, Aug. 13, at 8:15

Conductor: Serge Koussevitzky.

Symphony No. 88 ——— Haydn
"Spring" Symphony ——— Britten

Sunday, Aug. 14, at 3:00

Conductor: Serge Koussevitzky.

Suite for Strings ——— Corelli
"Quiet City" ——— Copland
"The Sea" ——— Debussy
"Leonore" Overture No. 3 ——— Beethoven
Symphony No. 5 ——— Beethoven

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This Clipping From

BATON ROUGE, LA.
ADVOCATE

JUL 7 1949

Ralph Pottle to Play At Berkshire Festival

Hammond, July 6—Ralph Pottle, Jr., a 1949 graduate at Southeastern Louisiana college, will play in the senior orchestra at the annual Berkshire Music festival at Lenox, Mass., it was announced today. Pottle left last week for the festival.

Young Pottle, a French horn player, will play under the famous Sergei Koussevitzky, conductor of the Boston Symphony orchestra.

While at Tanglewood, Pottle will study horn under Willem Valdenier, first chair in the Boston Symphony orchestra.

Tanglewood Concert Enthralls 3,500

(Special to The Republican)

Lenox, Mass., July 17—Leaden skies and a hint of rain hung over Tanglewood this afternoon, but, for a few too-brief hours the air was quickened with an exciting, graceful spirit.

It was the second program of the Berkshire Festival, an all-Mozart program to which approximately 3,500 persons thronged to hear Serge Koussevitsky conduct the Boston Symphony Orchestra. Mozart's "Eine Kleine Nachtmusik" (Serenade for Strings) in G Major, Symphonies in C Major and G minor Nos 36 and 40, and Violin Concerto in A Major No. 5, with Dorotha Powers Violin soloist, made up the program.

The repeated bows cheered for by the audience, both inside and outside the Theatre-Music Hall which seated only 1,500 of the crowd, testified to the general excellence of the concert. Dr. Koussevitsky had presented Mozart solidly but not heavily, entertainingly but not frivolously, creatively but not subjectively.

The C Major, or "Linz" Symphony with its brilliantly-contrived contrasts in mood and theme, and the G minor No. 40, one of the "last magnificent three" with its poetic and self-assertive soul-portrait of the greatest in Mozart, were never more excellently rendered. Some might cry that Dr. Koussevitsky's seeming restraint in the last movements of the G minor detracted somewhat from the inspired emotion of the work.

But Mozart, who could laugh and jest and love with equal facility, was shown in his greatest works to be a man of quiet, although often boyish, humor and emotion.

This is easier understood by hearing "Kleine Nachtmusik," which fairly skips with light hearted sentiment. Here, Dr. Koussevitsky handled a work which bears the airy beauty of the youthful Mozart, with a capricious brio that spelled enchantment.

Or in the violin concerto which Dorothea Powers skillfully played to capture medolic movement with rare, artistic detachment.

The Bach-Mozart cycle will conclude with next Saturday evening's Bach program and next Sunday afternoon's Mozart program.

GFT

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 8 - 1949

Tanglewood

Unless otherwise specified, concerts listed below are open only to Friends of the Berkshire Music Center. Contributions to the Friends may be mailed to the office at Tanglewood, or submitted at least two hours before concert time.

Chamber Music Concert

The first concert of chamber music by members of the orchestral and chamber music department will be held tomorrow morning at 10.15 in the chamber music hall.

The program:

String Quartet in D major, K. 499, Mozart
Violins, Charles Libove and Jan Turkiewicz
Viola ..... Robert Karol
Violoncello ..... Robert Jamieson
Coached by William Kroll.

Contrasts for violin, clarinet and piano, Bartok
Violin ..... Gottfried Wilfinger
Clarinet ..... Harry Schmidt
Piano ..... Joyce Paull
Coached by Rosario Mazzeo.

Quintet for piano and strings in E flat, Op. ..... Schumann
Violins ..... ther Glazer and Ma Si Hon
Viola ..... Beatrice Brown
Violoncello ..... Mary Ann Meredith
Piano ..... Dina Koston
Coached by Alfred Krips.

Composers' Evening

The regular Sunday night composers' evening will open at 8.15 in the chamber music hall under the direction of Aaron Copland, noted composer, and assistant director of the school.

Works by five students will be played:

Three pieces for clarinet and piano, Adele Levin
Two songs ..... Adele Levin
Ten pieces for piano .. Easley Blackwood
Chaconne ..... Lockrem Johnson
Sonata Breve for violin and piano, Lockrem Johnson
Variations ..... Martin Brykan
Para tres violines....Hector Campos-Parsi

Special Concert Announced

A special Chopin concert in honor of the centenary of the composer's death will be held in the chamber music hall July 18 at 4.30.

Students taking part are Loretta Poto, pianist; Beverly Shearer, soprano; and a trio composed of Mary Baird, violin; Mary Ann Meredith, cello; and Eloise Matthies, piano.

The program will include seldom-heard songs, the Trio, Opus 8; and a group of piano solos including the Ballade in G minor, the Nocturne in C sharp minor and the Fantasie in F minor.

Discussion To Be Aired

Staff members of Radio Station WNYC in New York will be in Tanglewood this week end to make a recording of a panel discussion among four members of the Berkshire Music Center faculty.

The recording will be broadcast over the quiz program "Mind Over Matter" Wednesday evening from 8 to 8.30.

Participating will be Boris Goldovsky, head of the opera department; Lukas Foss, regular Boston Symphony Orchestra pianist and instructor in the orchestral department; Hugh Ross, head of the choral department; and Julius Herford, musicologist and lecturer.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 10 1949

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75th Birthday of Dr. Koussevitzky, 100th Year of Tanglewood Estate, 15th Year of Festival

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As conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center, both of national acclaim, lesser Koussevitzky birthdays have been recognized in recent years at Tanglewood and the orchestra management and personnel, the music school faculty and students have discussed what sort of a celebration will conform to his wishes. An international figure in music, the Boston maestro has been honored by many nations and universities. An American citizen, Dr. Koussevitzky's summer home where he spends at least six months annually is at Seranak on a Lenox upland overlooking Tanglewood, Mahkeenac Lake, and a wide expanse of South Berkshire terrain.

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In 1860 Tappan started building a summer home, but completion was delayed until 1865 by the Civil War. This structure, with roof of many valleys and ridges and broad veranda overlooking the lake is the summer administrative home of the Boston Symphony Orchestra. In 1936 Tappan's daughter, Mary Aspinwall Tappan, and granddaughter, Mrs. Andrew Hopewell Hepburn, both now deceased gave Tanglewood to the orchestra. On a number of the natural wood doors and around fireplaces and mantels may be seen murals in floral and allegorical designs that were painted by Mrs. Hepburn's mother, Mrs. Richard C. Dixey.

Entrance to the superb garden, laid out by the founder of the estate, formerly was through an ornamental iron gate, which Mr. and Mrs. Dixey imported from Florence, Italy. For 52 years the late Alexander McConnachie was superintendent of Tanglewood and upon retirement in 1930 he was succeeded by Ward J. Gaston, the incumbent. His painstaking maintenance care is reflected everywhere in Tanglewood's bewitching charm.

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Berkshire Festival of 1934

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Eight Berkshire friends of music underwrote the first festival. They were Mrs. Bruce Crane, Mrs. John Bross Lloyd, Mrs. Arthur Frederic Schermerhorn, Mrs. Charles C. Griswold, Mrs. Halstead Lindsley, Norval H. Busey, Jr., John R. Hopkins and Clarke W. Tobin. The deficit was $112.30 and each came through with a check for $51.67. In a statement to guarantors Sept. 7, 1934, Miss Smith said:

"We, the promoters, appreciate your support, which came at the cr moment and thank you for makin possible a beautiful and worthwhi event, which will certainly continu being a joy to everyone for years t come."

New Lenox Club Governors

At the 75th annual meeting o Monday the Lenox Club elected 4 new members of the board of goverr ors Mrs Bruce W. Sanborn of Mi neapolis, Minn., William Thompsc Rice of Pittsfield and Frederic DeVeau of Groton. George L. King land Morris, president, and all oth officers were re-elected. The Indepen ence Day luncheon, attendance 120, was the largest since prior the war. Noticed were Mr. and Mi Samuel Gilbert Colt, Sr., Miss Mat Choate, Mr. and Mrs. F. Bayard Riv Mr. and Mrs. Chauncey C. Loom Mr. and Mr. James Sedgwick Dee Mrs. Donald F. McPherson, Mrs. Ha den Channing, Mr. and Mrs. Jol D. Kennedy, Mrs. Ralph Pulitz Lowell M. Clucas, Mrs. William Nc ton Bullard, Mr. and Mrs. David Dana, Jr., and officers of the clu all of whom had guests.

Mrs. George Otis Rockwood a daughter, Princess Diane R. Eristavi, were dinner hosts the night of the Fourth at their summer home, Laurel Mere, Stockbridge, for Mr. and Mrs. William E. Dodge Stokes, Mr. and Mrs. Robert Underwood Johnson, Mr. and Mrs. William L. Hallawell, Mrs. William Penn Cresson and Gardner S. Morse.

Miss Mabel Choate entertained at luncheon early in the week, her first of the season, at Naumkeag, Stockbridge. Joseph H. Choate, Jr., her brother, and Mrs. Choate, New York, were at Naumkeag for a brief stay while en route to North Haven, Me.

Mr. and Mrs. Lyman Beecher Stowe of 1 Beekman Pl., New York, and The Dugway, Stockbridge, are in Seattle for a visit with their son, David Beecher Stowe.

Mrs. William Ellery Sedgwick, who recently flew over from Athens, and son, Alexander, were at the Sedgwick cottage, Stockbridge, over the 4th.

Dalton relatives of Mrs. W. Murray Crane have received word she is to delay returning from Rome, Italy, until September.

Baroness de Viry Luncheon Hostess

Baroness Humbert de Viry (Delphine N. de Foras) gave her initial luncheon party of the summer on the Fourth at Shipton Court, Lenox.

Miss Helen J. Kobbe, New York, is at Whitman Manor, Stockbridge, for the summer. Her sister, the late Miss Marie O. Kobbe, was a noted painter in water colors.

The Lenox Library, Miss Irene M. Poirier, librarian, receives in the evening the airmail edition of the London Times published that morning. The newsprint used is soft tissue. The Sunday tabloid edition is regular newsprint.

Thomas S. Horn, St. Louis, an American diplomat, is at Village Inn, Lenox. Miss Elizabeth Young, Baltimore, is there for two months, and at the inn permanently are Mrs. Wallace W. Buell and Mr. Julia I. Trapp, Pittsfield. Arrivals also include Mrs. Oliver T. Osborne, Miss Marguerite N. Osborne, New Haven; Misses Mary B. and Jane T. Lothrop, Manchester, North Shore.

Berkshire Inn Notes

Mr. and Mrs. James J. Joyce entertained at dinner at Bershire Inn, Great Barrington, Mrs. Joyce's brother, Rev. Walter C. Connell and Dr. and Mrs. Thomas Conway, Holyoke. In an Independence Day party there were Dr. and Mr. Vincent Shea and Mr. and Mrs. Wendell Cross, Waterbury, Conn. Miss Cecilia Joyce, daughter of Proprietor and Mrs. Joyce, celebrated her 10th birthday by entertaining at luncheon in the Berkshire Inn grill Springfield Brownie Troop 84. Mothers present included Mrs. Daniel Brunton, wife of the Mayor of Springfield; Mrs. H. J. Cronin, Mrs. Lawrence O'Connor, Mrs. Virginia Schlesser, Mrs. Mary Lemanis, Mrs. H. Coyle and Mrs. Freeman. Noticed over the holiday at the inn were Mr. and Mrs. George Foye and Mrs. Thomas E. Shea, Holyoke.

Registered at Miss Mabel Choate's Mission House, Stockbridge, were Mrs. Walter de Cazenovia Douglas (Ellen Hewson) Overbrook, Pa; Mr. and Mrs. Ernest W. Watson, block print artist, of New York and Montery; Misses Elsie R. and C. Rachel Trowbridge, New Haven, Conn.; Lawrence B. Fletcher, Cohasset; Mrs. F. Barnard O'Connor, 876 Park Ave., New York. Mr. O'Connor is president of Wyantenuck Golf Club, Great Barrington.

Mrs. H. Frederick Stevens, Greenwich, Conn., is at Curtis Hotel, Lenox, for July. Her granddaughter, Miss Ann Hibbard, and Miss Barbara Stering and brother, Edwin Lewis Sterling, have departed for the West Coast by car.

SPRINGFIELD, MASS.
NEWS

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Eminent French Composer Now Busy at Tanglewood

Olivier Messiaen Teaching and Putting Finishing Touches on Symphony in 10 Movements Commissioned by Dr. Koussevitzky

Lenox, July 11—Olivier Messiaen, one of the most eminent living composers, arrived at the Berkshire Music Center from France last week and plunged into his work without time off for formalities.

Invited to teach composition at the Tanglewood summer music school, the 38-year-old Parisian spends his mornings on his own pieces and his afternoons with a small group of advanced students.

At present he is putting the finishing touches on a symphony in 10 movements commissioned by Dr. Serge Koussevitzky. This is the latest in a large body of work that has won him acclaim—and some criticism—from music-lovers throughout the world.

M. Messiaen, who lists Mozart, Debussy, Stravinsky, Villa-Lobos and a colleague, Andre Jolivet, among his favorite composers, admits that his creations are hard to play. But he's not so sure they're hard to understand.

"Most listeners have a strong impression of my music," he says. "The rhythmic innovations are so dramatically striking that one's reaction is rarely tepid."

Since he does not speak English, M. Messiaen conducts his classes and interviews through an interpreter, Antony Bonvalot. Mr. Bonvalot is an Englishman who has been studying composition in Cambridge, with Nadia Boulanger.

In class the bespectacled, casually dressed composer sits at the piano with his students grouped around him. His explanations of the subject matter are punctuated by frequent demonstrations on the instrument, as well as by Mr. Bonvalot's running commentary. Except for the interpreter, this is the same system of teaching he uses in Paris, where he is an instructor in the Conservatory of Music.

One of the theories he imparts to his pupils is that certain rhythmic groups have a character of their own—much as human beings have character. He thinks of rhythmic groups as changing during the course of a composition, developing their characters as do the protagonists of a play.

He is fond, too, of "non-reversible rhythms" (groupings that are the same played backward or forward) and rhythmical canons in which the statement is given in simple time and the answer in dotted rhythms.

M. Messiaen emphasizes, however, that the principles behind his music were not discovered by reason alone and then used as the basis of his work. The act of composition came first.

"The principles came instinctively, almost physically," he says. "I analyzed them later."

Besides being composer and instructor, M. Messiaen is organist at Trinity Church in Paris. It is fitting therefore that he is staying for the summer at the home of W. Douglas Francis, Lenox Trinity Church organist.

He finds Lenox and the Berkshires "tres joli"—reminiscent of the countryside around Grenoble in France where he vacations. A student of bird calls, from which he has derived several of his musical themes, he was delighted to hear a thrush singing outside his window during one of his first nights here.

During the war, he spent a year in a Nazi concentration camp. There he composed the "Quartet Pour le Fin du Temps" which will be played by a chamber music group at Tanglewood the 24th. One of his better-known works, "L'Ascension," will be performed by the Boston Symphony Orchestra at a Festival concert under Dr. Koussevitzky Aug. 6.

At the end of the Tanglewood season, M. Messiaen will return to Paris for a short stay before going on to concerts in Frankfort, Germany.

WAYNESBORO, PA.
RECORD HERALD

JUL 11 1949

Appearance Of A Trailer At Music Center Results In Raised Eyebrows

They Finally Find An Ideal Spot Overlooking Lake

By STAFF CORRESPONDENT

BERKSHIRE MUSIC CENTER, Tanglewood, Lenox, Mass.—If you ardently desire to absorb culture the hard way on a slim budget, and your objective is Berkshire Music Center, you may try a trailer for living quarters. But don't be adverse to rugged living, nor affected by lifted eyebrows.

Emile Simonel, violist of Michigan, has a trailer. Charlie Brennand, cellist of the musical family of the name in Newark, and I, concluded to cast our lots with Emile. We met at Stockbridge, Mass., almost on the dot, we being only a half hour late from Newark and Emile only an hour late from Michigan.

REGISTER AT CENTER

We registered at the Music Center. Then started new and varied experiences in hunting a trailer camp. When we inquired for a place to park our trailer, eyebrows were lifted at such lowbrow tactics. Most students live in dormitories, while the musicians from Boston Symphony Orchestra and their conductor, Serge Koussevitsky, live mostly in nice hotels or else beautiful guest houses. A trailer, we gathered, was not exactly the correct thing.

However, it was trailer or bust, or maybe both. Someone thought of a little lake by the name of Goose Pond eight miles away.

JOINS THE CAVALCADE

On the way out to investigate we encountered another trailerite seeking location. This individual was really puzzled, for with him were his wife and twin girls. He joined the cavalcade, but neither of us appreciated Goose Pond as a place to live. Anyhow, it was too far away for commuting, especially when we were not in the humor to commute. One could commute any time, so why commute here, we blithely reasoned.

Optimistically, we concluded to tour the farming area, looking for possibilities. We struck a beauty, and yes, the farmer had just the place for us, with a barn fitted with lavatories and conditions nice.

We thought we had struck gold. But the farmer thought HE had struck gold. We made a mistake. He made a mistake. We couldn't pay $125 for six weeks. We might well live in dormitories.

FIND DESIRABLE SPOT

The search continued into the night of the second day and to the morning of the third before we came to a nice looking farm owned by a family named Stokes. The nice English-type farmer and his wife said they had a large property.

After escorting us over the place, he ended at a spot near a spring away up on a hill near a woods with a view overlooking the lake. When we learned it was free, we took it. Anyhow we will only sleep here, undaunted by rugged living and lively bugs which populate the region.

The Music Center is a great place for musicians. Scouts from big orchestras gather here looking for talent. Walter DeLillo, personnel manager of the Baltimore Orchestra, either is here or will be here, and Daniel Harris of the voice department of Oberlin Conservatory, will teach.

However, most of the teachers are from Boston Symphony Orchestra, for it is their Music Center, and they are among the best teachers. Their most ardent desire, aside from avoiding trailers, seems to be to make one work.

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ST. PETERSBURG, FLA.
TIMES

Five Berkshire Festival Concerts To Be Broadcast

Five programs from the Berkshire Festival at Lenox, Mass., will be presented by the National Broadcasting Company Sunday afternoons, July 17, 24 and 31 and Aug. 7 and 14.

The concerts will be regular events of the Berkshire Festival, of which Dr. Serge Koussevitzky is director. He will conduct the Boston Symphony Orchestra in three of the five broadcast concerts, and Leonard Bernstein and Eleazar de Carvalho will direct one each.

The July 17 and 24 concerts will be all-Mozart programs directed by Koussevitzky. Leonard Bernstein will conduct a Stravinsky program on July 31, Eleazar de Carvalho a Richard Strauss program on Aug. 7, and Koussevitzky a Beethoven concert on Aug. 14. The final broadcast program also will be Dr. Koussevitzky's last concert as musical director of the Boston Symphony. After 25 years as the orchestra's regular director, Koussevitzky has resigned. He concluded his Boston concerts in April.

Henry Hadley originated the Berkshire Festival in 1934, and in 1936 the Boston Symphony Orchestra and Dr. Koussevitzky were retained. Since then, Dr. Koussevitzky has vastly expanded the concert schedule and started the Berkshire Music Center School, which now is in its seventh season.

* * *

Since it was announced that Vaughn Monroe, the singing bandleader, was going to be spotlighted as a cowboy hero in a musical movie titled "Singing Guns," the maestro has been deluged with mementoes from fans. They range from tiny brass sombreros to finely engraved riding boots. If it keeps up Monroe will have enough on hand to open a "Western Museum" room in his home.

* * *

Time and Noah Webster roll on. In nearly 12 years that the Dr. Christian program has been on the air, its 600-odd scripts have encompassed more than a million and a half words!

Listening Hints

THURSDAY, JULY 14

6:45 a. m. - WTSP, Rube Allyn, - Waterfront broadcast.
9:00 a. m. - WSUN, Breakfast Club with Don McNeil.
1:00 p. m. - WTAN, Masterworks of Music.
2:00 p. m. - WTAN, Baseball game.
7:45 p. m. - WTAN, Bomber game.
9:00 p. m. - WFLA, Kraft Music Hall.
9:00 p. m. - WDAE, Escape.
10:00 p. m. - WFLA, Fred Waring.
10:00 p. m. - WTSP, Dancing Party.

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BERKSHIRE EAGLE
JUL 15 1949

VIOLIN VIRTUOSO AT HOME: Relaxing before her appearance Sunday afternoon at Tanglewood with the Boston Symphony Orchestra, Dorothea Powers shows her two sons how to manage their pony cart. The pony, Beau, is all set for a walk around the estate while the children, Kingsland and Thornton, and their pet boxer, Tiny, wait for the signal to start.

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TRIBUNE
JUL 17 1949

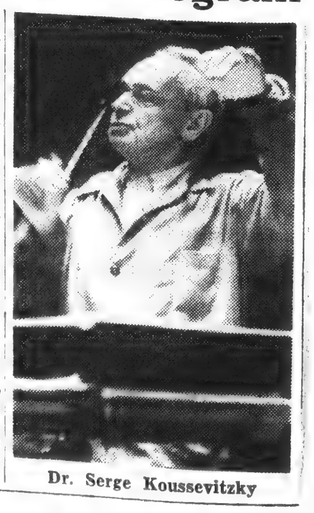
To Conduct Mozart Program

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in an all-Mozart program from the Berkshire Festival today at 3:35 P. M. on WFLA and WFLA-FM, The Tribune stations. This will be the first of five hour-long Sunday broadcasts from the festival at Lenox, Mass.

Today's program will consist of two major symphonies by Mozart, the Symphony in C Major, No. 36 (Linz) K 425 and the Symphony No. 40 in G Minor K 550.

One week from today, Dr. Koussevitzky will direct the orchestra in another all-Mozart program. Leonard Bernstein will conduct a Stravinsky program on July 31, Eleazar de Carvalho a Richard Strauss program on Aug. 7, and Koussevitzky a Beethoven concert on Aug. 14.

The final broadcast program also will be Dr. Koussevitzky's last concert as musical director of the Boston Symphony. After 25 years as the orchestra's regular director, Koussevitzky has resigned.



Dr. Serge Koussevitzky

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N. ADAMS, MASS.
TRANSCRIPT
JUL 15 1949

Music Festival Will Open Tomorrow; Koussevitsky in Final Phase of Career

Serge Koussevitzky will raise his baton at Tanglewood, Lenox, tomorrow evening to open the 1949 Berkshire Music festival and the final phase of his 25-year career as music director of the Boston Symphony orchestra.

He will lead selected members of his orchestra tomorrow evening in the first of the four Bach-Mozart concerts in the Tanglewood theater-music hall which will precede the nine major festival concerts by the entire Boston orchestra in the huge music shed at the Lenox estate. Last of those, Sunday afternoon, Aug. 14, will mark his final appearance as director of the orchestra. While retiring from that post he will continue as director of the Berkshire Music center, the advanced school for serious students of music at Tanglewood.

Tomorrow evening's concert, at 8.15 o'clock, will be devoted to the works of Bach and will include the fourth Brandenburg concerto in G major for violin and two flutes, the second Brandenburg concerto in F major for trumpet, flute, oboe and violin, the E major concerto for violin with Richard Burgin, Boston Symphony orchestra concertmaster, as soloist, the D minor concerto for two violins with Mr. Burgin and Miss Ruth Posselas soloists, and the Suite No. 1 in C major.

The second of the preliminary series of small concerts will be presented Sunday afternoon at 3 o'clock when selected members of the orchestra will present an all-Mozart program. It will include the "Eine Kleine Nachtmusik" ("Serenade for Strings") in G major, the "Linz" Symphony, No. 36 in C major, the violin concerto No. 5 in A major with Miss Dorotha Powers as soloist and the No. 40 symphony in G minor.

The second Bach concert will be given a week from tomorrow evening and the second Mozart concert a week from Sunday afternoon. The first series of three major music shed concerts will be open on Thursday evening, July 28. The other concerts in that series will follow on Saturday evening the 30th and Sunday afternoon the 31st. The other two series will be presented on the successive Thursday and Saturday evenings and Sunday afternoons and this year's special Tanglewood event will be given on Friday evening, Aug. 12.

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OTTAWA, CANADA
CITIZEN
JUL 16 1949

Music And Drama

Edited By Lauretta Thistle

Eminent Composer Messiaen Is Instructing At Tanglewood

LENOX, Mass. — Olivier Messiaen, one of the most eminent living composers, arrived at the Berkshire Music Center from France last week and plunged into his work without time off for formalities.

Invited to teach composition at the Tanglewood summer music school, the 38-year-old Parisian spends his mornings on his own pieces and his afternoons with a small group of advanced students.

At present he is putting the finishing touches on a symphony in 10 movements commissioned by Dr. Serge Koussevitzky. This is the latest in a large body of work that has won him acclaim — and some criticism — from music-lovers throughout the world.

M. Messiaen, who lists Mozart, Debussy, Stravinsky, Villa-Lobos and a colleague, Andre Jolivet, among his favorite composers, admits that his creations are hard to play. But he's not so sure they're hard to understand.

"Most listeners have a strong impression of my music," he says. "The rhythmic innovations are so dramatically striking that one's reaction is rarely tepid."

Uses Interpreter

Since he does not speak English, M. Messiaen conducts his classes and interviews through an interpreter, Anthony Bonvalot. Mr. Bonvalot is an Englishman who has been studying composition in Cambridge, Mass., with Nadia Boulanger.

In class the bespectacled, casually dressed composer sits at the piano with his students grouped around him. His explanations of the subject matter are punctuated by frequent demonstrations on the instrument, as well as by Mr. Bonvalot's running commentary. Except for the interpreter, this is the same system of teaching he uses in Paris, where he is an instructor in the Conservatory of Music.

Distinct Character

One of the theories he imparts to his pupils is that certain rhythmic groups have a character of their own — much as human beings have character. He thinks of rhythmic groups as changing during the course of a composition, developing their characters as do the protagonists of a play.

He is fond, too, of "non-reversible rhythms" (groupings that are the same played backward or forward) and rhythmical canons in which the statement is given in simple time and the answer in dotted rhythms.

M. Messiaen emphasizes, however, that the principles behind his music were not discovered by reason alone and then used as the basis of his work. The act of composition came first.

"The principles came instinctively, almost physically," he says. "I analyzed them later."

Besides being composer and instructor, M. Messiaen is organist at Trinity Church in Paris.

During the war, he spent a year in a Nazi concentration camp. There he composed the "Quartet Pour le Fin du Temps" which will be played by a chamber music group at Tanglewood July 24. One of his better-known works, "L'Ascension", will be performed by the Boston Symphony Orchestra at a Festival concert under Dr. Koussevitzky Aug. 6.

At the end of the Tanglewood season, M. Messiaen will return to Paris for a short stay before going on to concerts in Frankfort, Germany.

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MIAMI, FLA.
HERALD
JUN 12 1949

Students to Accompany Bedetti to Tanglewood

JEAN BEDETTI, 'cellist, leaves for Tanglewood today to resume his post there of head of the ensemble department in the Berkshire school. This will be his 10th season in this position.

Bedetti, who took over the ensemble instruction at the famous summer school of music while serving as first 'cellist with the Boston Symphony, plans to take a number of Miami students along for the sessions this summer.

Among those students going are the four members of the quartet he organized here last season.

They are Jan Turkiewicz and Richard Collins, violinists; Mildred Johnson, violist; and Joan Neumann, 'cellist.

Also planning to attend the sessions from Miami are Don deLerma, oboist, and Ross Shub, violinist.

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COLUMBUS, IND.
REPUBLICAN
JUL 16 1949

Radio— Activity..

By JIM GILMORE.

The first of a series of five concerts from the internationally-famous Berkshire Music Festival at Tanglewood, Mass., will be broadcast by the National Broadcasting company over WIRE at 2:35 Sunday afternoon. Dr. Serge Koussevitzky, Festival director and recently retired director of the Boston Symphony orchestra, will lead that orchestra again in an all-Mozart program to start off the series. Koussevitzky will conduct again July 24 and Aug. 14, while Leonard Bernstein and Eleazar de Carvalho will be on the podium July 31 and Aug. 7 respectively.

The Berkshire Festivals have become world renowned since their founding in 1934. Under Dr. Koussevitzky's tutelage, the Berkshire Music Center school, now in its seventh season, has developed into a major training school for young musicians of all types. All in all, the broadcasting of these programs promises to be another significant step in NBC's acknowledged superior coverage of musical events in the United States.

We thought we were going to have to warn you that tonight's hour-long broadcast of opera from the Cincinnati Zoological Gardens would be your last for the season, but a late flash informs us that the summer opera season has been saved by a special $25,000 gift fund. So, tune in tonight at 8:30 over WLW and for the next few weeks at the same time for some glorious grand opera.

In the drama line for Sunday, actor Raymond Massey will be the guest on NBC's ETERNAL LIGHT at 1:30 o'clock on WLW in a dramatization of the thirteenth book of Job. John Payne will be heard in an original radio drama, for a change, on the FAMILY HOUR OF STARS at 5 o'clock on WHAS. And Loretta Young will play the lead role in "A Legend for Spring Brides", a Vina Delmar story which first appeared in Cosmopolitan magazine, on FOUR STAR PLAYHOUSE at 7 o'clock Sunday evening on WLW.

YOURS TRULY, JOHNNY DOLLAR, moves back onto CBS at 5:30 o'clock Sunday evening on WHAS.

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BERKSHIRE EAGLE
JUL 16 1949

Tanglewood

Unless otherwise specfied, concerts listed below are open only to Friends of the Berkshire Music Center. Contributions to the Friends may be mailed to the office at Tanglewood or submitted at least two hours before concert time.

Suite by Fine Slated In Music Hall Tomorrow

A suite composed by Irving Fine of the Berkshire Music Center faculty will be played in the second regular Sunday chamber music concert tomorrow morning at 10.15 in the Chamber Music Hall.

Entitled "Partita for Wind Quintet," the work was introduced last season in New York by the League of Composers. Mr. Fine is professor in the music department at Harvard University and lecturer on harmonic analysis and composition at the Music Center.

Coaches of the student groups are Alfred Zighera, Boston Symphony Orchestra first 'cellist who was viola da gamba soloist in the second Coolidge concert Wednesday; Louis Speyer, BSO English horn player who will be heard in the third Coolidge concert Wednesday; and Jean Bedetti, retired BSO first 'cellist who is on the faculty of the University of Miami as well as the Music Center.

The program:

String Quartet, Op. 76, No. 1 ..... Haydn
Coached by Mr. Zighera.
Partita for Wind Quintet ..... Fine
Coached by Mr. Speyer.
Piano Trio in B-flat, Op. 99 .... Schubert
Coached by Mr. Bedetti.

Composers' Evening

Five Tanglewood student composers will be represented at tomorrow night's composers, evening at 8.15 in the Chamber Music Hall.

Works by Samuel Adler of Worcester, Norman Sherman of Brookline, Ben-Zion Orgad-Bushel of Tel-Aviv, Israel; Carlos Riesco of Santiago, Chile; and Joseph Hafnell of Coral Gables, Fla., will be played by student groups and ensembles.

The program:

Sonata for horn and piano..Samuel Adler
Wayne Barrington, horn.
Martin Boykan, piano.
Canzona e Rondo ..... Carlos Riesco
Hans Heinz Schneeberget, violin.
Jack Heidelberg, piano.
Ballade for violin..Ben-Zion, Orgad-Bushel
Zvi Zeitlin, violin.
Two movements of a string quartet,
Joseph Harnell
Charles Libove and Jan Turkiewicz, violins.
Mildred Johnson, viola.
Robert Jamieson, violoncello.
Concert for flute, clarinet, horn, bassoon and piano ..... Norman Sherman
Thomas Benton, flute.
Diran Chertavian, clarinet.
Arthur Goldstein, horn.
Theodore Brewster, bassoon.
Joyce Paull, piano.
Russell Stanger, conductor.

Chopin Centennial Concert Monday Afternoon at 4.30

The 100th anniversary of the death of Frederic Chopin will be marked by a student recital of his piano compositions, songs and chamber music, Monday afternoon at 4.30 in the Chamber Music Hall.

Participating in the centennial concert will be Loretta Poto, Urick Krasnopolsky and Eloise Matthies, pianists; Beverly Shearer, soprano; Mary Baird, violin; and Mary Ann Meredith, 'cello.

The program:

Ballade in G minor, Op. 23 (1836).
Nocturne in C-sharp minor, Op. 27, No. 1 (1836).
Fantaisie in F minor, Op. 49 (1841).
Loretta Poto, piano.
Four Polish songs, Op. 74 (1824-1844).
Beverly Shearer, soprano.
Urick Krasnopolsky, piano.
Trio for violin, violoncello and piano in G minor, Op. 8 (1833).
Mary Baird, violin.
Mary Ann Meredith, violoncello.
Eloise Matthies, piano.

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WORCESTER, MASS.
TELEGRAM
JUL 17 1949

Bach Program Jams Tanglewood Theater

By RAYMOND MORIN

LENOX, Sunday — The music of Bach—interpreted last night in Tanglewood's theater-concert hall by Serge Koussevitzky, thirty-five members of the Boston Symphony, violin soloists Richard Burgin and Ruth Posselt, and a chorus of fifty voices prepared by Hugh Ross—served as the subject matter for the first of four special concerts preceeding the main events of the Berkshire Music Festival.

A concert of music by Mozart will be given this afternoon and different programs by these composers will be played next weekend.

The attendance and reception given last night's concert were clear evidence of the best attitude possible toward the music of Bach. Every seat in the auditorium was occupied. In previous years, the less-fortunate have listened to whatever they could hear through the narrow doorways in the rear and on the sides of the building. There are now nine sliding doors at the rear of the hall and an extended covering overhead, enabling additional hundreds to enjoy the music in greater comfort and with added advantages. Last night's indoor and out-of-door's audiences numbered 3800.

Tonal vs. Interpretive

It would be good to begin this series of reviews with unqualified praise, but we are not of the belief that even the slow movements of Bach's Brandenburg concerti are impossible to distort by the romantic approach. Therefore, some of last night's playing lends itself to commendation only if considered from a tonal rather than an interpretive approach.

The program: "Brandenburg Concerto No. 1, in F Major"; "Brandenburg Concerto No. 2 in F Major" (solo violin, Mr. Burgin; flute, Georges Laurent; oboe, John Holmes; trumpet, Roger Voisin) "Concerto for Two Violins and String Orchestra"; Suite No. 1, in C Major"; chorus, "Weinen, Klagen, Sorgen, Zagen" from "Cantata No. 12"; double chorus, "Nun Ist Das Heil Und Die Kraft" from "Cantata No. 50."

General Similarity

In spite of Dr. Hugo Leichtentritt's program notes comment that the Brandenburg concerti are "totally different," there is a general similarity between the corresponding movements (and the Suite in C Major, for that matter) and it is possible to discuss them collectively with regard to their relative points.

Obviously, Dr. Koussevitzky's principle objective in each respective movement, irrespective of tempo, was a lucid exposition of its architecture. For example, the broad, assertive opening phrases of the suite served as a preamble to the lighter counterpoint that followed, yet the continuity was unmarred.

Tonal suphony was the main pre-occupation of the slow movements. The strings spoke in rich tones (as the Boston Symphony strings generally do) and while Dr. Koussevitzky entreated, rather than directed the tonal rainbow, one found his interest directed toward the process as well as the result.

The Question

The question is: Could Bach have intended this intensification of emotional substance, or was he content to achieve beauty of tone and phrase more through reposed effort and a search for spiritual qualities.

The dance movements, although at times heavily-toned in spots, captured more thoroughly the underlying exhuberance and feeling of well-being with which they abound. The dance movements of the first Brandenburg Concerto were made memorable by the superb performance of the wood-winds and brasses in treacherous scores. Mr. Voisin distinguished himself in the exceedingly difficult trumpet score of the second Brandenburg Concerto. It was played with a minimum of shrillness, a feat in itself, and incidentally Mr. Voisin used what we believe was a new Bach trumpet for the purpose.

Miss Posselt (Mrs. Burgin) and Mr. Burgin gave a vital, musicianly, sensitive performance of the concerto for two violins. The opening bars of the first movement suffered somewhat in their intonation because of overvigorous bows, but thereafter there was an admirable complement between instruments and the final movement in particular was exceptional technical execution.

To summarize our impressions of last night's concert, there is an intellectualism in the music of Bach that can easily digress into dryness and the impression of stereotyped calculation. Last night's performances were certainly not guilty of this. On the contrary, they occasionally leaned too heavily on the romantic style.

However, the architectural and inclusive materials were never more clearly outlined. Motives were stated with dispatch and accompanying voices were reflected against them with sensitive balance. Tempos were sharply contrasted and dynamics were kept within their assigned boundaries.

We regret that we cannot discuss the performances of the chorus but our Saturday night deadline did not permit it. This afternoon's program of works by Mozart includes the "Eine Kleine Nachtmusik," violin concerto in A Major, No. 5 (Dorotha Powers, soloist), symphonies in C Major, "Linz," and G Minor.

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TIMES
JUL 17 1949

BACH MUSIC OPENS TANGLEWOOD FETE

Overflow Throng Turns Out for First Concert of Season—Symphony Starts July 28

Special to THE NEW YORK TIMES.

LENOX, Mass., July 16 — The first public concert of the Tanglewood season, the fifteenth Berkshire Symphonic Festival, was given tonight before an overflow audience beneath the arcade from the 1,200-seating capacity theatre concert hall.

Lawns and gardens were freshened by last night's rain and the hall, with its pine finished walls and ceiling, is an ideal setting for the four Bach and Mozart programs preliminary to the nine Boston Symphony concerts in the music shed, starting July 28.

Tonight's all-Bach concert consisted of the Brandenburg Concertos Nos. 1 and 2 in F Major, the latter for trumpet, flute, oboe, string and violin solo; Concerto for Two Violins in D minor, with Richard Burgin and Ruth Posselt as soloists; Suite No. 1 in C major; chorus from Cantata No. 12 — "Weinen, Klagen," and Cantata No. 50, "Nun ist das Heil und die Kraft."

A favorite was the two-violin Concerto with Richard Burgin, concertmaster of the Boston Symphony Orchestra, and [illegible], Ruth Posselt, as the artists. They received an ovation.

Tomorrow's all-Mozart includes Eine Kleine Nachtmusik (Serenade for Strings) in G major, K 525; violin Concerto in A major No. 5, with Dorothea Powers soloist, and Symphonies in C major, No. 36, (Linz) K 425, and in G minor No. 50, K 550.

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JOURNAL AMERICAN
JUL 17 1949

MUSIC -:- By Miles Kastendieck

HOW great is the danger of our returning to "jungle" music? Some people might say that we have been living through several decades of it already. Their reaction to contemporary music is to regard it as barbaric. Ever since Stravinsky wrote the "Rites of Spring" primitive sound has asserted itself. Others still feel that the emphasis on brass instruments in jazz and swing orchestra is a barbaric trend. Therefore "jungle" music is not a prospect of the future, but a reality of the present.

At the opening exercises of the Berkshire Music Center recently Koussevitzky warned of the danger of returning to "jungle" music. He declared that the neglect of the string instruments might eventually force composers to write differently. He places the blame for this "wild and realistic vision" at the doors of those who sacrifice quality for quantity. His concern is that the string instruments are often forsaken by students because of the many years of intensive practice involved.

Security at Fault

"IN OUR days we have grown pedestrian," Koussevitzky said. "We simplify problems by a process of elimination; we think more of our security and less of our standards; too often, our source of inspiration is the source of our income. So we lower our principles and so we lower our art."

The grave concern about the decreasing number of students for string instruments has been expressed periodically in the last decade. Popular orchestras have unquestionably intensified interest in woodwinds, brass, and percussion. The strings are thus made secondary. More than ever they have become the exclusive property of the symphony orchestra, of which they have always been the heart.

Endangers Strings

THE recognition of the solo potentialities of brass instruments has been characteristic of contemporary composers writing for the modern orchestra. This has widened the musical horizon and increased the function of these instruments. That this evolution should endanger the position of the strings because of practical reasons definitely becomes a reflection of lowered principles.

Apprenticeship is not generally looked upon with favor these days. Yet there are no short cuts in the technical mastery of the voice or of the violin. The reward of patience, however, is readily appreciated when one hears a performer whose mastery of these instruments is obvious. The tragedy of so many debuts is that forcing the career has usually stunted the growth.

There can be no holiday for strings.

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HARTFORD, CONN.
TIMES
JUL 18 1949

Koussevitzky Given Ovation At Berkshire Music Festival

Special to The Hartford Times

Lenox, Mass.—An ovation greeted Serge Koussevitzky Saturday evening when he appeared to lead the first concert of the Berkshire Music Festival in the small theater-concert hall at Tanglewood.

Beaming and beckoning the orchestra to rise, the conductor of the Boston Symphony Orchestra for the past 25 years stood as the audience rose to welcome him. More than 2,000 people crowded the hall and grounds. Familiar faces included music critics of the eastern seaboard, distinguished visitors and residents of the Lenox area, and a portion of Dr. Koussevitzky's faithful audience at the winter concerts in Boston.

* * *

THE ALL-BACH program opened with the first two Brandenburg Concertos. Ruth Posselt and her husband, Richard Burgen, were the soloists in the Concerto for Two Violins. Cheers and prolonged applause brought the soloists back for five curtain calls. At the end of the concert, Dr. Koussevitzky, who rarely gives encores, repeated the concluding work on the program, the 50th Cantata, "Nun is das Heil und die Kraft," sung by the Festival Chorus.

The final concerts of the Bach-Mozart series will be presented Saturday and Sunday. Concerts in the large shed begin Thursday, July 28.

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NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 17 1949

Record Crowd Hears All Bach Program at Festival Opening

LENOX, July 16 (AP) — The sort of music supposed to attract the few attracted the many to Tanglewood tonight for the opening of the 12th annual Berkshire Festival.

The 1,400-seat theater-concert hall was filled and nearly 2,500 other persons spread out thickly on the lawns to hear an all-Bach program. It was the largest Saturday night crowd in the history of the Bach-Mozart weekend events here.

Traveling to the festival grounds in an estimated 1,500 private autos and 30 buses, the music lovers came from the Berkshire area, Boston, New York and many other Northeastern points even more distant.

Serge Koussevitzky conducted. It was the climax of his 25th and final year as director of the Boston Symphony Orchestra, with which he will appear as director for the last time in August here. He was enthusiastically applauded.

The night was humid for his small string orchestra, but it was hard to tell it. He played the first two Brandenburg Concertos, the Concerto for Two Violins and String Orchestra, and Suite No. 1, in C Major, and led a chorus, and chorus and orchestra, in selections from Cantatas No. 12 and No. 50. At the uproarious insistence of his audience, he repeated the last number.

The 30 to 35-man orchestra was heard to best advantage in the double violin concerto, in which the soloists were Richard Burgin concertmaster, and Ruth Posselt, called back for numerous bows, who is Mrs. Burgin. They were

Ruth Posselt, a native of Middleboro, has many friends in New Bedford. She was presented in a concert in New Bedford in 1935 under the sponsorship of Mrs. Andrew G. Pierce Jr. In 1937 she was house guest for several days of Mrs. Franklin W. Hobbs in Marion, at which time she played at an informal recital. She was accompanied on both occasions by Mrs. Edna Stoessel Saltmarsh.

[40]

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NEW YORK, N. Y.
SUN

JUL 18 1949

The Music Makers

By IRVING KOLODIN

Koussevitzky Begins With Bach-Mozart Series.

Lenox, Mass., July 18.—The "little festival" which Serge Koussevitzky happily conceived a few years ago as preface to the main business of the Berkshire Symphonic Festival had the look of a big one yesterday afternoon as the first week-end's activity came to an end. Following the Bach program of Saturday evening for the Bach lovers, there was Mozart yesterday for the music lovers—more than 3,000 of them in the Theater-Concert Hall, its stage, the runways on either side, and far back on the lawn, all giving ear to the cherishable sounds of the Boston Symphony. (The hall seats but 1,200).

IRVING KOLODIN

Having observed the affection of many for the open spaces around the big shed where the full orchestral concerts are held, the management replaced the closed rear of the Theater-Concert Hall with sliding panels in stainless steel doors—"barn doors gone modern" was one native's description of them. In consequence, the music can be heard perfectly two hundred yards from the stage, with that kind of a gratifying increase possible in the paying public. And yesterday, with heavy air indoors distinctly "unusual" weather for the Berkshires, the al fresco places were both cheaper and more comfortable.

The kind of Mozart that was heard from Koussevitzky and his men yesterday afternoon could make these "intimate" concerts as much of a magnet for the music-conscious as the later ones with the big drum. Beginning with a meticulously rehearsed, lovingly phrased playing of "Eine Kleine Nachtmusik"—and never has the diminutive seemed more a Mozartian modesty than in this performance—there were equally fastidious performances of the "Linz" (No. 36) and G minor (No. 40) symphonies, broadcast to the nation through NBC facilities.

There are aspects of Koussevitzky's Mozart which are arguable—the minuet of the G minor, for example, careened rather than danced, and the slow section of the "Linz" was a bit vacuous—but there can be nothing but admiration for the care and artistry of these performances, the incredible capacity of the musicians (the strings, especially) and their pride of accomplishment. Would that New York's Philharmonic had a similar standard to uphold in the summer!

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JOURNAL AMERICAN

JUL 18 1949

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The Music Makers

By IRVING KOLODIN

Koussevitsky Begins With Bach-Mozart Series.

Lenox, Mass., July 18.—The "little festival" which Serge Koussevitzky happily conceived a few years ago as preface to the main business of the Berkshire Symphonic Festival had the look of a big one yesterday afternoon as the first week-end's activity came to an end. Following the Bach program of Saturday evening for the Bach lovers, there was Mozart yesterday for the music lovers—more than 3,000 of them in the Theater-Concert Hall, its stage, the runways on either side, and far back on the lawn, all giving ear to the cherishable sounds of the Boston Symphony. (The hall seats but 1,200).

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Having observed the affection of many for the open spaces around the big shed where the full orchestral concerts are held, the management replaced the closed rear of the Theater-Concert Hall with sliding panels in stainless steel doors—"barn doors gone modern" was one native's description of them. In consequence, the music can be heard perfectly two hundred yards from the stage, with that kind of a gratifying increase possible in the paying public. And yesterday, with heavy air indoors distinctly "unusual" weather for the Berkshires, the al fresco places were both cheaper and more comfortable.

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By RAYMOND MORIN

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This was the second concert of four special events preceding the three main series of Berkshire Festival concerts to begin July 28. Saturday night, a Bach program was given, and next weekend works by the same composers will be played.

In addition to the violin concerto, Yesterday's program included the "Eine Kleine Nachtmusik" (serenade for strings) in G major, K. 525, "Symphony in C major, No. 36" ("linz"), K. 425, and "Symphony in G minor," No. 40 K., 550.

Master Classicist

Dr. Koussevitzky is a master classicist. It is true that if we were discussing him purely in terms of Beethoven's music we might have to qualify this somewhat, but Haydn and Mozart are subjects of his special province.

With the exception of the nearly barren half-hour taken up by the violin concerto this was classic interpretation of special merit. Also it was played with special advantages. The hall is small and the acoustics beyond criticism. The orchestra was of exact proportions and the Boston Symphony men's special gifts are the first requisites for Mozart performance.

Reactions Varied

The reactions to yesterday's performances were as varied as they were extreme. For that reason it is best that we discuss this concert in the order of its performance. The "Kleine Nachtmusik" was vibrant, enthusiastic Mozart. The opening allegro was taken at a lively tempo, attacks were crisp and changes of volume introduced and completed with admirable precision. The slow romanze movement was phrased with light touches and voices were sensitively blended. Although the minuet movement proper was dynamically heavy, the accompanying trio was delightfully lacy by contrast. The concluding rondo was brilliant but the tempo rapid enough to sound driven.

Lacked Confidence

Miss Powers is the first soloist of student stature whom we have heard at a main event of the Berkshire Music Festival. Her conscientious approach did little to efface a generally mediocre account of this scholarly work. Among the deficits were faulty intonation, unrelated style, insecure technique, and a singular lack of confidence that extended even to cues.

The post-intermission program re-ignited the Mozart flame with superb performances of both symphonies. The ingenious details of each were presented with dash and vitality. The opening sequences of the "Linz" were broadly declamatory and the complex fibre of the ensuing movement was unveiled with crysatline clarity.

Marked Transition

The marked transition between the styles of both works was revealed less through technical methods than through subtle expositions of the captivating grace of the first and the restless domination of the other.

Saturday night's concert of music by Bach will include the third and fourth Brandenburg concerti. Lukas Foss will be soloist in the "pianoforte concerto in D minor," the concluding work will be the "suite No. 3, in D major."

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A bull fiddle, a baton, a dream . . .

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KNICKERBOCKER NEWS
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4,700 Hear Tanglewood Open Season

By CLIF BRADT

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JUL 18 1949

Tanglewood

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In the higher passages the intonation was often insecure and there were some uncomfortable moments in the cadenza of the second movement. On the whole her performance was girlishly amateur, musically-timid and unconvincing in lack of force and professional authority.

The concert opened with an exceedingly brisk but highly polished performance of the perennial Eine Kleine Nachtmusik and the earlier symphony in C Major No. 36, the "Linz".

Everything bristled with life and vigor on these two opening programs and it is apparent that Dr. Koussevitzky is in fine fettle on this his 25th anniversary with the orchestra. Last night it was a pretty hot, humid evening in the shed but at the conclusion of the long program he was energetic and gracious enough to repeat the entire double chorus of the cantata "Nun 1st Das Heil."

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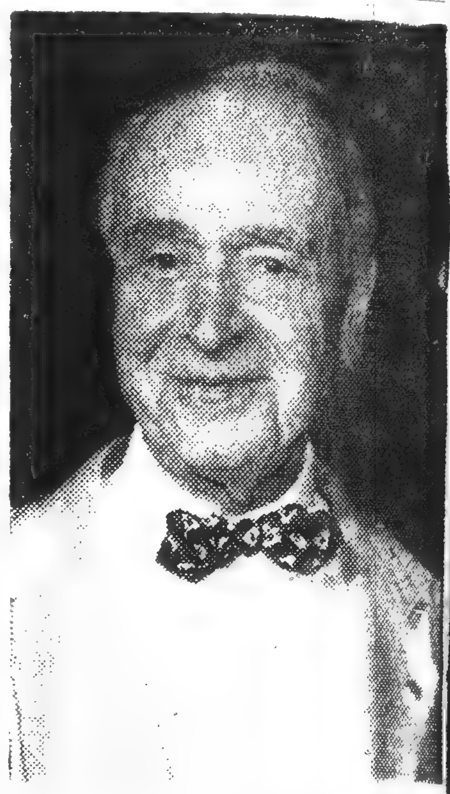

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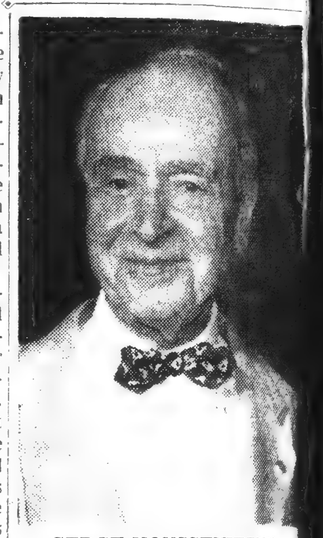

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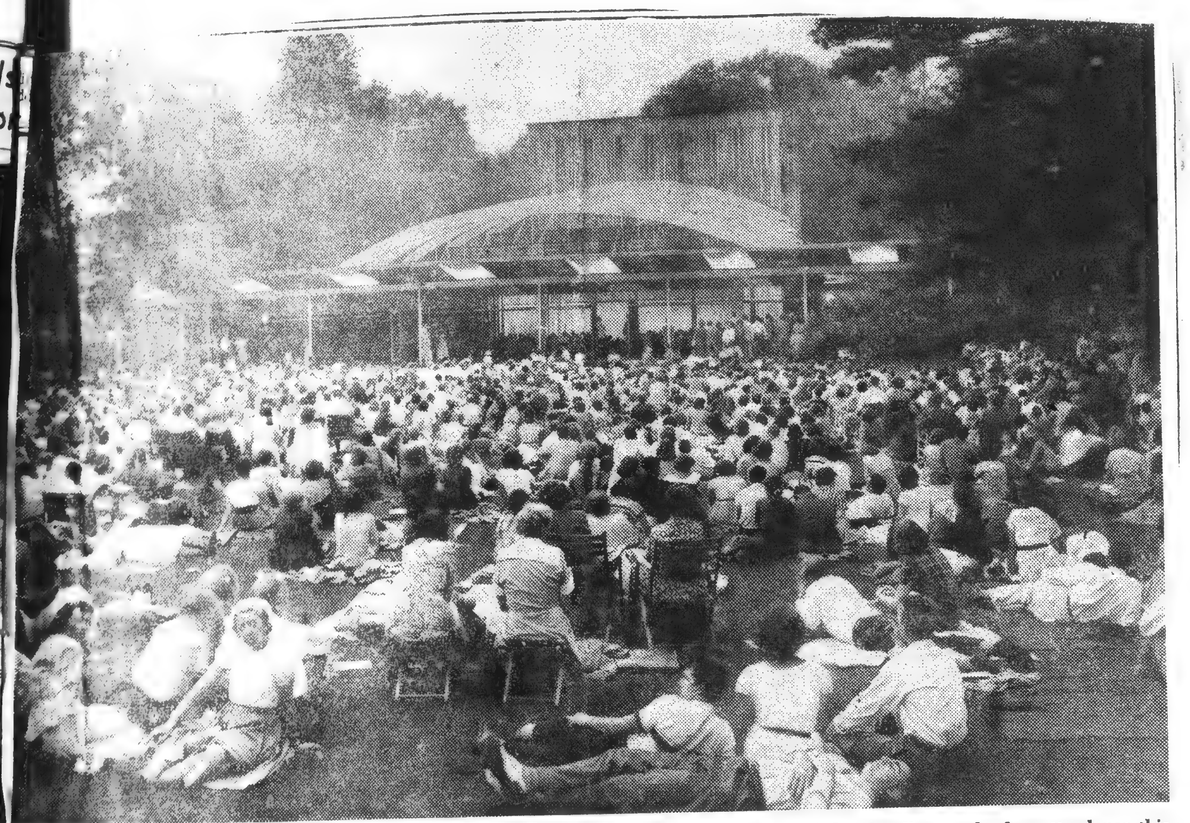

THE MAESTRO'S BACK: If this crowd is any criterion, the Berkshire Music Festival will break all records for attendance this season which will mark the end of Dr. Serge Koussevitzky's 25-year directorship with the Boston Symphony Orchestra. This overflow crowd at the Bach-Mozart festival concert yesterday afternoon equalled the attendance the night before. A total of nearly 8000 music lovers turned out for the two performances.

Records, Customs Broken At Bach-Mozart Concerts

New Attendance High of 8000 Set For Two Programs in Small Hall— Koussevitzky Repeats a Number

By JAY C. ROSENFELD

Records and precedents were broken wide open yesterday afternoon and Saturday night at the first pair of the Bach-Mozart concerts in the theatre-concert hall at Tanglewood. Eight thousand persons, a greater number than ever before, attended the two concerts and gave Serge Koussevitzky and the 35 Boston Symphony Orchestra men such a reception that the venerable leader was prompted to repeat the magnificent Bach cantata with which the Saturday evening concert was to have ended.

rted as War Measure

In the war days when gas restricted these Bach-Mozart concerts were inaugurated in an effort to carry on within the limits possible at the time. They have now grown in popularity and appreciation quite beyond expectation even hopes, although the is evidently very simple n: The appeal of these two le masters performed with racter with which Koussevitzky imbues them.

The audiences were of proportions to have made use of the great Shed but that would rob the program of several of its proper features. A small orchestra is advisedly used as was the custom of the day in which both Bach and Mozart wrote. The scores call for a variety of wind instruments but never in the full massed power either of the entire individual complements or of the entire sections of the reeds or of the brasses. String sections were suitably reduced to eight violins each in the firsts and seconds, four each in the violas and celli, and three bassviols.

This permits an intimacy of style and a delicacy of performance which is not quite possible with the larger resources of the entire orchestra.

Yesterday's Program

Yesterday afternoon's program was devoted entirely to Mozart, the "Kleine Nachtmusik" for strings only, the A major violin concerto, with Dorotha Powers as soloist, and two symphonies, the Linz, No. 36, (K425) and the G minor, No. 40, (K550). Koussevitzky's conceptions of Mozart are by now well known, but each repetition, even of the more familiar scores, is always a revelation of grace, charm and elegance. The men of the symphony reflect this with alert fidelity. The perfection of details such as the sudden pianos, the variety of expression achieved by appropriate bowing, the exceptional wind instrument playing, are but parts of a larger canvas sketched by the peerless conductor of the orchestra.

Miss Powers drew a clear, strong and pleasant tone and, especially at the beginning of the slow movement, achieved a noticeable smoothness of bowing. Her nervousness, however, was no doubt a contributing factor to her failure to overcome the ordeal by orchestra and to more nearly meet the standards required by so awesome an experience.

Saturday Night Concert

The Bach performances Saturday night were hearty and vigorous, and abounded with brilliance and gusto. The sequence of contrasting movements in the first two Brandenburgs afford a delightful change of pace. The gratifying choice of tempo and of distinction retained everyone's interest unremittingly. Among the several soloists in the Brandenburgs, none was given such a hand as Roger Voisin who played the rarely heard trumpet in F with exceptional ability. He was called to the front to acknowledge the applause with his fellow soloists Richard Burgin, violin, Georges Laurent, flute and John Holmes, oboe. Superior horn playing in the first concerto was done by James Stagliano and Harry Shapiro.

Concertmaster Burgin was again soloist, with his wife, Ruth Posselt, in the famous two-violin concerto. Koussevitzky, with laudable consideration here cut his small orchestra in half to keep the accompaniment to a bare minimum of firm support. This made it possible for the soloists to play with remarkably unhampered security, and permitted their vivid and virile tone to be heard in all its beauty. They conveyed a thorough mastery of their assignment and such evident conviction and confidence that they evoked tremendous acclaim at the final note of their concerto.

In the second half of the program, after the first suite, in C major, came two lovely Cantatas, No. 12, "Weinen, Klagen, Sorgen, Zagen" and No. 50, "Nun ist das Heil und die Kraft" for double chorus and orchestra. The choruses had been prepared by Hugh Ross, who was called to the stage by Dr. Koussevitzky to share in the tumultuous applause.

We have heard of the private who intended to tell his sergeant something the day he was discharged, and of the clerk who looked forward to his last day of employment to tell his boss certain things. This valedictory series for Koussevitzky may have some such aspects, but in reverse. If there are certain things he may have wished to do but has been restrained by custom or some other prohibition, we can only conjecture now if he has said to himself: "To hell with conventions. Let's follow our impulses." We know that if we had had such a galaxy of rich voices at the tip of our baton we would have been reluctant to dismiss them with only the small demands the program asked of them. When Koussevitzky was recalled after what should have been the final note of Saturday's concert, he raised his hands for silence and announced that he would do something he had never done before at Tanglewood, (we have no acquaintance with the record at Symphony Hall) and repeat a number.

His chorus, recruited from the student body of the Berkshire Music Center, was divided into equal parts, half to each side behind the orchestra. To his left, standing front and foremost among her fellow singers, stood Julia Perry, a Westminster Choir school graduate and now on the faculty of Hampton Institute, standing proud and erect and one of a scattered few singing without music in their hands. They all responded with fused sympathy to the exaltation the director seemed to exhude. Miss Perry might have posed as the personification of the declamation "Now Is Come Salvation and Strength." Koussevitzky welded his components until he stood like a goldfinch in a garden of black-eyed Susans, indistinguishable but gloriously beautiful. Come to think of it, he didn't have any choice. He just had to repeat that chorus.

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JUL 18 1949

12th Berkshire Festival Opens to Record Crowd

LENOX, Mass., July 17 (AP).—The sort of music supposed to attract the few attracted the many to Tanglewood last night for the opening of the twelfth annual Berkshire Festival. The 1,400-seat theater-concert hall was filled and nearly 2,500 persons spread out thickly on the lawns to hear an all-Bach program. It was the largest Saturday night crowd in the history of the Bach-Mozart week-end events here. Traveling to the festival grounds in an estimated 1,500 private automobiles and thirty buses, the music lovers came from the Berkshire area, Boston, New York and many other northeastern points even more distant.

Serge Koussevitzky conducted. It was the climax of his twenty-fifth and final year as director of the Boston Symphony Orchestra, with which he will appear here as director for the last time in August. He was enthusiastically applauded. The night was humid for his small string orchestra, but it was hard to tell it. He presented the first two Brandenburg concertos, the concerto in D minor for two violins, Suite No. 1, in C, and parts of two choral works, the twelfth and fiftieth cantatas. At the uproarious insistence of his audience, he repeated the last number.

The thirty to thirty-five-man orchestra was heard to best advantage in the double violin concerto, in which the soloists were Richard Burgin, the Boston Symphony's concertmaster, and Ruth Posselt, who is Mrs. Burgin. They were called back for numerous bows.

[50]

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DALLAS, TEXAS
NEWS

BRITTEN'S NEW CHORAL WORK

Special to The News

BOSTON, Mass., July 6.—Benjamin Britten has just completed a major choral work, dedicated to Dr. Serge Koussevitzky, which will be heard for the first time in this country at Tanglewood on Aug. 13, performed by Koussevitzky and the Boston Symphony Orchestra with the Berkshire Festival Chorus.

Scored for large orchestra, mixed chorus, boys' chorus and three soloists—lyric soprano, contralto and tenor—the work is in four sections, entitled "A Spring Symphony." Its title originates from the text—a variety of early and contemporary English poetry of spring, ranging from anonymous thirteenth century verse to W. H. Auden.

So that the composer might hear the first performance of this latest work, Koussevitzky has given the world premiere of "A Spring Symphony" to Holland Festival, for performance by the Concertgebouw Orchestra under Eduard van Beinum on July 14, just prior to his own performance at Tanglewood. Britten, who must be in Europe for concert and other commitments during the summer, will arrive in this country with Peter Pears early this fall for a recital tour in the United States and Canada.

COMPOSER: Olivier Messiaen, the 38-year-old Parisian who is teaching this summer at the Berkshire Music Center, has already established a routine there. He spends his mornings working on his own music and his afternoons with a small group of advanced students. Casually dressed and bespectacled, he sits at the piano with his students grouped around him. Then, with his French remarks being interpreted by Antony Bonvalot, a composition student from England, he expatiates on his subject, with frequent demonstrations on the piano.

One of his theories is that certain rhythmic groups have individual character much as human beings have. A student of bird calls, the composer has been out listening for new songs in the Berkshires.

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MANY OUTSTANDING

. . . students at the Berkshire Music Center this summer, include Seymour Lipkin, 22 year old Detroit pianist and conductor; Irvin Hoffman of New York, who teaches conducting at the Juilliard School; Elyahum Sharira of Israel, 22 year old conductor; Janice Houdry contralto of Long Beach, Calif; Leonard Pennario, 24 year old concert pianist from Los Angeles; David Lloyd, of Minneapolis, 27 year old concert tenor; James Pease 33 year old New bass and Jean Catoire 26, promising French composer. The classes at Tanglewood are now in progress and there will be 63 musical events, including 46 school performances, four operas and 13 festival concerts.

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THE SUMMER FESTIVAL

. . . at Tanglewood will open on July 16 with the first of four Bach-Mozart programs directed by Dr. Koussevitsky. The nine Boston symphony orchestra performances in the Music Shed begin on July 28. Five of the programs from the festival will be presented on the air by the National Broadcasting Company on Sunday afternoons July 17, 24 and 31 and August 7 and 14. Dr. Koussevitsky will conduct three of the concerts and Leonard Bernstein and will conduct a Stravinsky program on July 31 and Eleazar De Carvalho a Richard Strauss program on August 7. Dr. Koussevitsky will present a Beethoven concert at the final session on August 14. This will also be Dr. Koussevitsky's last appearance as musical director of the Boston symphony. After 25 years as the orchestra regular director he has resigned. He concluded his regular Boston concerts in April.

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JUL 11 1949

Tanglewood

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Music Center Forum At Sedgwick Hall

"Integrity in Music," will be the subject of the first weekly Berkshire Music Center forum tonight at 8.15 at Sedgwick Hall in the Lenox Library building on Main Street.

Speaking for the composer will be Lucas Foss, composer and Boston Symphony pianist; for the interpreter, Seymour Lipkin, concert pianist and student conductor; for the educator, Julius Herford, musicologist and lecturer; and for the audience, Thomas D. Perry Jr., executive secretary of the Music Center. Aaron Copland, assistant director of the Center, will moderate the discussions as he has done in former years.

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THE Berkshire Music Center at Tanglewood, Mass opened on July 3rd with a record enrollment of 465 students drawn from 36 states and 19 foreign countries. There are 31 students in the group from foreign countries and possessions, Austria, Belgium, Brazil, Canada ,Chile, China, Finland, France, Germany, Guatemala, Israel, Italy, Korea, Luxemburgh, the Netherlands, Norway, Puerto Rico, Switzerland and Uruguay. Of the 36 states New York sent the largest delegation, 106. There are 61 from Massachussets, 31 from Illinois, 30 from Pennsylvania; 25 from Ohio and 14 each from Michigan and California. Iowa is represented by three, Helen M. Spaeth of Davenport in the opera department, Betty Lou Smith of Albia and Dallas S. Tiaden, Des Moines both in the violin classes.

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Chorus and Orchestra In First Concert Tomorrow

The first concert of music for chorus and orchestra, featuring student soloists and conductors, will be given tomorrow afternoon at 4.30 in the theatre-concert hall.

Among the conductors will be Hugh Ross, head of the choral department, and his assistant, Christopher Honaas. Student conductors will be Alfred Patterson, Wolfgang Schanzer, David Conbiser, J. Harold Montague, Orville Shetney and Walter McKibben.

Soloists include Sylvia Stahlman, Joseph Contreras and Janet Southwick.

A quartet composed of Jean May of Pittsfield, Nancy Gulledge, Edalyn Bledsoe and Howard Fried, will be heard in de Lalande's "De Profundis Clamavi."

The program:

Litaniae de Venerabili Altaris Sacramento, K. 125 ..... Mozart
Missa, Iste Confessor ..... Palestrina
Canzona Five for Brass Choirs .. Gabrieli
Three chorales ..... Creston
Three ancient Spanish songs ..... Nin
(Arranged by Lucas Foss)
"De Profundis Clamavi" ..... de Lalande

Coolidge Concert Tomorrow Night

Alfred Zighera, viola de gamba, and Sylvia Marlowe, harpsichord, will be heard in the second invitation Coolidge concert tomorrow night at 8.15 in the theatre concert hall. The program includes music by Bach and Abel.

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NOONTIME FESTIVAL: Specializing in "The Stars and Stripes Forever" and "The Beer-Barrel Polka," this pick-up sextet furnishes luncheon music for the other Berkshire Music Center students at Tanglewood. Clockwise, starting at 6, are David W. Vornholt of Dayton, Ohio, piccolo; Edwin Rosenkranz of Mount Vernon, N.Y., bassoon; Burton S. Hewitt of New York City, oboe; John Melich Jr., of Watertown, trombone; Arthur E. Goldstein of Boston, French horn; and Warren W. Lutz, Wood River, Ill., clarinet.

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GAZETTE

Music Notes

By D. E. RITZ

The Coolidge concert at the Theatre-Concert hall at Tanglewood in the Berkshires will be given tomorrow evening by Alfred Zighera and Sylvia Marlowe. Zighera will play the viola da gamba and Miss Marlowe the harpsichord. The program will include the Bach Sonata in D major, the Vivaldi-Bach Concerto in D for harpsichord and the Bach Sonata in G minor.

The first Bach concert with Serge Koussevitzky conducting will be held Saturday night at 8:15 o'clock at the same hall. Featured soloists will be Richard Burgin and Ruth Posselt, violinists, in the Bach Concerto for Two Violins. Other numbers on the program are the Brandenburg Concertos numbers 1 and 2, Suite number 1, and the Violin Concerto in E major with Burgin as the soloist.

The first Mozart concert at Tanglewood will be held Sunday at 3 p.m., Dr. Koussevitzky conducting. Dorotha Powers will be the soloist for the Violin Concerto in A major, number 5. The program will also include the Symphony in C, number 36 ("Linz"), the Symphony in G minor, number 40, and Eine Kleine Nachtmusik.

Eugene Karandy, William Pearson and Richard Lottridge of Schenectady participated in the first program of the New York State Music Camp held at Otter Lake on July 5. The boys are pupils of Willard Musser at Mont Pleasant high school. Karandy plays clarinet, Pearson the trombone and Lottridge, the bassoon.

Mrs. Warren Knox of Selkirk, NY; Mrs. C. Henry Jaxtheimer of Sharpsville, Pa.; and Mrs. Harry Valentine of Cleveland will be the official hostesses for the fifth annual Chautauqua weekend of the National Federation of Music Clubs. Mrs. Knox is president of the New York state clubs, Mrs. Jaxtheimer of the Pennsylvania clubs and Mrs. Valentine is president of the Ohio clubs.

Opening Thursday with a Federation meeting at 2 p.m., events will continue for four days. A reception for Mrs. Royden J. Keith of Chicago, national president, is scheduled for Saturday evening at 10 o'clock at the Hotel Athenaeum. William Masselos, pianist and the Federation's 1947 Young Artist winner, will appear as soloist with the Chautauqua Symphony July 17 at 3 p.m.

The Chautauqua Weekend was instituted in 1945 by Mrs. Charles H. Pasco of Tucson, Ariz. The hospitality committee includes Mrs. Vera Bull Hull of New York city, Mrs. W. C. Dierks and Mrs. F. F. Rohrer of Pittsburgh.

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One of the features of the evening will be solo performances by two students, Conrad Crocker of Kansas City, Mo., and Colette Rushford of Salem, in Mozart's concerto for flute and harp.

Mr. Crocker, who plays the flute and piccolo, attended the College of Music of Cincinnati, Ohio, and studied at Tanglewood last year. Miss Rushford graduated from the New England Conservatory of Music and is harpist in the North Shore Philharmonic Orchestra. She attended the Berkshire Music Center in 1946 and 1945.

The orchestra for tonight's performance will be composed of 43 students who have rehearsed twice a week under Mr. de Carvalho, and three times a week under Mr. Goldovsky. Members also participate in the chamber music classes directed by Gregor Piatigorsky.

The last number on the program "Flor de Tremembe," by Camargo Mozart Guarnieri, is a modern Brazilian dance. According to Mr. de Carvalho it was composed for Guarnieri's wife, who lived in Tremembe.

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Olivier Messianen Instructs in Composition, the While Working On 10-Movement Symphony

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At present he is putting the finishing touches on a symphony in 10 movements commissioned by Dr. Serge Koussevitzky. This is the latest in a long [illegible] of work that has won him acclaim — and some criticism — from music-lovers throughout the world.

M. Messiaen, who lists Mozart, Debussy, Stravinsky, Villa-Lobos and a colleague, Andre Jolivet, among his favorite composers, admits that his creations are hard to play. But he's not so sure they're hard to understand.

"Most listeners have a strong impression of my music," he says. "The rhythmic innovations are so dramatically striking that one's reaction is rarely tepid."

Uses Interpreter

Since he does not speak English, M. Messiaen conducts his classes and interviews through an interpreter, Antony Bonvalot. Mr. Bonvalot is an Englishman who has been studying composition in Cambridge, Mass., with Nadia Boulanger.

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Develops Rhythmic Groups

One of the theories he imparts to his pupils is that certain rhythmic groups have a character of their own —much as human beings have character. He thinks of rhythmic groups as changing during the course of a composition, developing their characters as do the protagonists of a play.

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During the war, he spent a year in a Nazi concentration camp. There he composed the "Quartet Pour le Fin du Temps" which will be played by a chamber music group at Tanglewood July 24. One of his better-known works, "L'Ascension", will be performed by the Boston Symphony Orchestra at a Festival concert under Dr. Koussevitzky.

Congress for some of the difficulties confronting the country today. He mentioned particularly, the tax cut last year which he said has produced the $1,800,000,000 government deficit.

"The economy was running at a high level when this untimely tax cut was made," Mr. Truman asserted.

"People then could pay the taxes necessary to balance the budget and to provide a surplus for debt reduction," he continued.

"Today, because profits and incomes have fallen, taxes bring in less money. An increase in taxes now might bear too heavily on business and discourage the investment necessary to full production and full employment."

$10,000,000,000 for such essential programs is a reasonable sum indeed."

But he declared that the "selfish interests" are striving to cut down those expenditures just as they put through the $5,000,000,000 tax slash in the 80th Congress and blocked administration plans to combat inflation.

He identified those "selfish interests" as being "for the most part the same people who have long been opposed to our social programs and our resource development programs."

"During an inflationary period," he said, "they are against these programs because they say they are inflationary. During a deflationary period they are against them because they say they are deflationary." "Rain or shine," he added, "they are just against them."

"It was programs like these, for the benefit of the people, that saved business in the thirties, that are supporting purchasing power now, and that are laying the foundation for increased prosperity in the future."

Hits "Interests"

The President declared that "most of the people know this — even if the selfish interests don't."

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BERKSHIRE EAGLE
JUL 14 1949

Babbitt

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POST INTELLIGENCER
JUL 17 1949

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[53]

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NEW YORK, N. Y.
TIMES
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3,000 DUTCH CHEER NEW BRITTEN WORK

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By DANIEL L. SCHORR
Special to THE NEW YORK TIMES.

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PATHFINDER
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DISPATCH-HERALD

Koussevitzky Called Top Bass Virtuoso

Sergei Alexandrovitch Koussevitzky, born July 26, 1874 at Iver, Russia, son of a violin teaching father and a pianist mother. Conductor of the Boston Symphony Orchestra for 25 years, he started his career in childhood when he would "conduct" to vacant chairs. After conducting a band for strolling actors he entered the Philharmonic Conservatory of Moscow at 14 and was graduated as a double bass player in 1894. He played with the Moscow Imperial Theater Orchestra and gave solo performances from 1896 to 1905. He still is rated the greatest living double bass virtuoso. Koussevitzky made his debut as a major conductor with the Berlin Philharmonic Orchestra in 1906. He is now retiring to his Berkshire music center.

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HERALD JOURNAL
JUL 16 1949

Russian Maestro Will Open Fete

LENOX, Mass. (UP)—A good many of the Bostonians who cried at the [illegible] goodbye to Serge Koussevitzky on April 30 will probably be beaming in the front row tonight.

That's when the noted conductor taps his baton to open the famed Berkshire Summer Festival at Tanglewood.

Now nearing 75, the Russian-born maestro, who earned world-wide acclaim of critics in his 25 years with the Boston Symphony, will direct the Bach-Mozart series at the festival he founded nine years ago.

Koussevitzky gave his final concert in Boston April 30 to an audience that rewarded him with applause and unashamed tears at parting.

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JUL 17 1949

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COURIER-EXPRESS

Koussevitsky With Boston Symphony

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in an all-Mozart program from the Berkshire Festival today at 4.35 p. m. over WBEN. This will be the first of five Sunday broadcasts from the festival in Tanglewood. The broadcast will originate in the Theater-Concert Hall as part of the five-weeks series of festival concerts.

The program will consist of two major symphonies of Mozart, the Symphony in C Major, No. 36 (Linz) K 425 and the Symphony No. 40 in G Minor, K 550. The C Major symphony was composed in 1783 and the G Minor in 1788. This is one of the last three symphonies which were composed by Mozart in the space of less than two months.

The concerts will be heard at the Berkshire Festival by the students studying at the Tanglewood School founded by Dr. Koussevitzky and also by the many thousands of visitors who attend the festival. This year the back portion of the Theater-Concert Hall has been opened so additional listeners may hear the concerts from outside.

Koussevitsky Asks Federal Aid for The Fine Arts

NEW YORK, July 16 (UP)—Serge Koussevitzky, retiring after 25 years as director of the Boston Symphony Orchestra, is still active in promoting the idea of federal support of the fine arts.

At the opening of this summer's session of the Tanglewood music school and festival in Massachusetts, Dr. Koussevitzky pointed out that the idea has gained followers since he first mentioned it four years ago at Tanglewood.

"The need for the support of the arts by our government becomes an imminent and major step for the benefit of the cultural, educational and artistic life of the country," he said.

In the same address, Dr. Koussevitzky also warned that America today is in danger of returning to "jungle music" and "primitive" sound."

He observed that neglect of the string instruments eventually may force composers to write exclusively for percussion.

Placing the blame for this "wild and realistic vision" at the doors of those who sacrifice quality for quantity, Dr. Koussevitzky said string instruments often are forsaken because they demand so many years of intensive practice.

"In our days we have grown pedestrian," he said. "We simplify problems by the process of elimination; we think more of our security and less of our standards; too often, our source of inspiration is the source of our income. So we lower our principles and so we lower our art."

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STAR
JUL 16 1949

NBC Completes Schedules To Air Berkshire Concerts

Five programs from the Berkshire Festival at Lenox, Mass., will be presented by the National Broadcasting Co. Sunday afternoons, July 17, 24, and 31 and Aug. 7 and 14 (4:35-5:30 p. m.). The concerts will be regular events of the Berkshire Festival, of which Dr. Serge Koussevitzky is director. He will conduct the Boston Symphony Orchestra in three of the five broadcast concerts, and Leonard Bernstein and Eleazer de Carvalho will direct one each.

The July 17 and 24 concerts will take place in the Tanglewood Theater Concert Hall. These will be all-Mozart programs of the Boston Symphony, both directed by Koussevitzky. The other three concerts will be performed in the great Music Shed of Tanglewood. Leonard Bernstein will conduct a Stravinsky program on July 31, Eleazar de Carvalho a Richard Strauss program on Aug. 7, and Koussevitzky a Beethoven concert on Aug. 14.

The final broadcast program also will be Dr. Koussevitzky's last concert as musical director of the Boston Symphony. After 25 years as the orchestra's regular director, Koussevitzky has resigned. He concluded his Boston concerts in April.

Henry Hadley originated the festival in 1934, and in 1936 the Boston Symphony Orchestra and Dr. Koussevitzky were retained. Since then, Dr. Koussevitzky has vastly expanded the concert schedule and started the famed Berkshire Music Center School, which now is in its seventh season.

Many young composers, conductors and instrumentalists have been trained there. The work, all on an advanced level, is held in connection with the festival concerts. This year there will be 13 festival concerts, 46 school performances and many other events. Students come from all over the world and are joined by many thousands of music lovers for the festival concerts.

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HERALD-AMERICAN
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Olivier Messiaen, Here From France, Works on 10-Movement Symphony

OLIVIER MESSIAEN, one of the most eminent living composers, arrived in the Berkshire Music Center, Tanglewood, Mass., from France last week and plunged into his work without time off for formalities. Invited to teach composition in the Tanglewood summer music school, the 38-year-old Parisian spends his mornings on his own pieces and his afternoons with a small group of advanced students. At present, he is putting the finishing touches on a symphony in 10 movements commissioned by Dr. Serge Koussevitzky, director of the Boston Symphony. This is the latest in a large body of work that has won him acclaim—and some criticism—from music lovers throughout the world.

MESSIAEN, who lists Mozart, Debussy, Stravinsky, Villa-Lobos and a colleague, Andre Jolivet, among his favorite composers, admits that his creations are hard to play. But he's not so sure they're hard to understand. Since he does not speak English, Messiaen conducts his classes and interviews through an interpreter, Antony Bonvalot. Mr. Bonvalot is an Englishman who has been studying composition in Cambridge, Mass., with Nadia Boulanger. In class the bespectacled, casually dressed composer sits at the piano with his students grouped around him. His explanations of the subject matter are punctuated by frequent demonstrations on the instrument, as well as by Bonvalot's running commentary. Except for the interpreter, this is the system of teaching Messiaen uses in Paris, where he is an instructor in the Conservatory of Music. Besides being composer and instructor, Messiaen is organist at Trinity Church in Paris. He is staying for the summer in the home of W. Douglas Francis, Lenox, Mass., Trinity Church organist.

MESSIAEN FINDS Lenox and the Berkshires "tres joli"—reminiscent of the countryside around Grenoble in France where he vacations. A student of bird calls, from which he has derived several of his musical themes, he was delighted to hear a thrush singing outside his window during one of his first nights here. During the war, he passed a year in a Nazi concentration camp. There he composed the "Quartet Pour le Fin du Temps" which will be played by a chamber music group at Tanglewood July 24. One of his better-known works, "L'Ascension," will be performed by the Boston Symphony Orchestra at a Festival concert under Dr. Koussevitzky Aug. 6. At the end of the Tanglewood season, Messiaen will return to Paris for a short stay before going on to concerts in Frankfurt, Germany.

Thanks to untiring efforts of Commissioner of Parks William A. Barry, Syracuse music lovers have had a succession of summer concerts in Thornden Park Amphitheater through the years. The symphonic programs are made possible by the department of parks, Syracuse University, several Syracuse banks and patrons of the fine arts.

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HERALD TRIBUNE
JUL 17 1949

Olivier Messiaen at the Berkshire Music Center

Howard S. Babbitt

The noted French composer, now on his first visit to America, is explaining a fine point to his students at Lenox, Mass. At his right, wearing a bow tie, is his interpreter, Anthony Bouvalot

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Amsterdam, N.Y. News
JUN 18 1949

Musicians Figure In Honor Awards

Muriel Rahn, noted concert and opera star, was chosen by the National Council of Negro Women, Inc., as one of the fifteen outstanding women of the nation who are to be honoured for noteworthy achievement during the year.

Miss Rahn was cited "for her contribution in the field of music and for her meritorious service in local and national activities." She was notified by Jeanetta Welch Brown, Executive Director of the Council that a Scroll of Honor would be presented each of the honorees by Mary McLeod Bethune, Founder-President of the NCNW on its Annual Honor Day, June 19 at the Council House in Washington, D.C. Miss Rahn gives her services each year to a number of charity programs and has for many years used compositions by Negro writers on her concert programs.

She has appeared in the leading role of "Aida" with the Salmaggi Opera Company; with the San Carlo Opera Company and with members of the Metropolitan Opera in a benefit performance for AGMA, the opera and concert guild. On July 9 she will sing role for the second season with the Salmaggi Opera at Triboro Stadium.

Julia Perry of Akron, Ohio, is the recipient of a scholarship in composition at the Berkshire Music Center, Tanglewood, under the direction of Dr. Serge Koussevitzky.

A young girl in her early twenties, she holds the degree of Master of Music from Westminster College, Princeton, N.J.; and won scholarships in both voice and composition from the National Association of Negro Musicians at Columbus in 1948. She was appointed Associate Professor of piano and composition at Hampton Institute last year, which position she still holds. Several of her works have been published and her talent in this medium is considered promising by authoritative critics.

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NEW HAVEN, CONN.
REGISTER
JUL 17 1949

Music Festival In Lenox Lures New Haveners

Season Marks End of Koussevitzky's Association With Boston Symphony — Riggio, Singers At Next 'Pop'

By GORDON E. ARMSTRONG

At this time of year, many inquiries from music lovers are directed to this department concerning the activities and musical programs at Tanglewood, in Lenox, Mass. More than usual interest has been shown this year, possibly because the present Berkshire Festival will mark the last gesture there of Serge Koussevitzky as the leader of the Boston Symphony.

Music lovers from all over the country are coming in increasing numbers to the beautiful spot in the Berkshires where the concerts are given. The Berkshire Music Center, the school which Dr. Koussevitzky founded there in 1940, has a record enrollment this year of 465 students drawn from 36 states and 19 foreign countries. While the doctor's name will always be associated with the festival, which he has developed to the point where it now represents a place in the American musical scene comparable to the famous Salzburg concerts abroad, actually he would rather be remembered as the founder of the Music Center, of which he is justly proud.

The activities of the school are growing year by year, and considering that the school term is only of a six weeks duration, it offers an opportunity for concentration in studies and performances never excelled. There will be 46 student performances this year and the 13 festival programs, making some 63 events open to the students.

For the first time in the history of the Center, special attention will be given this year to libretto-writing. Grants to students have been offered by the Koussevitzky Music Foundation to encourage the writing of good operatic texts and libretti. This should be good news to those who believe and hope that operatic performances may one day be given in English.

The opening series of four programs devoted to Bach and Mozart got under way last evening, with the second program taking place this afternoon at 3. The remaining two programs of this Bach-Mozart series will be given next Saturday evening at 8:15 and Sunday afternoon at 3. The latter half of today's program, as well as the latter portions of the programs on July 24 and 31, and August 7 and 14, will be broadcast over N.B.C.

For the convenience of local music lovers who may be planning to attend some of the main concerts by the full orchestra, which gets under way on Thursday, July 28, here is the full schedule. It might be a good idea to cut it out and keep it for reference.

SERIES A

Thursday Evening, July 28

Vivaldi ..... Orchestral Concerto in D minor
Strauss ..... "Death and Transfiguration"
Brahms ..... Symphony No. 2, in D major

Saturday Evening, July 30

Beethoven ..... Overture to "Egmont"
Beethoven ..... Piano Concerto No. 4, in C major
(Soloist: CLAUDIO ARRAU)
Liszt ..... "A Faust Symphony"
(In commemoration of the 200th Anniversary of the birth of Goethe)

Sunday Afternoon, July 31

LEONARD BERNSTEIN, Conducting

Schumann ..... Overture to "Manfred"
Schumann ..... Symphony No. 4, in D minor
Stravinsky ..... "Le Sacre du Printemps"

SERIES B

Thursday Evening, August 4

Tchaikovsky ..... Serenade for Strings
Tchaikovsky ..... Violin Concerto
(Soloist: JASCHA HEIFETZ)
Tchaikovsky ..... Symphony No. 4, in F minor

Saturday Evening, August 6

Roussel ..... Suite in F major
Milhaud ..... Violoncello Concerto No. 1
(Soloist: GREGOR PIATIGORSKY)
Messiaen ..... "L'Ascension"
Franck ..... Symphony in D minor

Sunday Afternoon, August 7

ELEAZAR DE CARVALHO, Conducting

William Schuman ..... Symphony for Strings
Villa-Lobos ..... Mandu-carara
Strauss ..... "Thus spake Zarathustra"

SERIES C

Thursday Evening, August 11

LEONARD BERNSTEIN, Conducting

Schubert ..... Symphony No. 4 ("Tragic")
Shostakovitch ..... Symphony No. 7

Saturday Evening, August 13

Haydn ..... Symphony in G major, No. 88
Britten ..... Symphony with Chorus
(First Performance)

Sunday Afternoon, August 14

C. P. E. Bach ..... Concerto for Orchestra
Copland ..... "Quiet City"
Debussy ..... "The Sea"
Beethoven ..... Symphony No. 5, in C minor

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BERKSHIRE EAGLE

SOLOIST TOMORROW: Lukas Foss, noted young composer and regular Boston Symphony Orchestra pianist, who will appear as soloist in Bach's concerto in D minor, under Dr. Serge Koussevitzky with the Boston Symphony Saturday evening at 8.15 at Tanglewood.

s at Tanglewood

Bach and Mozart Programs In Theater-Concert Hall

By Harold Rogers

Tanglewood, Lenox, Mass.

With an ensemble of 35 men from the Boston Symphony Orchestra, Dr. Serge Koussevitzky opened the sixth annual series of intimate concerts in the theater-concert hall here with a Bach program Saturday evening, July 16. He conducted a Mozart program the following afternoon, the last half of which was released over the National Broadcasting Company network. These two concerts drew a record attendance of almost 8,000 listeners.

Although both programs were for the most part brilliantly played, the Bach held greater interest, owing to its less familiar material and the great variety in Bach's instrumentation. It began with the first two Brandenburg Concertos, both in F major.

Koussevitzky's leadership was so precise, so considerate of balance, blend, and contrast, that the minor errors in the woodwinds or brass do not merit a detailed listing.

* * *

The soloists comprising the concertino for the Second Brandenburg Concerto were Richard Burgin, violin, Georges Laurent, flute, John Holmes, oboe, and Roger Voisin, trumpet. Mr. Voisin played a B-flat octave trumpet, expressly built in this day for Bach's high parts. Its clean and shining timbre boldly etched the baroque melodic line.

Then came the Concerto for Two Violins in D minor, played by Mr. Burgin, concertmaster, and his wife, Ruth Posselt. These two stand at the same level of musicianship; and indeed, with the eyes closed it would be difficult to tell which fiddle is which, so evenly are they matched in tone, dynamics, and technique. Their work, a tour de force, rated the enthusiasm of the audience.

After we heard the ingratiating dances of the Suite No. 1 in C major, the Festival Chorus, comprised of students of the Berkshire Music Center, joined the musicians for the chorus from Cantata No. 12—"Weinen, klagen, sorgen, zagen," which undoubtedly prefigures the Crucifixus of the B minor Mass. It was sung with tender and poignant emotion.

The chorus, trained by Hugh Ross, concluded the program with a rousing rendition of the Cantata No. 50 for Double Chorus and Orchestra—"Nun is das Heil und die Kraft." The response was so generous that Koussevitzky, after several curtain calls, repeated it.

* * *

The Mozart program on the following afternoon equalled the Bach for its incandescent interpretation and execution—with one exception, however. It was the undistinguished performance of Dorothea Powers, soloist for the Violin Concerto in A major, No. 5.

Koussevitzky opened the program with the prismatic "Eine Kleine Nachtmusik." The post-intermission period, or the broadcast portion, consisted of two symphonies — the "Linz" in C major, and the famous No. 40 in G minor.

Thus we were able to compare the first, a Haydnesque composition that opens Mozart's period of great orchestral works, with the G minor, in which Mozart speaks straight from the shoulder as Mozart and none other. Koussevitzky's tempi for the latter were considerably faster, particularly in the end movements, than those taken by other conductors. The crystalline effect was of great beauty and impact.

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JUL 22 19

Tanglewood

Unless otherwise specified, concerts listed below are open only to Friends of the Berkshire Music Center. Contributions to the Friends may be mailed to the office at Tanglewood or submitted at least two hours before concert time.

Koussevitzky To Conduct In Music Shed Tonight

Dr. Serge Koussevitzky will take over the Department 2 orchestra when it plays Beethoven's sixth symphony at 8.15 tonight in the Music Shed.

The appearance of the Boston Symphony Orchestra leader with the student group will climax a program of music by Copland, Weber and Boccherini conducted by Elyakum Shapira of Israel, Irwin Hoffman of New York and Seymour Lipkin of Detroit.

Tonight's concert will also mark the debut here of Mr. Shapira, 22-year-old Israeli army veteran who is a member of Dr. Koussevitzky's active conducting class with Mr. Lipkin and Mr. Hoffman.

A native of Tel Aviv, Mr. Shapira now lives in Petah-Tiqva, where he graduated from the Ahad Ha'am High School. He has been in the British Brigade Band and the British Army and is now musical adviser to a military entertaining party in Israel. This is his first summer at Tanglewood.

Soloist this evening in Boccherini's Concerto for violoncello in B flat, Op. 34, will be Edward Bisha of Cincinnati, Ohio, who is also spending his first summer at the Music Center. He was born in Louisville, Ky., 21 years ago, graduated from the Bloomfield (Iowa) High School and attended the University of Louisville and the Cincinnati Conservatory of Music. He has played with the Louisville Philharmonic, the Dayton Symphony and salon orchestras.

Next week's Department 2 orchestra concert will feature compositions based on Goethe's work, as part of the bicentennial observance of the birth of the German poet, dramatist, novelist and philosopher.

One hundred fifty members of Pittsfield's Golden Age Club will be guests of the Boston Symphony Orchestra at tonight's concert. The program:

Overture to Oberon ..... Weber
Elyakum Shapira, conductor.
Concerto for violoncello in B flat, Boccherini
Edward Bisha, cellist.
Irwin Hoffman, conductor.
Third symphony (two movements), Copland
Seymour Lipkin, conductor.
Intermission.
Symphony No. 6 ..... Beethoven
Serge Koussevitzky.

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REPUBLICAN
JUL 24 19

ALL-BACH PROGRAM AT TANGLEWOOD IS JOY THROUGHOUT

Not Even a Momentary Let-down From Start to Close

By VICTOR PRAHL

Lenox, July 23—The all-Bach program at Tanglewood tonight given by the Boston Symphony under the direction of Serge Koussevitzky was a pure joy from start to finish, perfectly in keeping with the most beautiful day the summer has so far produced.

Such was the variety and contrast in the five major compositions comprising the program and the spirit of their performances that there was not even a momentary let-down from the jovial "Allegro" of the opening Third Brandenburg Concerto to the gay closing gigue of the Third Suite.

The Third and Fourth Brandenburgs differ so in content and instrumental distribution that they pair together perfectly. The violin of Richard Burgin and the flutes of Georges Laurent and George Madsen have never sounded sweeter than they did in the solo portions of the first and last movements of the Fourth.

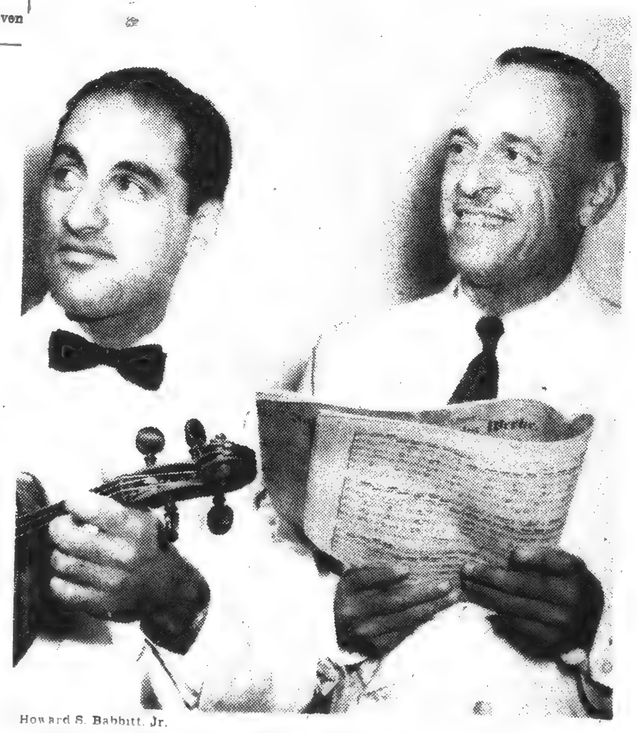
Hugh Ross conducted his sing in a superlatively fine performance of one of the master's shorter cantatas, No. 135 "Ach herr, mich armen sunder." In the opening chorus the excellent bass section sustained the melody of the familiar chorale "Herzlich thut mich verlangen" with a rich tone and fine legato against the musical interweaving of the other voices.

David Lloyd sang the tenor recitation and aria with good tone, style, and a clean coloratura, and James Pease gave a masculine zest to the lively bass aria. Both gentlemen verged on the operatic at times but their youthful exuberance was contagious if not always convincing. Elinor Warren gave color to the short recitative alloted to the contralto.

Further Contrast

There was a further contrast in Lukas Foss's vital performance of the Piano Concerto in D Minor which was vitally rhythmic, clean-cut technically, and in the slow movement a full tone and a stable control in the figuration above the broad orchestral theme. There was a rhythmic lift in the brilliance of the last movements which like the preceding ones were alive with the real Bach spirit.

Dr. Koussevitzky, who was in fine form, closed the concert, the most exhilarating we have heard on this series with a spirited performance of the ingratiating Suite in D Major.



Howard S. Babbitt, Jr.

Joseph De Pasquale, violist, and William Kroll, violinist, who play Mozart's "Konzertante Sinfonie" in the final concert, Sunday afternoon, of the Bach-Mozart series presented by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

[56]

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JUL 23 1949

GLUCK'S RARELY HEARD OPERA, "Iphigenia in Tauris," will be revived at Tanglewood Tuesday and Wednesday. Students here rehearsing classic legend are (left to right) Brent Williams as Pyllades; Mariquita Moll as Iphigenia; Roy Wilde as Orestes. Doris Goldovsky will direct.—*[Babbitt Photo.*

Lenox to Revive Opera by Gluck

"Iphigenia in Tauris," the winner in an 18th century battle between two opera composers, will be revived by the Berkshire Music Center at Tanglewood, Lenox, Mass., Tuesday and Wednesday, at 8:15 p. m.

The opera was composed by Christoph Willibald Gluck and produced in Paris in 1779. It was virtually the last blow in the controversy btween Gluck and his rival Piccini. An opera by Piccini on the same subject had been a failure two years before.

* * *

THE OPERA was first performed in this country in a version by Richard Strauss presented by the Metropolitan Opera Company in 1916-1917. Two later revivals were by the Juilliard School and the University of Chicago. "Iphigenia in Tauris" is a sequel to the composer's better known "Iphigenia in Aulis."

All participating in the production are students at the Berkshire Music Center. Both performances of the opera are open by invitation to the Society of Friends of the Berkshire Music Center, which any one may join.

The opera, which was performed by the Paris Opera more than 500 times after its premiere, is based on a play of de la Touche dealing with the ancient story of the children of Agamemnon at the time of the siege of Troy, told in Homer.

* * *

IPHIGENIA, in the previous opera saved from sacrifice by the goddess Diana, is a priestess of Diana when the curtain rises on the temple in Tauris. Two shipwrecked youths are brought to the temple as sacrifices to Diana, one of them, unrecognized by Iphigenia, her brother Orestes.

She learns from him that her mother and father have both been killed and that only her sister Electra survives. Anxious to inform Electra that she too survives, and anxious to spare one of the youths, she picks Orestes to carry the message. But neither will leave the other to be sacrificed. The eventual escape of all three, and the intervention of the goddess, form the conclusion of the opera.

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HERALD TRIBUNE
JUL 24 1949

New Haven Road to Sell Tanglewood Excursions

The New Haven Railroad announced yesterday that it will operate two Sunday excursions this summer from New York City to the Berkshire Festival in Stockbridge, Mass.

The first will be next Sunday and the second on Aug. 14. The total cost for round-trip railroad fare plus admission and taxes will be $6.85. On the first occasion, Leonard Bernstein will conduct a Schumann-Stravinsky concert and on the second Serge Koussevitzky, observing his twenty-fifth year as music director of the Boston Symphony Orchestra, will conduct a program of numbers by Corelli, Copland, Debussy, and Beethoven.

The excursion will leave Grand Central Terminal at 8:15 a. m., and arive in Stockbridge at 12:06 p. m.; and on the return trip will leave Stockbridge at 6:28 p. m. and arrive in New York City at 10:06 p. m. The train is the regular Pittsfield Sunday express making stops at intermediate stations. Transportation to the Tanglewood Music Shed is included in the excursion rate. Passengers may take their own lunches or buy light snacks on the grounds at the Music Shed.

[57]

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NEW BEDFORD, MASS.
STANDARD-TIMES

A Look At the Art

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As always, the Festival will include some unusual attractions and a number of top - notch soloists. Among the distinguished musicians who will appear at Tanglewood between now and Aug. 14 are violinists Ruth Posselt, Richard Burgin, and Jascha Heifetz: organist, E. Power Biggs: pianists, Lukas Foss, and Claudio Arrau (who will give a Civic Music concert here next season), and cellist, Gregor Piatigorsky.

E. J. Dias

Opera lovers also will be in their element, for the festival will perform the American premiere of Benjamin Britten's "Arthur Herring" and also will offer a production of Gluck's "Iphegenia in Tauris."

The famous school at the Berkshire Music Center, of which Dr. Koussevitsky is director, and composer Aaron Copland, assistant director, has been in busy session since July 3. This Summer there are 465 students studying at Tanglewood, and these come from 36 States and 19 foreign countries.

Recently, the Boston Symphony Orchestra added a 34-room mansion and 21 acres to its music center when it purchased Wheatleigh, a beautiful Italian villa one-half mile from Tanglewood in the Town of Stockbridge. This purchase will enable the music school to provide additional quarters and practice studios for its students.

Incidentally, at the final festival concert on Sunday afternoon, Aug. 14, at 3, Dr. Koussevitsky will make his farewell appearance as musical director of the Boston Symphony Orchestra. For sentimental reasons, admirers of Dr. Koussevitsky, whose services to American music have been inestimable, might like to know just what program he has chosen for his swan song. Here it is—Corelli's "Suite for Strings," Copland's "Quiet City," Debussy's "The Sea," and two Beethoven numbers, the "Leonore Overture, No. 3" and the "Symphony No. 5 in C Minor."

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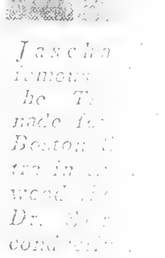
Claudio Ar[illegible] the Meeker[illegible] certo No. 5 [illegible] the season Orches[illegible] night in [illegible] Koussevi[illegible] virtuoso [illegible]



Jascha [illegible] famous [illegible] he [illegible] made [illegible] Boston [illegible] ers in [illegible] week [illegible] Dr. [illegible] concert [illegible]

E. Power B[illegible] organist, to [illegible] next Sunday [illegible] 9:45 o'clock in [illegible] Tanglewood, L[illegible] His program will [illegible] Bach and Sover[illegible]

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night in the Tanglewood, Dr. Serge Koussevitzky cond

Jascha Heifetz, famous violinist, who will be heard in the Tanglewood Bach festival made for the Boston Symphony orchestra in Tanglewood. Left is Dr. Serge Koussevitzky, conductor.

E. Power Biggs, organist, to give a recital next Sunday at 9:45 o'clock in the Shed at Tanglewood. Lenox. His program will consist of Bach and Sowerby.

[57]

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REPUBLICAN

Gluck Opera to Be Heard At Tanglewood This Week

'Iphigenia in Tauris,' Scheduled Tuesday and Wednesday, Seldom Presented in U. S.; All-Mozart Program Today; Full Orchestra to Play Three Times

By VICTOR PRAHL

The coming week at Tanglewood will be a full one with this afternoon's Mozart concert, the first of three of the Berkshire Festival concerts with the full orchestra in the large shed over the week end, the numerous student activities, and the two performances of Gluck's opera "Iphigenia in Tauris" on Tuesday and Wednesday nights. The latter is of especial interest, for with the exception of a few college performances this opera has not been heard in this country since it was produced at the Metropolitan in New York some 30 years ago. In Paris, however, where it was first produced in 1779, it still holds the boards and has checked up over 500 performances, being regarded along with "Orfeo" and "Alceste" as one of Gluck's great operas.

Play by Euripides

"Iphigenia in Tauris" is the best libretto that ever fell into Gluck's hands and this is due not so much to the author Guillard or to De la Touche from whose play it is taken but rather to their original model, the play with the same name by Euripides. It tells the story of Iphigenia, the daughter of King Agamemnon, who has become the priestess of Diana. In a previous opera by Gluck, "Iphigenia in Aulis," this goddess had been angered at Agamemnon for killing her sacred stag in the hunt and had demanded the sacrifice of his daughter at Aulis before the Greek ships could proceed in safety in their expedition against Troy.

Finally relenting, Diana snatched her from the sacrificial altar, unknown to her father, and made her high priestess in the temple of Diana at Tauris. Here we find her at the beginning of this opera. A Greek ship lands and two youths who have been sent by Apollo to rescue and bring back to Greece the sacred statue of Diana, come ashore. Though unrecognized by Iphigenia, one is Orestes, her own brother and the other his friend, Pylades.

Orestes, oppressed by the fateful consciousness that he has killed his mother, Clytemnestra, is resigned to death, and is further anguished by the thought that he is subjecting his friend Pylades to the same fate. Iphigenia learns from Orestes, while still not knowing who he is, that her father has been murdered by her mother and that her mother in turn has fallen under the avenging hand of Orestes himself. Orestes allows Iphigenia to believe that he too has suffered the God's punishment for matricide, and that of the royal line only her sister Electra survives.

Message to Electra

The stricken Iphigenia commands that one of the two strangers be released to bear a message to Electra, letting Greece know that she has survived as a priestess. More than one she cannot save or else defy the edict of King Thoas. Forced to make a choice, and feeling an intuitive sympathy for Orestes, she bids him go. Each of the two warriors refuses to allow the other to die in his place. Orestes threatens to kill himself if he is the one spared and Iphigenia is thus forced to entrust Pylades with the letter to her sister, while Orestes is to be the victim. Pylades decides to attempt to save Orestes with the help of the Greek soldiers secretly remaining on the ship.

Orestes is brought in by the priestesses, and prepared for the sacrifice. Just as Iphigenia raises the knife, the brother and sister recognize each other and embrace affectionately. King Thoas intervenes, commanding that the sacrifice be carried out and is about to slay both Orestes and Iphigenia when Pylades arrives with his companions and stabs the king. A fight ensues between the Greeks and the Taurians. At this moment Diana appears and decrees that her statue be released to the Greeks and that Iphigenia and Orestes return to their country. The opera ends with a chorus of thanksgiving and jubilation.

Tanglewood Soloists

In fact, Gluck has given the whole story a grandiose setting, rich choruses, majestic arias, descriptive dances and expressive recitatives. At its first performance the Parisians were tremendously impressed with the new creation, the composer's greatest triumph with this difficult public.

In the Tanglewood performances Mariquita Moll of New York will sing Iphigenia; Roy Wilde of Philadelphia and Robert McFerrin of New York will alternate in the role of Orestes, and Brent Williams of Los Angeles and Jean Cox of Boston will do the same in the role of Pylades. The decor will be by Barbara Lawthers, and the costumes by Leo Van Witsen. A performance of this kind coming in the middle of the season is an innovation in the school curriculum, and is probably made possible by the fact that the opera "Albert Herring" by Benjamin Britten scheduled for a performance in August is on a more modest scale than operas given in previous seasons.

Other Programs

This afternoon's all-Mozart program in the concert shed by members of the Boston Symphony Orchestra under the direction of Serge Koussevitzky will be as follows:

Symphony in A Major, No. 29 (K. 201)
Konzerante Sinfonie for Violin and Viola (K. 364)
William Kroll and Joseph de Pasquale, soloists.
Symphony in D Major, No. 31 ("Paris") K. 297
Symphony in E flat Major No. 39 (K. 543)

The first Berkshire Festival concert, Serge Koussevitzky conducting, on Thursday night will be as follows:

Orchestral Concerto in D Minor .....Vivaldi
Symphony No. 5 .....Prokofieff
Symphony No. 2, in D Major .....Brahms
And the second on Saturday night:
Overture to "Egmont" .....Beethoven
Piano Concerto No. 4 in G Major .Beethoven
Claudio Arrau, soloist.
"A Faust Symphony" .....Liszt
On next Sunday afternoon, Leonard Bernstein will conduct the following program:
Overture to "Manfred" .....Schumann
Symphony No. 4 in D Minor .....Schumann
Scenes de Ballet .....Stravinsky
"Le Sacre du Printemps" .....Stravinsky

It's Quantity Plus Quality With Boston Symphony

By W. G. ROGERS

LENOX, MASS.—(AP)—About 35 years ago a young man in a Boston financial office was offered a job with the Boston Symphony Orchestra and, he recalls now, "I was hesitant to go because I thought there might not be much going on at Symphony Hall," the Boston Symphony's headquarters.

However, he went. His name is George E. Judd. Manager of the Boston Symphony since 1935, he is the business head of one of the largest music operations in the world. And there's plenty going on. He has innumerable problems of music, personnel, parking, repairs, gardening, lunchroom, housing.

New York State born, Judd is New England bred. His hair is graying, his shoulders stoop slightly, his voice is quiet, his manner affable. And he's always on the job, whether it's talking a selectman out of a peeve or noting thankfully that a gate is locked, as it should be, though it means an extra five-minute walk for him.

Many Enterprises

Here are the Boston Symphony's enterprises, as Judd tells of them:

The orchestra plays to concert-hall audiences numbering about a million annually. It gives winter concerts in Symphony Hall and fair-weather "pops" and esplanade programs in Boston; it tours to 45 cities; here at Tanglewood, its expensive and beautiful summer home, it runs a music school and, if student appearances are added to professional, gives more than 60 performances in the six-week session.

Europe may have its Edinburgh and Salzburg, but this country has, above all, Tanglewood and the Berkshire Festival. There are 230 acres of festival property. There are three auditoriums, a practice stage, a "barn," a "main house," an opera workshop, administrative offices and store and exhibition hall all in one structure, the "Red House," where retiring conductor Serge Koussevitzky has a studio and, finally, an outdoor cafeteria, recreation house and six separate studios.

Owns Own Headquarters

Forty acres are used for parking during the big music-shed events. About 20 men direct traffic on the grounds, plus some 15 Lenox and Stockbridge officers and state policemen on converging roads. At the height of the season there are 106 Boston Symphony players on hand; some of them, plus a score of other musicians, [illegible]

clerical staff, telephone operators, maintenance crew, restaurant employes, stage hands and the like, summer employes total about 180. They cater to 170,000 visitors per season. There are also 465 students from 36 states and 1 foreign countries.

The Boston Symphony is said to be the only American orchestra to run its own school and to pay its instrumentalists 47 weeks every year, and it is one of the few to own its own headquarters. The dificit can be big but, says Judd, what counts is not its size but what it represents in service to the community. Much of Boston deficit would be eliminated, he adds, if the federal government repealed the 20 per cent admission t[illegible], which is applied without discrimination to the least enlightening movie or stage show as well as to the most inspiring music.

Is Judd anxious about the future? Not at all, he replies. "We are not afraid of hard times. Recessions do not slow down the momentum of a well established product of good quality. All we need to worry about is the maintenance of that quality."

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HERALD TRIBUNE
JUL 24 1949

MUSIC IN REVIEW

Unfamiliar Opera at Tanglewood; 'Iphigenia' and 'Albert Herring'

By FRANCIS D. PERKINS

THE Berkshire Music Center's Opera Department, under the direction of the enterprising Boris Goldovsky, is one of the educational institutions which provide welcome departures from the standard repertory which is the habitual opera patron's and the reviewer's regular fare. During the last three summers, Mr. Goldovsky introduced Benjamin Britten's "Peter Grimes" and Mozart's "Idomeneo" to this country, and reintroduced Rossini's long forgotten "The Turk in Italy" in a duly modernized version. This summer the department will give two productions in Tanglewood's Theater-Concert Hall in Lenox, Mass., where Gluck's "Iphigenia in Tauris" will be sung in English next Tuesday and Wednesday night at 8:15 and Britten's "Albert Herring" will have its first American performances on Monday and Tuesday evenings, Aug. 8 and 9. Admission is open by invitation to the Society of Friends of the Berkshire Music Center, which all who wish to contribute may join.

Although "Iphigenia in Tauris," first performed at the Académie Royale de Musique in Paris on May 18, 1779, is usually considered to be one of Gluck's foremost works, it is little known on the American opera stage. In New York, it has had two productions and ten performances in thirty-three years. The American premiere was at the Metropolitan on Nov. 25, 1916; the second production was given by the Juilliard School of Music on four evenings, Feb. 24-27, in 1942, with Albert Stoessel conducting.

At the Metropolitan, "Iphigenia" was presented in Richard Strauss's edition, which was sung in German with Melanie Kurt in the title role and Marie Rappold, Hermann Weil, Johannes Sembach and Carl Braun in the other principal assignments. Artur Bodanzky conducted. There were six performances that season, none followed. One reason why it did not remain in the repertory, according to Henry E. Krehbiel in his "More Chapters of Opera," was that it had been too much Teutonized, not only in its language, but also in the manner of its performance. According to an advance explanation, wartime conditions had precluded a satisfactory performance in French with French artists, and Nicolas Francois Guillard's original French text, based mainly on the Euripidean drama of this title, has not yet been sung here. The Juilliard production was in English and, with a few cuts, according to the original score.

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In regard to the size of the cast and the orchestra, both "Lucretia" and "Albert Herring" differ materially from "Peter Grimes." Mr. Britten and Mr. Crozier transferred the scene to a small market town in Suffolk in the spring of 1900, and made the necessary changes of nationality in the treatment of the original French story and its characters. The story, told in fluent and generally informal verse, with some set songs and ensembles, is not complicated, and a detailed narration in advance should not be necessary. The main theme of the action can be summarized thus: the notables of Loxford are looking for a May Queen, but none of the girls suggested wins the approval of the town's moralistic autocrat, Lady Billows. A May King is proposed as a substitute; for this post Albert Herring, the dutiful son of the greengroceress, is an ideal candidate with a spotless record. Over his objections, Albert is duly crowned and feted on May Day, but Sid, the butcher's assistant, has spiked Albert's lemonade with rum. What with this potation and, later, listening to the love-making of Sid and Nancy, the baker's assistant, Albert, revolts against a straight-laced life and maternal domination.

Mr. Crozier writes that he set about his first draft with only three determinations — to be simple, to be sensible and to be singable. He regards the librettist as "a craftsman working for an artist" whose main job is "to provide his composer with words, ideas, emotions, actions that are all true to character, true in style, and infinitely capable of formal modification and reshaping to musical ends."

ORMATION OBSCURED

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DEMOCRAT-CHRONICLE
JUL 24 1949

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NEW YORK, N. Y.
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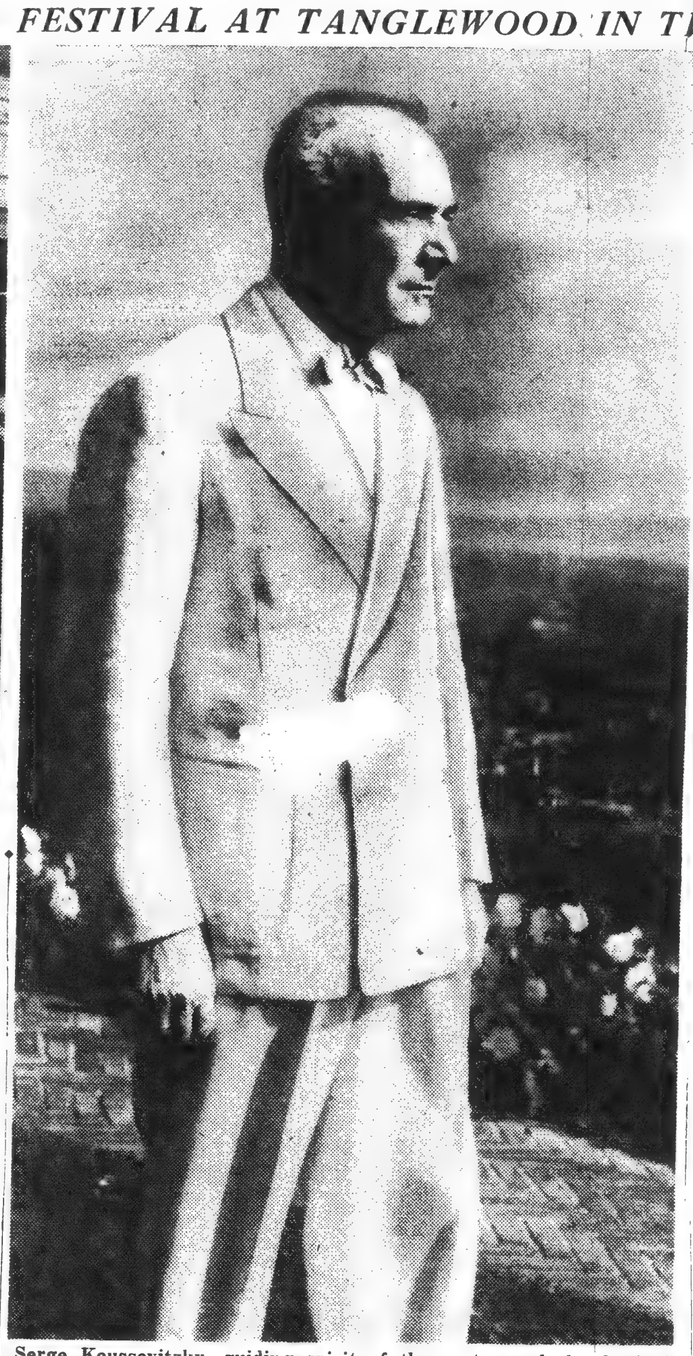
JUL 24 1949

Olivier Messiaen, the French composer (seated at piano), who is visiting this country for the first time, meets with a composition class, one of the activities of the Berkshire Music Center.



Serge Koussevitzky, guiding spirit of the center and the festival, who will conduct most of the concerts in the next three weeks.

THE MAN BEHIND THE FESTIVAL

Serge Koussevitzky's Example Shows How an Individual Can Lead and Shape a Great Enterprise

By OLIN DOWNES

PERSONALITIES are considered by many as obscuring factors in the cultivation of an art. "We are tired to death of these 'personalities,' these men who cause the public to think of the man instead of the art, the virtuoso instead of the interpretation," and so forth. In this sense, no doubt, personalities can be obstructive as well as odious. But are we really going to claim that art can be art—living, significant art—unless at the hands of a personality?

This personality may be a rich and balanced one, at home, poised, effective in society, or a fantastically lop-sided and difficult and unpleasant individual. But try and create a society or an art without outstanding individuals, capable of imagination and leadership. Just try. It would be reductio ad absurdum. These reflections came upon us during a visit to Tanglewood and a renewed impression of the immense activity which attends the operations of the music festival given annually there by the Boston Symphony Orchestra and its leader, and of the music school there established under the name of the Berkshire Music Center. The conclusion forced itself upon us that the whole thing would be a fizzle or dream if it were not for the personality which animates the whole activity. The fact is inescapable. The name is Koussevitzky.

Work Is Play

The man works incredibly, and his intense and extremely varied work is his play. He has an immense variety of interests, and he greatly likes people. But he has exceptional control and capacity for affairs, so that people never overwhelm or distract him from his concentrated pursuits or from husbanding his resources for the purposes he has always clearly and vividly in mind. And, indeed, he needs these varied interests to give him his full stimulus. At a morning rehearsal you see him working like a slave for the ultimate finish, and grinning and perspiring like the happy warrior as the conception materializes in the performance. Some of us prefer as the choicest moments of the festival the Bach-Mozart series by the reduced orchestra given on the two week-ends which precede the performances by the full orchestra in the Music Shed. The Theatre-Concert Hall, where these concerts are given, seats 1,200, but it happens that the first two concerts of this season on Saturday night and Sunday afternoon of July 16 and 17 were heard by 8,000 people, and it is reasonably certain that the tally, when the concerts of last evening and this afternoon are counted, will be at least the same.

How can approximately 4,000 people hear clearly a concert given by a small orchestra on the stage of a theatre that seats 1,200? It is simpler than it sounds, though it is a recent development at Tanglewood. Eliel Saarinen, the architect of the theatre, has done it. It was soon evident that the audiences for these chamber concerts, inaugurated six seasons ago, would far surpass in numbers any that could be accommodated in the theatre. Last year the famous architect was called in; he did a characteristically functional and artistic job. He contrived that the whole front wall should be divided in a series of steel doors or panels which could be raised so that the theatre, for acoustical purpose, was entirely open at one end, with the back of the stage as the sounding board for the music thus projected for listeners outside as well as those within to enjoy. It therefore develops, as it does with the concerts of the full orchestra in the Music Shed, with its seating capacity of over five thousand, that more people listen outside these auditoria than can be seated within.

SOLOIST

Jascha Heifetz will appear at the Stadium tomorrow night.

Informality

It can be added that in spite of this wide admission of the public, there seems to be no infringement of the sense of intimacy and of courteous informality that these performances communicate. For there is exceptional rapport among orchestra, conductor and audience. It is as nearly the ideal way to hear Bach and Mozart as can be conceived. The proportions are just right. The character of the music is just right, with the friendly competition of the players, soloists and ensemble, in the Bach concerti, and the ineffable transparency and exquisite coloring of Mozart's orchestra.

No doubt the scope of the school and the festival to which it is so closely bound will broaden as the seasons go by. Yet one can say that at no time since the school's inception has it lacked any necessary attention or imaginative development at the hands of its leader and founder. How the man has done all this, with the exacting routine, the numerous duties, the tours, the special series in Boston and elsewhere and the astonishing number of performances that his twenty-five years of arduous service with the Boston Symphony entailed, is not easily explained. But it has been accomplished—accomplished not only systematically and productively, but with unremitting enthusiasm and initiative, with energy that renewed itself in the task, with—a word of which Koussevitzky is fond—"élan."

Control and Excitement

Done with wise control, yet excitement, and with an immense variety of accruing by-products of the activities involved: Koussevitzky with composers, teachers, publishers; auditioning artists; helping out a young composer with his score; testing new conducting talent and personally imparting the mysteries of his craft; pursuing a correspondence which involves long exchanges that far exceed in volume and variety any that would be required merely by professional interests; and strangely finding time, in the midst of it all, to play the host to more different kinds of men, in more different walks of life, and with more different interests and points of view than any other musician that we know.

This is the directing force back of a musical institution which follows no model or established system, makes no claim to academic eminence, and draws students from Korea and Puerto Rico as well as Italy and France and countries of South America—from nineteen other nations. All gather together at Tanglewood, to teach, play and work furiously, with inspiration, with "élan."

It is the quality of the place, and the personality which against every difficulty and problem brought it into existence, which is immediately felt.

That is nothing more than the fact and the essence of the man who said, in his opening address to the students at the beginning of this summer season, "having completed twenty-five years with the Boston Symphony Orchestra, as its conductor, I have reached the age of maturity. But as director of the Berkshire Music Center I am in my first decade. Consequently, I should like to believe that I still belong to an age of youthful quest and aspiration!"

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HERALD TRIBUNE

MUSIC ON THE RADIO

Broadcast From the Berkshires; Transmission Shows Improvement

By B. H. HAGGIN

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JUL 24 1949

STRING DUET . . . Joseph De Pasquale, left, violist, and William Kroll, violinist, will perform a Mozart duet at the final Tanglewood concert this afternoon at Lenox, Mass.

MUSIC

By Miles Kastendieck

FORTUNATELY the amplification for the concerts at Lewisohn Stadium has been greatly improved. It needed to be. Ever since the opening night the sound had been projected erratically. It was usually heard to the echo. Even though the echo still exists, there has been a definite advance.

At least the second half of the season should be heard comfortably. Some minor adjustments need still to be made; such as not making a soloist more prominent than he should be. The texture of the sound is good. It has had quality right from the beginning.

All this fuss over the amplification, however, makes one wonder why any was necessary in the first place. The obvious answer is of course that the people who sit on the "rocks" hear better because of it. The question is, could not this desirable end have been achieved in another way?

Was there a physicist among the experts who planned the building? Was not the building erected without thought to acoustical matter, leaving the solution of them to an amplifying system? In short, was the building planned for the function of giving the Summer concerts uppermost?

Results at Tanglewood

IT is time that those who build halls in which to give concerts should pay some attention to the physics of sound. I have just returned from listening to music given in the Theater-Concert Hall at Tanglewood. Because of the increasing crowds that attend the early events in the Berkshire Festival each year, efforts have been made to give the thousands who sit outside the hall a break.

A simple bit of reconstruction made possible the opening up of the back wall so as to allow the sound to surge forth into the outdoors. The result was remarkable. It was possible to hear the pianissimos clearly 200 yards from the building without the aid of any amplification.

How was this possible? It was simply a matter of architectural design. That design rests on the principle of the megaphone. Building the hall cone-shaped with the stage at the apex, appears to be the secret of *natural* amplification. The sound is thrown fan-wise into space. Just as we cup our hands to send a shout farther, so we should build a building to assure ourselves the best of the acoustical conditions.

Glorified Megaphone

THIS phenomenon, of course, quickly spread the fame of the orchestral concerts in the Tanglewood Shed. Though it is possible for 6,000 people to be seated inside, it is equally possible for 6,000 seated outside to hear the concert satisfactorily. Architecturally the Shed is nothing more than a glorified megaphone. Its acoustical properties have been simply and naturally achieved.

Was a physicist consulted when the permanent stage at Lewisohn Stadium was created? Was the building erected with any acoustical principle in mind? Before any more buildings for music are constructed, let us consult proper authorities.

NEW YORK, N. Y.
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This Clipping From
Yakima, Wash.
Herald
JUL 7 1949

Musical Note

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Because nature will take its course and for another good reason, our thumb is down on the eminent symphony conductor's proposal that the federal government come to the rescue. The government already has done enough damage to the fine arts. In the era of the unlamented WPA it subsidized artists and would-be artists of all sorts, spoiling many for work of more productive character and daubing post office interiors throughout the land.

The government by no means should be permitted or encouraged to poke its nose into the music tent, regardless of the raucity therein and the harassment of the citizenry.

It is better that we solve our musical world problems without so-called government aid, that we may flat our notes at will and toot or fiddle, as the spirit moves us. No matter how benign the intent, federal support of music would wind up as another vote-snaring enterprise, as another device to corrupt the electorate and expand the power of government at the expense of individual liberty.

The National Education association is to be congratulated for so emphatically declaring its opposition to the employment of Communist party members as teachers. The association's stand, made by an overwhelming majority of 3,000 members in convention in Boston, upholds the principle of academic freedom. As the delegates fully realized, the cause of academic freedom cannot be served by Communists, subservient as they are to a party that would destroy freedom in the United States and turn the country over to the agents of foreign power.

JUL 26 1949

The Music Makers

By IRVING KOLODIN

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IRVING KOLODIN

In these surroundings, the fresh, clear and sunshiny works of Mozart had the air of being born with the day, and for such a day; especially the infrequently played "Sinfonia Concertante" in E flat, with William Kroll as solo violinist and Joseph de Pasquale, first viola player of the orchestra as his associate.

If there be such a thing as a specialist in this intricate, deeply original and lovable work, Kroll is certainly the man. He has played it here previously, several times in New York, and elsewhere, always with comprehension, but never with more mastery of its special style, or the relationship of his instrument to the other elements of the score. Since his tone is lean rather than opulent, it was fortunate that de Pasquale's viola sound had much the same character. Together they evolved a pattern of sound that any birds twittering in the neighborhood must have found discouraging rather than competitive.

For his pilgrims, Koussevitzky offered the manna of two among the fine Mozart symphonies seldom played in full-dress concerts: the A major (No. 29) and the D major ("Paris")—as well as the great E flat (No. 39). It was a special pleasure to hear the three-movement "Paris" (it lacks a minuet) in a performance of such grace and spirit, in which the distinctions of the players were not merely numerous, but all-embracing. Its clear open character emerged rather more strongly than the profundities of the E flat, which were barely suggested in Koussevitzky's treatment. Prokofieff's fifth symphony and the second of Brahms will be heard when the musicians move into the big shed across the lawn on Thursday evening.

[6]

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It was a pleasure to be able to report an equal improvement in what was transmitted; but that pleasure was denied me by Koussevitzky's performance of Mozart's "Linz" and G minor Symphonies. A few years ago I attended a concert in which Koussevitzky conducted Mozart's "Jupiter" Symphony and Prokofieff's "Scythian" Suite, and it was amazing to hear in the performances the evidence of the fact that the things which happened in the Prokofieff work were things that existed for Koussevitzky and engaged his mind and moved him to do what made them striking and meaningful to the minds of his listeners, whereas the marvelous things that happened in the Mozart he didn't know were there and was therefore not impelled to make his audience aware of.

So with the July 17 performances of the "Linz" and the G minor. In effect they weren't performances of the symphonies at all, but only workouts of the orchestra. It was exactly as though someone were driving a fine motor car with his attention concentrated on the behavior of the car, and at a speed which made it impossible for the other people in the car to see the beautiful house at this point, the lovely avenue of trees at that one. The analogy is [illegible] because Koussevitzky took the first-movement allegro of the "Linz" at a speed which caused certain outstanding passages to [illegible] by in a way that made it impossible for them to register and even [illegible] their effect on the listener's mind; and some of the great events in other allegro movements that should have been prepared for—like the miraculous return in minor of the so-called second subject near the end of the finale of the G minor—were approached with a metronomic unrelenting speed which made it plain that Koussevitzky was himself not aware of any great event impending which had to be prepared for.

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JUL 7 1949

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JUL 25 1949

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Pasquale, violist, and violin- Sunday afternoon to play olin and Viola" in the final eries presented by the Bos- glewood in Lenox.

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BOOKS AND THE ARTS—

It's Quantity Plus Quality With The Boston Symphony

By W. G. ROGERS
Associated Press Arts Reporter

LENOX, Mass., July 23.—About 35 years ago a young man in a Boston financial office was offered a job with the Boston Symphony Orchestra and, he recalls now, "I was hesitant to go because I thought there might not be much going on at symphony hall," the Boston Symphony's headquarters. However, he went. His name is George E. Judd. Manager of the Boston Symphony since 1935, he is the business head of one of the largest music operations in the world. And there's plenty going on. He has innumerable problems of music, personnel, parking, repairs, gardening, lunchroom, housing.

New York state born, Judd is New England bred. His hair is graying, his shoulders stoop slightly, his voice is quiet, his manner affable. And he's always on the job, whether it's talking a selectman out of a peeve or noting thankfully that a gate is locked, as it should be, though it means an extra five-minute walk for him.

THE ENTERPRISES

Here are the Boston Symphony's enterprises, as Judd tells of them:

The orchestra plays to concert-hall audiences numbering about 1,000,000 annually. It gives Winter concerts in Symphony Hall and fair-weather "pops" and esplanade programs in Boston; it tours to 45 cities; here at Tanglewood, its expansive and beautiful Summer home, it runs a music school and, if student appearances are added to professional, gives more than 60 performances in the six-week session.

Europe may have its Edinburgh and Salzburg, but this country has, above all, Tanglewood and the Berkshire festival. There are 230 acres of festival property. There are three auditoriums, a practice stage, a "barn", a "main house", an opera workshop, administrative offices and store and exhibition hall all in one structure, the "red house" where retiring Conductor Serge Koussevitzky has a studio, and finally an outdoor cafeteria, recreation house and six separate studios.

Forty acres are used for parking during the big music-shed events. About 20 men direct traffic on the grounds, plus some 15 Lenox and Stockbridge officers and state policemen on converging roads. At the height of the season there are 106 Boston Symphony players on hand; some of them, plus a score of other musicians, teach in the school; with clerical staff, telephone operators, maintenance crew, restaurant employes, stage hands and the like, Summer employes total about 180. They cater to 170,000 visitors per season. There are also 465 students from 36 states and 19 foreign countries.

The Boston Symphony is said to be the only American orchestra to run its own school and to pay its instru- headquarters. The deficit can be big mentalists 47 weeks every year, and it is one of the few to own its own but, says Judd, what counts is not its size but what it represents in service to the community. Much of Boston's deficit would be eliminated, he adds, if the Federal Government repealed the 20 per cent admission tax, which is applied without discrimination to the least enlightening movie or stage show as well as to the most inspiring music.

Is Judd anxious about the future? Not at all, he replies. "We are not afraid of hard times. Recessions do not slow down the momentum of a well established products of good quality. All we need to worry about is the maintenance of that quality."

NEW BEST SELLER LIST

Do you know the name of a book which sold 385,000 copies in the last month? And of another which sold 310,000? And of a half dozen others which sold more than 100,000 apiece?

You will not find them on the usual best-seller lists, for they are quarter books. These particular titles are published by Bantam, which plans to issue monthly lists of its own, eight two-bit best sellers. Sold like other pocket-sized books on this country's 77,000 newsstands, where you buy your newspaper, and not just in the 3500 bookstores, the first list contains the following:

The Stranger, by Lillian Bos Ross (385,000); The Other Room, by Worth Tuttle Hedden (310,000); My Sister, My Bride, by Merriam Modell; My Flag Is Down, by James Maresca. Stranger in Paris, by W. Somerset Maugham; The Chinese Room, by Vivian Connell; Nevada, by Zane Grey (180,000), and Lady Godiva and Master Tom, by Raoul Faure (115,000).

Many book clubs can't touch these figures. The novel longest on best-seller lists in the last year has sold less than 200,000 copies. The Bantam figures of course are for only one month; some titles continue in these high brackets for a long time. Bantam President Ian Ballantine thinks "a serious novel like The Other Room probably will sell more than 1,000,000 copies this year."

A lot of people have the idea, strangely or not, that the bigger the sale, the worse the book. In this case the leader among the eight is a historical novel, which I haven't read; but at least two and perhaps four of the others seem to me to have considerable quality, and they indicate that the public's taste is better than sometimes it has been given credit for.

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POST-GAZETTE
JUL 24 1949

Serge Koussevitzky Modern Music's Champion, Nears 75

By DONALD STEINFIRST

SERGE Koussevitzky must approach his 75th birthday Tuesday with the deep satisfaction that comes only to a man who has accomplished his life mission and has received all the honors mortal man can expect during his years on earth.

It is likely however that the good Doctor has not this feeling. For his is a restless spirit. His adventures musical are not prosaic nor those that come from the fat living that could surround the musical director of one of our great symphonic organizations, the Boston Symphony Orchestra.

Became a Virtuoso

In his 25 years at the helm of the Boston Symphony, Koussevitzky has mixed the new with the old, he has striven for perfection of performance and above all he has demonstrated that music is a living vital art subject always to the infusion of new and living composers without whose contributions, music (like any other art) would remain sterile and static.

The story of Serge Koussevitzky is not a typical success story of the rags-to-riches variety for early in his musical life he found private means to enable him to pursue his artistic career.

He soon became a virtuoso on that unlikely instrument—the double bass. But as one might retrospectively expect, neither this instrument or any one single instrument would long hold his sole interest.

Toured the Volga

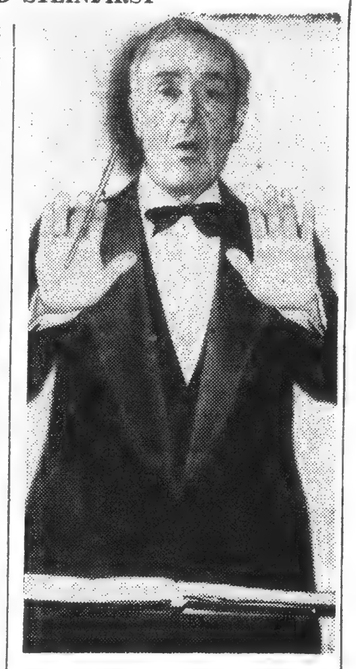
He was fortunate enough to to have sufficient funds to organize his own orchestra which toured the Volga by steamship bringing symphony music in many cases to villages and towns where it had never before been heard.

With the revolution and its consequent upheaval in Russian musical affairs, Koussevitzky removed his musical activities to Paris where his Concerts Koussevitzky established him permanently as a noted figure in the conductorial word.

In 1924, The Boston Symphony Orchestra invited him to become its director and he accepted, intending, as he now says to stay in America not more than one year.

Favors Modern Music

He has now retired after 25 years in that position and has made orchestral history. The years have produced his fullest development as an artist, and have resulted in the Boston Symphony Orchestra we have come to recognize along with The Philadelphia Orchestra as the standard for orchestral perfection in America, if not indeed, in the world.



SERGE KOUSSEVITZKY
For him a two-fold felicitation.

If I were asked to comment on any one single fact of Koussevitzky's career with the Boston Symphony Orchestra as being outstanding, I would unhesitatingly point to his championship of modern music.

Other conductors and other orchestras, too, have sponsored the cause of the practising composer, perhaps even in greater numbers than the Boston Symphony Orchestra, but none has deviated less from the straight line that leads from the creative composer to the living performance.

How encouraging this is to young composers can probably never be told. For the barrenness of an unplayed symphony cannot be explained in words.

Performances means that someone "cares" and in such "caring" is the word of encouragement that leads many a disappointed creator to renewed efforts. Without this, music would be lost.

We must hear new composers, with new ideas and with new methods, with new techniques and new harmonic structures.

Through the Koussevitzky Music Foundation, composers have been encouraged to write new symphonic and chamber music.

Indeed his lifelong self-imposed task (and how engaging is to obsrve at the age of 75) is to bring new music to the world.

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JUL 24 1949

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

SUNDAY SOLOISTS: Joseph de Pasquale, violist, and violinist William Kroll (right) will team up Sunday afternoon to play Mozart's "Konzertante Sinfonie for Violin and Viola" in the final concert of the week-end Bach-Mozart series presented by the Boston Symphony Orchestra at Tanglewood in Lenox.

...TS— ...Quality ...ymphony

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NEW BEST SELLER LIST

Do you know the name of a book which sold 385,000 copies in the last month? And of another which sold 310,000? And of a half dozen others which sold more than 100,000 apiece?

You will not find them on the usual best-seller lists, for they are quarter books. These particular titles are published by Bantam, which plans to issue monthly lists of its own eight two-bit best sellers. Sold like other pocket-sized books on this country's 77,000 newsstands, where you buy your newspaper, and not just in the 3500 bookstores, the first list contains the following:

The Stranger, by Lillian Bos Ross (385,000); The Other Room, by Worth Tuttle Hedden (310,000); My Sister, My Bride, by Merriam Modell; My Flag Is Down, by James Maresca; Stranger in Paris, by W. Somerset Maugham; The Chinese Room, by Vivian Connell; Nevada, by Zane Grey (180,000), and Lady Godiva and Master Tom, by Raoul Faure (115,000).

Many book clubs can't touch these figures. The novel longest on best-seller lists in the last year has sold less than 200,000 copies. The Bantam figures of course are for only one month; some titles continue in these high brackets for a long time. Bantam President Ian Ballantine thinks "a serious novel like The Other Room probably will sell more than 1,000,000 copies this year."

A lot of people have the idea, strangely or not, that the bigger the sale, the worse the book. In this case, the leader among the eight is a historical novel, which I haven't read; but at least two and perhaps four of the others seem to me to have considerable quality, and they indicate that the public's taste is better than sometimes it has been given credit for.

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POST-GAZETTE
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Serge Koussevitzky Modern Music's Champion, Nears 75

By DONALD STEINFIRST

SERGE Koussevitzky must approach his 75th birthday Tuesday with the deep satisfaction that comes only to a man who has accomplished his life mission and has received all the honors mortal man can expect during his years on earth.

It is likely however that the good Doctor has not this feeling. For his is a restless spirit. His adventures musical are not prosaic nor those that come from the fat living that could surround the musical director of one of our great symphonic organizations, the Boston Symphony Orchestra.

Became a Virtuoso

In his 25 years at the helm of the Boston Symphony, Koussevitzky has mixed the new with the old, he has striven for perfection of performance and above all he has demonstrated that music is a living vital art subject always to the infusion of new and living composers without whose contributions, music (like any other art) would remain sterile and static.

The story of Serge Koussevitzky is not a typical success story of the rags-to-riches variety for early in his musical life he found private means to enable him to pursue his artistic career.

He soon became a virtuoso on that unlikely instrument—the double bass. But as one might retrospectively expect, neither this instrument or any one single instrument would long hold his sole interest.

Toured the Volga

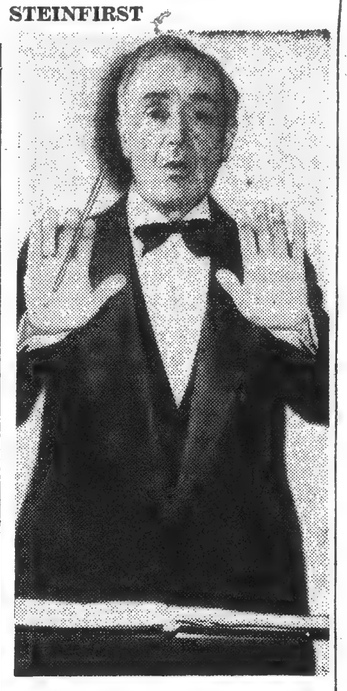
He was fortunate enough to to have sufficient funds to organize his own orchestra which toured the Volga by steamship bringing symphony music in many cases to villages and towns where it had never before been heard.

With the revolution and its consequent upheaval in Russian musical affairs, Koussevitzky removed his musical activities to Paris where his Concerts Koussevitzky established him permanently as a noted figure in the conductorial word.

In 1924, The Boston Symphony Orchestra invited him to become its director and he accepted, intending, as he now says to stay in America not more than one year.

Favors Modern Music

He has now retired after 25 years in that position and has made orchestral history. The years have produced his fullest development as an artist, and have resulted in the Boston Symphony Orchestra we have come to recognize along with The Philadelphia Orchestra as the standard for orchestral perfection in America, if not indeed, in the world.



SERGE KOUSSEVITZKY
For him a two-fold felicitation.

If I were asked to comment on any one single fact of Koussevitzky's career with the Boston Symphony Orchestra as being outstanding, I would unhesitatingly point to his championship of modern music.

Other conductors and other orchestras, too, have sponsored the cause of the practising composer, perhaps even in greater numbers than the Boston Symphony Orchestra, but none has deviated less from the straight line that leads from the creative composer to the living performance.

How encouraging this is to young composers can probably never be told. For the barrenness of an unplayed symphony cannot be explained in words.

Performances means that someone "cares" and in such "caring" is the word of encouragement that leads many a disappointed creator to renewed efforts. Without this, music would be lost.

We must hear new composers, with new ideas and with new methods, with new techniques and new harmonic structures.

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It's Quantity Plus Quality With The Boston Symphony

By W. G. ROGERS
Associated Press Arts Reporter

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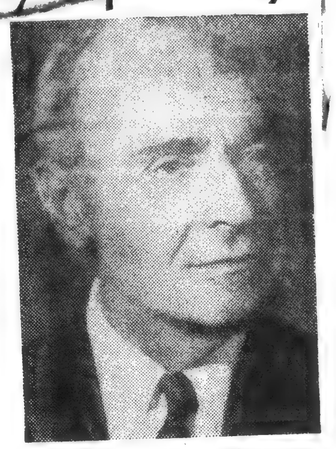

Serge Koussevitzky

RECORDED MUSIC

Music in U.S. Weakened by False Beliefs

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We shall approach our problem from an overall viewpoint of basic principles, noting visible signs of the insufficiency of our system.

For instance: Much has lately been written and said about the decline of string players in our country, which bears evidence that a vital limb of our music tree is affected and is losing its life-stream.

Need to Correct Harm

It is for us musicians to correct harm done through our mistake; for, without any doubt, we have been neglecting and slipping in our principles.

A string instrument has a great and growing power of attraction. Next to the human voice, it possesses in the fullest and richest degree the element of revelation, stimulating to a beginner and satisfying to an advancing student.

What is the reason for the present decline?

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Today, however, many notions are inverted. In the past, the artist and the artisan strived for perfection. Time and labor were the only means to attain this goal. Man had to surpass himself to maintain his principles and the profession of his faith.

In our days we have grown pedestrian. We sacrifice quality for quantity; we simplify problems by a process of elimination; we think more of our security and less of our standards; too often our source of inspiration is the source of our income. So we lower our principles, and so we injure our art.

How far can we follow this line of descent? Imagine for a moment that we shall, first, forsake the strings for woodwinds and brass instruments, requiring less painstaking time and perseverance; next, in our process of elimination, we shall favor percussion as a simplified and accelerated means of making a professional living and career. What will become of our musical literature? We shall first be deprived of our classical repertoire, which requires the string element; our literature will be limited and devoted to woodwind and brass ensembles; finally, our composers will be forced to exert themselves to compose exclusively for percussion. In short, we shall return to jungle music and to primitive sound.

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Let me mention two such powerful factors of modern life, pertaining to the realm of sound, as radio and television, and compare the use of music and the musical programs presented to the public. Music is used mostly as a medium for entertainment, while the art of music is virtually non-existent; classical music is treated as a step-child, overshadowed by the glitter and glamor of a trivial musical material.

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Four years ago, when I first spoke from Tanglewood of the necessity of a Department of Fine Arts, I felt like a lonesome traveler on a long and lonely road. Today the idea is gaining followers. The need for the support of the arts by our Government becomes an imminent and major step for the benefit of the cultural, educational and artistic life of our country.

The individual support, like so many streams, feeding the vast river is not enough; we need a great reservoir—a mighty dam—to turn the river into power and to provide the life-energy to the arts.

The new current is slow, but it is in progress. We must stand by and be well prepared to witness an evolution which will not alone strengthen the foundation of our artistic and cultural structure but also reflect upon the high stature of our country.

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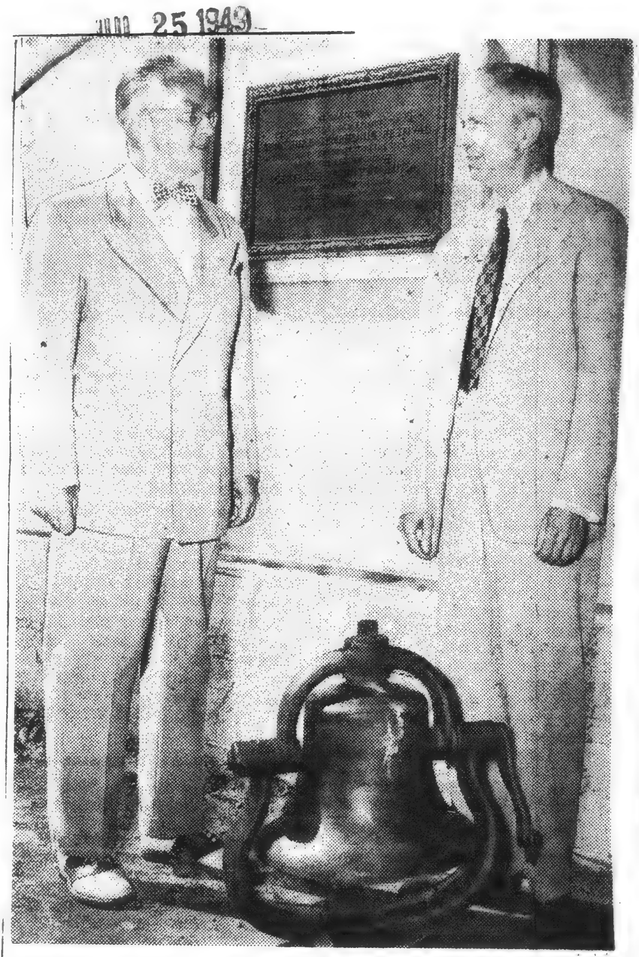

Babbitt

LATEST TANGLEWOOD GIFT: This 17-inch locomotive bell, which will be used at concert time and after intermissions, is the latest acquisition of Tanglewood. Willard M. Sistare of Pittsfield, left, and George E. Judd, manager of the Boston Symphony Orchestra, are shown with the bell. It was taken to Chicago by the Oklahoma delegation to the national convention of transportation executives in 1937 and was then presented to Emery J. Mills, transportation executive of the Pittsfield GE. Mr. Sistare, a member of the original Festival staff, has presented the bell to Tanglewood in commemoration of the Festival's 15th anniversary, the 75th birthday of Dr. Serge Koussevitzky tomorrow and the conductor's 25th anni-

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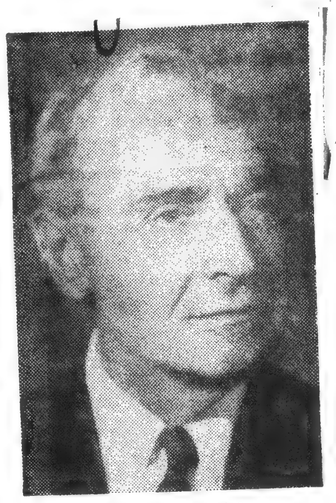

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Four years ago, when I first spoke from Tanglewood of the necessity of a Department of Fine Arts, I felt like a lonesome traveler on a long and lonely road. Today the idea is gaining followers. The need for the support of the arts by our Government becomes an imminent and major step for the benefit of the cultural, educational and artistic life of our country.

The individual support, like so many streams, feeding the vast river is not enough; we need a great reservoir—a mighty dam—to turn the river into power and to provide the life-energy to the arts.

The new current is slow, but it is in progress. We must stand by and be well prepared to witness an evolution which will not alone strengthen the foundation of our artistic and cultural structure but also reflect upon the high stature of our country.

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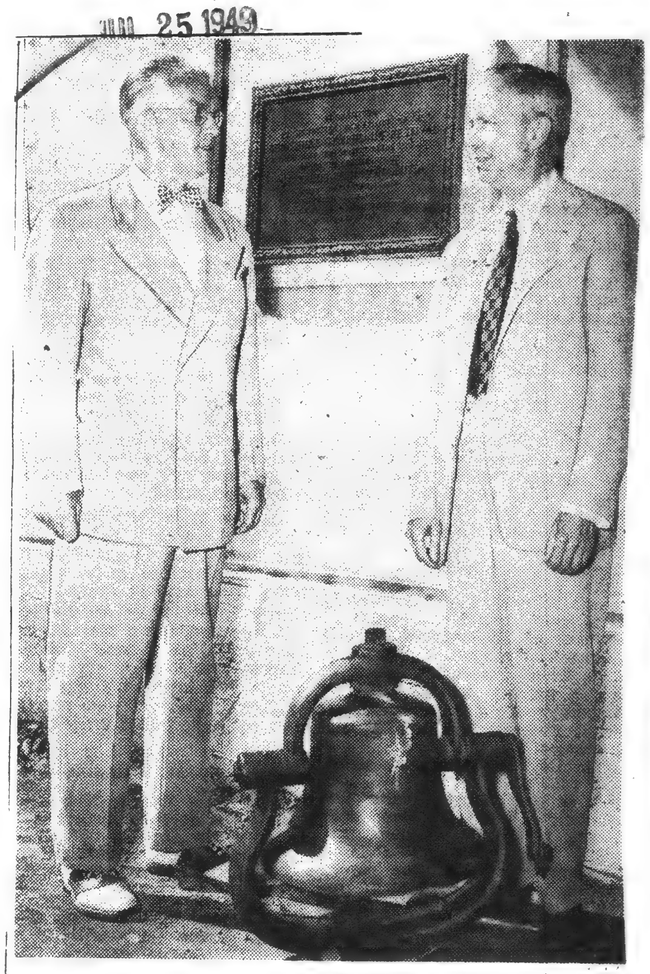
JUL 25 1949



Babbitt

LATEST TANGLEWOOD GIFT: This 17-inch locomotive bell, which will be used at concert time and after intermissions, is the latest acquisition of Tanglewood. Willard M. Sistare of Pittsfield, left, and George E. Judd, manager of the Boston Symphony Orchestra, are shown with the bell. It was taken to Chicago by the Oklahoma delegation to the national convention of transportation executives in 1937 and was then presented to Emery J. Mills, transportation executive of the Pittsfield GE. Mr. Sistare, a member of the original Festival staff, has presented the bell to Tanglewood in commemoration of the Festival's 15th anniversary, the 75th birthday of Dr. Serge Koussevitzky tomorrow and the conductor's 25th anni-

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Music

Chamber Hall Overflows for Messiaen 'First'

By JAY C. ROSENFELD

Olivier Messiaen strained the musical credulity of the immense audience of which not even half could be accommodated within the little chamber music hall at Tanglewood yesterday morning. It was the third Sunday morning concert of chamber music by members of Department of the Berkshire Music Center and the program had special significance because of the first performance in this country of the "Quartet for the End of Time" by Mr. Messiaen, who has come from France to teach composition for the summer at the Center.

The quartet is for violin, clarinet, violoncello and piano, and the performers were, respectively, Paul Chalfant, Edmund Chassman, Edward Bisha and Eloise Matthies. The composition is in eight movements. The four instruments do not participate in every movement. Each section has an explanatory legend which, for me, still needed explanation. "The Liturgy of Crystal" and, "The Deep of the Birds" are examples.

Birds Aid Performance

The first section, for all four instruments, is a congeries of bird calls, played on the giddy heights of the strings, in distant diaphanous chords of the piano, and soft fanciful diagrams on the clarinet. The relationship of the various voices is no more apparent than would be the simultaneous calls of birds in the woods, who, incidentally, contributed to the performance from the near-by trees. The second movement, "Vocalise for the Angel Who Announces the End of Time," has a broad, long-paced meter in which the excellent and conscientious performers seemed to have to concern themselves entirely with the actual counting and co-ordination. The third movement was for clarinet solo, in which, again, thin-spun long notes, splendidly played on occasion in developing crescendi, lead indefinitely and searchingly toward goals not apparent on a first hearing.

It was in the Intermezzo fourth movement that a recognizable pattern of part writing made its first appearance which was easily acceptable. It was in the fifth, "Praise to the Eternity of Jesus" and the final movement, the eighth, "Praise for the Immortality of Jesus," for cello and piano, and violin and piano, respectively, that the instruments were required to play seven-league long bows, in which they literally ran out of breath, while yet faithfully adhering to the admonition "extremely slow, ecstatic." The piano in both these instances supplied support of conventionally constructed chords but to which the assisting instrument had only atonal relation.

The sixth movement, "Dance of Fury, for Seven Trumpets" was for the four instruments played in unrelieved unison in a difficult metric idiom and a decided vigorous attack. "The seven trumpets" is part of the title and is well portrayed by the instruments required.

The quartet had been coached by Rosario Mazzeo of the Boston orchestra and of the Center faculty. Mr. Messiaen was in the hall and was obliged to stand and acknowledge the cordial reactions of the audience. The performance consumed nearly a full hour and it can be reported truthfully that the audience was held absorbed continuously. An intangible and indefinable spirit of paramount devotion prevaded the writing, in spite of pages which, on analysis, seemed to defy classification. This was not only a personal reaction but also that of many others in the audience, and one, therefore, not to be dismissed as without significance.

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EXPRESS
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NMFC Names Music Awards

Recipients Enroll At Music Camps

The National Federation of Music Clubs is announcing a number of scholarships to various summer music schools throughout the country.

Charles Libove, the 1949 violin finalist in the Federation's Young Artists Auditions, is at the Berkshire Music Center at Tanglewood on a Federation scholarship. Three other scholarship students there are Miss Arleen Zurbrugg, Moorestown, N. J., a cellist and musicologist; Miss Janet Southwick, soprano, Hasbrouck Heights, N. J., and John Pandolfi, clarinetist of Providence, R. I.

Miss Southwick studied voice at Juilliard with Paul Althouse and is soloist at both Temple Emanuel and the Marble Collegiate Church of New York City. Miss Zurbrugg is a native of Philadelphia and a graduate of the University of Pennsylvania.

A new scholarship this year, in addition to scholarships to the National Music Camp at Interlochen, Mich., is at the Transylvania Music Camp at Brevard, N. C.

The selectee for the honor, according to Mrs. Royden J. Keith, Chicago, president of the National Federation, is Miss Mary Carol Clark, Dallas, Tex., an oboist, 16 years old, who was graduated this year from Highland Park High School, Dallas. Honorable mention in the contest in which Miss Clark was chosen, was received by Eric Hillman, 14, Miami, Fla., a pianist and French horn player; Miss Barbara Jean Galbraith, violinist, Greenvile, S. C., and Miss Nancy Rapier Cirillo, Brooklyn, N. Y., violinist.

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WORCESTER, MASS.
TELEGRAM

Berkshire Soloists Excel In Score by Mozart

By RAYMOND MORIN

LENOX, Monday—We have heretofore regarded William Primrose as the world's premier violist, but Joseph De Pasquale's masterful performance of the solo score in Mozart's "Konzertant Sinfonie" yesterday afternoon in the theater-concert hall at Tanglewood was a strong argument against that assumption.

Apart from technical requirements which are exhorbitant for this instrument, Mr. De Pasquale confirmed in every respect the sensitiveness of phrase, florid passage work and fine points as set forth by William Kroll, who played the solo violin score with brilliance.

Fine Score

This "concertizing symphony" is one of Mozart's most cultured and perfectly constructed scores. Since shortcomings of virtually every description would glare with conspicuousness, yesterday's performance was a high point of accomplishment.

Both artists, admirably supported by the Boston Symphony and Serge Koussevitzky, effected beautiful duplications of style in their respective instruments, and Mr. De Pasquale's artistry was such that it remained unaffected by the added difficulties of the viola.

Belive it or not, four Mozart symphonies were a strong factor in nearly breaking an attendance record. Yesterday's audience numbered 4700, being exceeded only by the preceding night's 4800 figure.

Last of Four Concerts

This was the concluding concert in a preliminary series of four devoted to the music of Bach and Mozart. The hall seating but 1200, approximately 12,400 persons have, during the past two weekends, listened to this music from distances outside the hall ranging from 50 to 500 feet.

Four Mozart symphones may sound repetitious, at least stylistically, and I don't suppose such fare is to be recommended for the average audience. However, conditions and attitude make a difference. Also the fact that the three symphonies proper were representative, not only of widely separated sources of inspiration, but also of methods of expression as well.

Other Symphonies

The symphony in A Major, No. 29 (K. 201) written when Mozart was 20, is a youthful strife for joyful tonal excitement. It is a series of serenades, wealthy in coherent melody.

The symphony in D. Major, No. 31 (Paris) (K. 297) is Mozart the public servant. He was 22 when he wrote it and determined to please the Parisians. It is more adventurous and startling in its effects (at least it was in his day) and more ingenious orchestrally.

The symphony in E. Flat Major, No. 39 (K. 543) is the first of Mozart's world-famous three last symphonies. Here we have a Mozart who had acquired Beethoven's revolutionary spirit, and its reminiscence to that composer's "Eroica" symphony is no mere coincidence.

All this may sound like a "rehash" of program notes (Frankly it partly is),, but these descriptions may serve to explain that yesterday's audience met three Mozarts — the spirited youth, the clever architect of form and the mature philosopher.

Technical Excellence

These contrasts were clearly explained in Dr. Koussevitzky's interpretations. Only in general effect were there prevalent similarities. Technical excellence was consistent even to minute details. For example, the response to the conductor's demands for abrupt changes of vloume were instantaneous and dimensional.

The symphony in A Major was particularly illustrative of qualities that were maintained throughout the program, so let's use this one for illustration.

On the whole, rapid tempos inclined toward excessive speed. The unpretentious themes of the slow movement (in muted strings) sang gently, and the ornaments were synchronized as if played by a single instrument.

Statement, Response

The naive simplicity of the dance movement (menuetto) combined softly-spoken statements with brusk responses by full orchestra. While the dynamic changes in the final movement were admirably precise Dr. Koussevitzky selected a "presto" tempo, or its equivalet,n in preference to the slower one designated by Mozart.

Tomorrow and Wednesday evenings, the opera department of the Berkshire Music Center will present a rare performance of Gluck's museum pice, "Iphigenia in Tauris."

The conductor is Boris Goldovsky, new music director of the Worcester Festival.

The first concert of Seris A (the main festival) will be given in the music shed on Thursday night.

This Clipping From
WATERBURY, CONN.
AMERICAN
JUL 27 1949

Princess, Violinist Wed Aug. 7

Lenox, Mass., July 27 —(UP)— Princess Maria de Leuchtenberg de Beauharnais, Nice, France, will marry Joseph de Pasquale, first violinist of the Boston Symphony Orchestra which her uncle, Dr. Serge Koussevit ky conducts.

The ceremony will take place Aug. 7 at Shadowbrook, the Jesuit Novitiate near the Koussevitzky summer home.

Announcement of the betrothal was made yesterday by Dr. and Mrs. Koussevitzky from their Berkshire home as they celebrated his 75th birthday. Simultaneously, the engagement was made known from Nice by Dutchess Anna de Leuchtenberg de Beauharnais, the girl's mother.

The bride-to-be, a summer guest of the Koussevitzkys, has been studying languages at Boston's Emmanuel College since her arrival from France earlier this year. During World War II she was an interpreter for the U. S. Army in France.

De Pasquale, son of Mr. and Mrs. Horace de Pasquale, Philadelphia, is a Curtis Institute of Music graduate who served with the U. S. Marine Corps Band during World War II. He joined the Boston orchestra in 1948.

[6 4]

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SCHENECTADY, N. Y.
GAZETTE
JUL 26 1949

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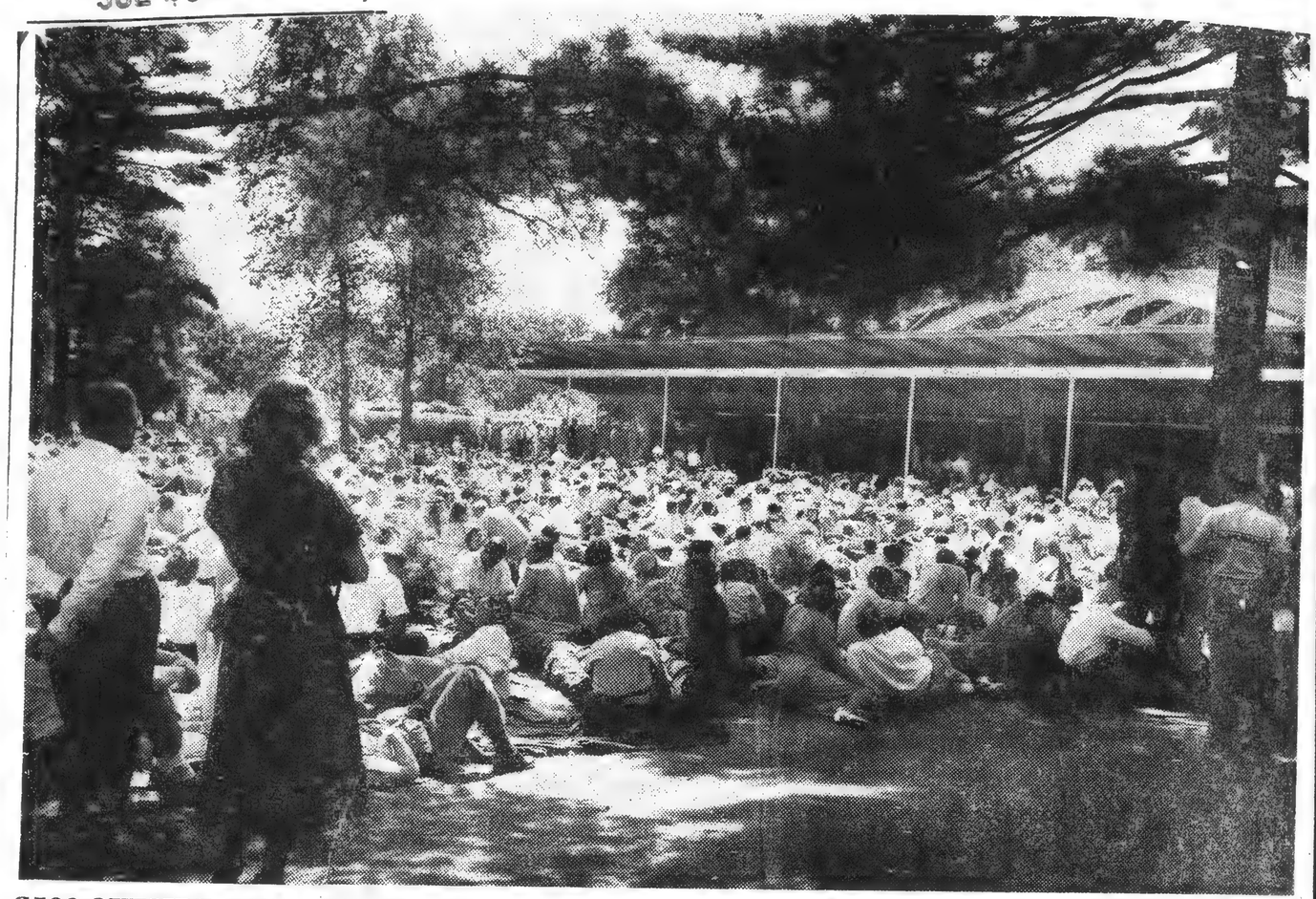
JUL 25 1949



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HERALD TRIBUNE
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The production will be repeated tomorrow night with some changes in the cast of Berkshire Music Center students for another invited audience of contributing members of the Society of Friends of the Center. The first act of tonight's performance gave a general impression of unity and spirit and noteworthy aims; but comment on the performance as a whole must await a more spacious opportunity tomorrow. Mr. Goldovsky made a short speech before the curtain rose, explaining the need of understanding certain operatic conventions in appreciating this example of French classic opera.

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JOURNAL AMERICAN
JUL 27 1949

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By MILES KASTENDIECK

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It is less a drama of action and more one of human feeling. But then, Gluck sang of the purest emotions.

Imbued with the classic spirit, Gluck writes simply and nobly. It is the nobility and the dignity of another age, yet its appeal is easily comprehended.

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Given a fervent performance, and intelligent translation, and an understanding musical director, the opera comes off successfully. People began to wonder last night why it is so relatively unknown.

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With Iphigenia in Tauris, its sequel, he virtually ended his career. It has been called his masterpiece. This performance made it obvious why.

SCORES . . . Betty Oakes, understudy in "Where's Charley," won high praise for her work in a leading role when she took over for Doretta Morrow at last Saturday's matinee at the St. James Theatre.

[6]

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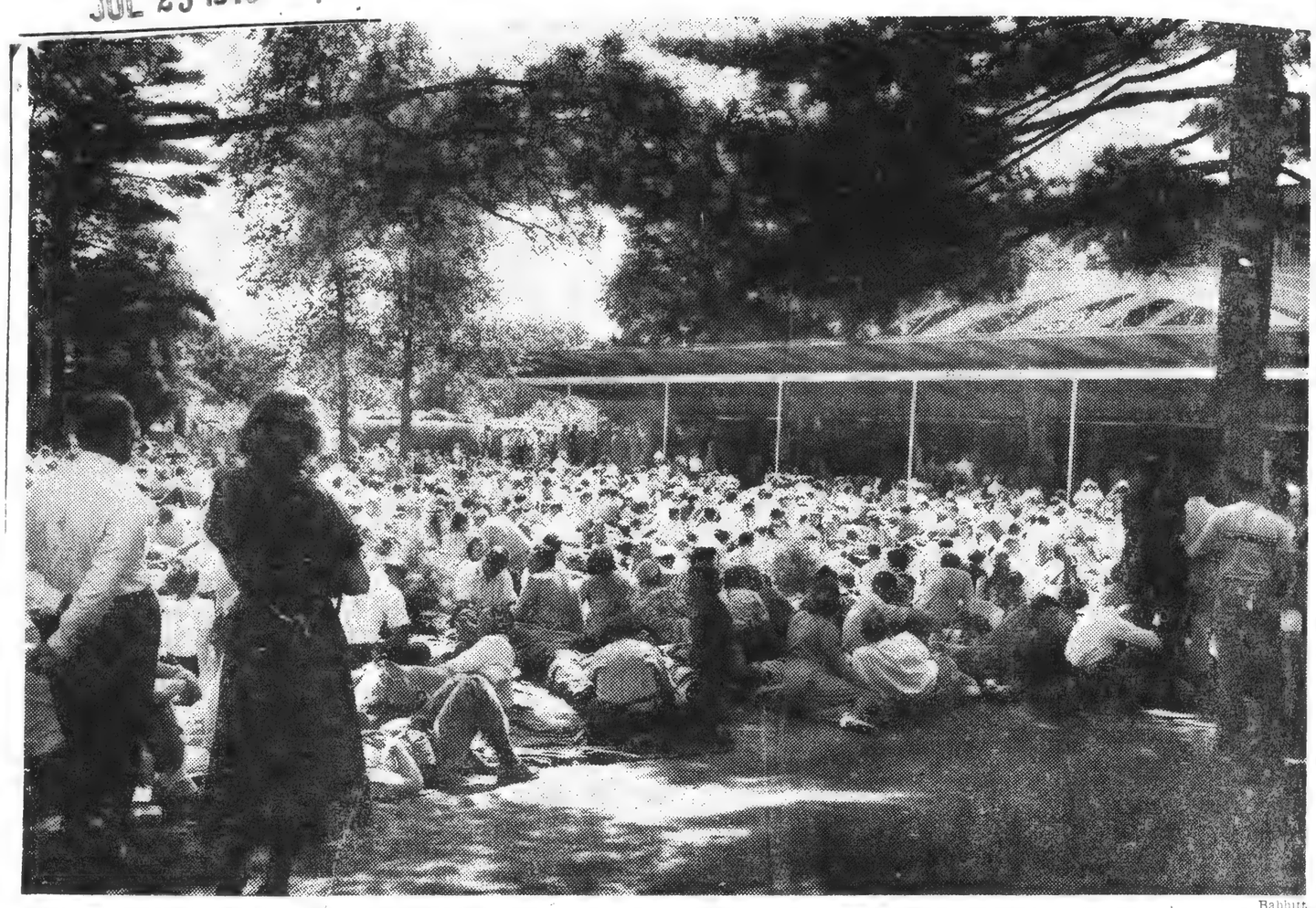
JUL 25 1949



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PITTSFIELD, MASS.
BERKSHIRE EAGLE

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13 Countries Are Represented In Group

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SPRINGFIELD, MASS.
NEWS

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ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 27 1949

Koussevitzky to Conduct First Of Orchestral Series in Shed

The first of nine concerts to be presented by Dr. Serge Koussevitzky and the full Boston Symphony Orchestra at Tanglewood for the 1949 Berkshire Music Festival will be at 8:15 o'clock tomorrow night in the Shed.

The program will be comprised of Vivaldi's Orchestral Concerto in D Minor, Prokofieff's Symphony No. 5 and Brahms' Symphony No. 2 in D Major, with Dr. Koussevitzky conducting.

The second concert, also with Dr. Koussevitzky conducting, will be Saturday at 8:15 p. m. and will consist of Beethoven's Egmont Overture and his Piano Concerto No. 4 in G Major with Claudio Arrau as the soloist, and also Liszt's "A Faust Symphony."

The third concert, concluding Series A, at 3 p. m. Sunday, with Leonard Bernstein conducting, will include Schumann's Overture to "Manfred" and his Symphony No. 4 in D. Minor and also Stravinsky's "Scenes de Ballet" and "Le Sacre du Printemps."

The Saturday concert is to be dedicated to Goethe in commemoration of the bicentennial of the birth of the great German poet, novelist and philosopher, author of "Egmont" and "Faust."

To Conduct Sunday

LEONARD BERNSTEIN

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HARTFORD, CONN.
TIMES
JUL 27 1949

Tanglewood Produces 'Iphigenia' by Gluck

By ALLEN BOLE

Gluck's rarely heard "Iphigenia in Tauris" came to life again last night in the hands of the Berkshire Music Center Opera Department at Tanglewood.

Once again Boris Goldovsky directed with his special compound of logic, vitality and sensitivity. Tanglewood's lawns were green and empty and the theater-concert hall pleasantly filled but not jammed.

As Mr. Goldovsky said in a brief pre-curtain talk, the conventions of 200 years ago, which may have seemed "true and real and beautiful" to a French audience then, seem as absurd today as our myoies will seem 200 years hence. "Miracles therefore have to be adjusted," he said.

* * *

CONSEQUENTLY no goddesses [illegible] clouds in [illegible] were treated to much the same thing. Luckily last night there was no condescension in the treatment. A natural dignity, itself a kind of insight into the "eternal truths" of the plot, such as Mr. McFerrin displayed, is the only substitute for self-consciousness.

In spite of these flaws in the theater, and after all the student company does not pretend to professional talents, the performance was musically a substantial one The cast, the chorus trained by Sarah Caldwell, the orchestra under Mr. Goldovsky, were remarkably intelligent. Barbara Lawther's sets seemed to us efficient enough, but her color sense was mystifying. Miss Caldwell's and Mr. Goldovsky's English translation of the libretto had its share of Greekish platitudes, but was elsewhere quite lucid.

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WORLD-TELEGRAM
1949

Music

Koussevitsky Opens Berkshire Festival

By ROBERT BAGAR.

LENOX, Mass., July 29.—Rain kept down the attendance at the opening of the Berkshire Symphonic Festival here last evening. Although 7300 were present, there might have been many more general admissions sold, had the weather been better.

As ever, the curtain raiser was under the direction of Serge Koussevitsky. The conductor, completing 25 years of leadership over the forces of the Boston Symphony, was as energetic as ever on the podium. Perhaps, more so, because it rather showed in the very muscular sounds he got out of the muscians during the first and last movements of Brahms Second Symphony, which ended the evening.

Ironic Prokofieff

The evening began with the Vivaldi-Siloti Concerto in D minor. This I regret to say I missed, train schedules being what they are. Second number was the Prokofieff Symphony No. 5.

One doesn't listen to Prokofieff without reflecting on the ironic character of much of his music. There is irony in this piece, too, although it scarcely comes up to the flamboyance demonstrated by some other modern-day Russians. So Prokofieff likes to become satirical, and the better off we are, I think. It seems a welcome relief from heavy thinking.

Whether or not Mr. Koussevitzky brought out all the tongue-in-cheek stuff the composer had put into his work, I am not prepared to say. There appeared to be enough of it to warrant no further inquiry. I do believe, though, that the slow movement was given as beautiful a rendering as it has had in my experience. The batonist is by no means a back number in the department of lyrical expression. If anything, he rather enjoys giving such mucis more than his all. I must say, however, that he was in a restrained mood last evening, at least in regard to this piece.

Dampness Affects Strings.

The Boston Symphony played the music I heard with the usual perfections, barring some moments of overenthusiasm here and there. The last movement of the Brahms was pretty ragged, and the first movement had a lesser quota of the same. The evening's dampness may have had something to do with the tone of the strings, but I wondered what had happened to the brasses toward the end—they fairly blasted. Particularly a solo trumpet.

Anyway, the season has begun up here. There will be much good music performed. And there will be a lot of playing that can stand comparison with any other you can name. As regards the audience's reaction—well all the listeners at Tanglewood are true pilgrims of this musical mecca. And they applauded last night the way they always do—in ovation style.

Of the nine orchestral concerts constituting this symphonic festival Mr. Koussevitzky will conduct six. The other three are assigned to his highly-prized disciples—Leonard Bernstein, who gets two, and Kleazar De Carvalho, who gets one.

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The ceremony will take place Aug. 7 at Shadowbrook, the Jesuit novitiate near the Koussevitzky summer home.

Announcement of the bethrothal was made yesterday by Dr. and Mrs. Koussevitzky from their Berkshire home as they celebrated his 75th birthday. Simultaneously, the engagement was made known from Nice by Duchess Anna de Leuchtenberg de Beauharnais, the girl's mother.

The bride-to-be, a summer guest of the Koussevitzkys, has been studying languages at Boston's Emmanuel College since her arrival from France earlier this year. During World War II she was an interpreter for the U. S. Army in France.

De Pasquale, son of Mr. and Mrs. Horace de Pasquale of Philadelphia, is a Curtis Institute of Music graduate who served with the U. S. Marine Corps Band during World War II. He joined the Boston Orchestra in 1948.

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KNICKERBOCKER NEWS
JUL 27 1949

Koussevitzky to Conduct First Of Orchestral Series in Shed

The first of nine concerts to be presented by Dr. Serge Koussevitzky and the full Boston Symphony Orchestra at Tanglewood for the 1949 Berkshire Music Festival will be at 8:15 o'clock tomorrow night in the Shed.

The program will be comprised of Vivaldi's Orchestral Concerto in D Minor, Prokofieff's Symphony No. 5 and Brahms' Symphony No. 2 in D Major, with Dr. Koussevitzky conducting.

The second concert, also with Dr. Koussevitzky conducting, will be Saturday at 8:15 p. m. and will consist of Beethoven's Egmont Overture and his Piano Concerto No. 4 in G Major with Claudio Arrau as the soloist, and also Liszt's "A Faust Symphony."

The third concert, concluding Series A, at 3 p. m. Sunday, with Leonard Bernstein conducting, will include Schumann's Overture to "Manfred" and his Symphony No. 4 in D. Minor and also Stravinsky's "Scenes de Ballet" and "Le Sacre du Printemps."

The Saturday concert is to be dedicated to Goethe in commemoration of the bicentennial of the birth of the great German poet, novelist and philosopher, author of "Egmont" and "Faust."

To Conduct Sunday

LEONARD BERNSTEIN

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HARTFORD, CONN.
TIMES
JUL 27 1949

Tanglewood Produces 'Iphigenia' by Gluck

By ALLEN BOLE

Gluck's rarely heard "Iphigenia in Tauris" came to life again last night in the hands of the Berkshire Music Center Opera Department at Tanglewood.

Once again Boris Goldovsky directed with his special compound of logic, vitality and sensitivity. Tanglewood's lawns were green and empty and the theater-concert hall pleasantly filled but not jammed.

As Mr. Goldovsky said in a brief pre-curtain talk, the conventions of 200 years ago, which may have seemed "true and real and beautiful" to a French audience then, seem as absurd today as our mvoies will seem 200 years hence. "Miracles therefore have to be adjusted," he said.

* * *

CONSEQUENTLY no goddesses [illegible] clouds in **were treated to much the same thing. Luckily last night there was no condescension in the treatment. A natural dignity, itself a kind of insight into the "eternal truths" of the plot, such as Mr. McFerrin displayed, is the only substitute for self-consciousness.**

In spite of these flaws in the theater, and after all the student company does not pretend to professional talents, the performance was musically a substantial one. The cast, the chorus trained by Sarah Caldwell, the orchestra under Mr. Goldovsky, were remarkably intelligent. Barbara Lawther's sets seemed to us efficient enough, but her color sense was mystifying. Miss Caldwell's and Mr. Goldovsky's English translation of the libretto had its share of Greekish platitudes, but was elsewhere quite lucid.

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WORLD-TELEGRAM
JUL 29 1949

Music

Koussevitsky Opens Berkshire Festival

By ROBERT BAGAR.

LENOX, Mass., July 29.—Rain kept down the attendance at the opening of the Berkshire Symphonic Festival here last evening. Although 7300 were present, there might have been many more general admissions sold, had the weather been better.

As ever, the curtain raiser was under the direction of Serge Koussevitsky. The conductor, completing 25 years of leadership over the forces of the Boston Symphony, was as energetic as ever on the podium. Perhaps, more so, because it rather showed in the very muscular sounds he got out of the muscians during the first and last movements of Brahms Second Symphony, which ended the evening.

Ironic Prokofieff.

The evening began with the Vivaldi-Siloti Concerto in D minor. This I regret to say I missed, train schedules being what they are. Second number was the Prokofieff Symphony No. 5.

One doesn't listen to Prokofieff without reflecting on the iroonic character of much of his music. There is irony in this piece, too, although it scarcely comes up to the flamboyance demonstrated by some other modern-day Russians. So Prokofieff likes to become satirical, and the better off we are, I think. It seems a welcome relief from heavy thinking.

Whether or not Mr. Koussevitzky brought out all the tongue-in-check stuff the composer had put into his work, I am not prepared to say. There appeared to be enough of it to warrant no further inquiry. I do believe, though, that the slow movement was given as beautiful a rendering as it has had in my experience. The batonist is by no means a back number in the department of lyrical expression. If anything, he rather enjoys giving such mucis more than his all. I must say, however, that he was in a restrained mood last evening, at least in regard to this piece.

Dampness Affects Strings.

The Boston Symphony played the music I heard with the usual perfections, barring some moments of overenthusiasm, here and there. The last movement of the Bramhs was pretty ragged, and the first movement had a lesser quota of the same. The evening's dampness may have had something to do with the tone of the strings, but I wondered what had happened to the brasses toward the end—they fairly blasted. Particularly a solo trumpet.

Anyway, the season has begun up here. There will be much good music performed. And there will be a lot of playing that can stand comparison with any other you can name. As regards the audience's reaction—well all the listeners at Tanglewood are true pilgrims of this musical mecca. And they applauded last night the way they always do—in ovation style.

Of the nine orchestral concerts constituting this symphonic festival Mr. Koussevitzky will conduct six. The other three are assigned to his highly-prized disciples—Leonard Bernstein, who gets two, and Kleazar De Carvalho, who gets one.

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WORLD-TELEGRAM
JUL 28 1949

Music

3500 Hear Fleischer Play Liszt

By LOUIS BIANCOLLI.

A brilliant reading of Liszt's Second Piano Concerto brought Leon Fleischer a warm tribute from 3500 Stadiumites who braved last night's weather.

With Pierre Monteux giving sturdy support from the podium, the 21-year-old San Franciscan breezed through the concerto at an exciting clip. The notes piled up in glittering sequence.

Some seasons back young Fleischer gave a highly promising account of his gifts. One or two doubts were expressed later, but last night's showing was clear proof this boy has come a long way.

Some Rough Edges.

There are still a few rough edges to file down, and the chances are future readings of the Liszt classic will show even steadier continuity of line.

The tone was well suited to the bustling drama of Liszt's thriller-diller, and when a softer touch was in order, Fleischer knew where and how to apply it.

Both in the Liszt score and in Cesar Franck's "symphonic variations"—also calling for piano soloist—the young Lochinvar of the keys always seemed to have an unobstructed view of what lay ahead. There was no hint of doubt.

Mr. Monteux helped out greatly by putting the right frame around the solo picture. The teamwork was excellent all through, and a fine unity of style grew out of the agreement on all points dynamic.

Top Symphonic Reading.

The concert also brought one of the season's top symphonic readings—the Fifth Symphony of Beethoven. Mr. Monteux really went to town on that one.

The shrewd little Frenchman paced it like a drama, never letting the suspense lag for a moment. The movements followed like act after act in a mounting tension of mood.

Also billed were Berlioz's "The Corsair" overture and a section of the "Romeo and Juliet" symphony, both rendered in similarly gripping style.

* * *

TANGLEWOOD PROGRAMS.

For those moving up to Tanglewood today for the opening concerts of Eighth Berkshire Festival, the following programs are listed:

Tonight—Vivaldi's D minor Concerto; Prokofieff's Fifth Symphony; Beethoven's Second Symphony; Serge Koussevitzky conducting.

Saturday Night — Beethoven's "Egmont" overture and Fourth Piano Concerto, and Liszt's "A Faust Symphony"; Serge Koussevitzky conducting; Claudio Arrau, piano soloist.

Sunday Afternoon—Schumann's "Manfred" overture and Fourth Symphony and Stravinsky's "Scenes de Ballet" and "Sacre de Printemps"; Leonard Bernstein conducting.

Evening programs start at 8:15. The Sunday matinees at 3. The second half of the Sunday bill will be broadcast from 4:35 to 5:30.

There will be nine concerts during the three-week cycle. They will round out Mr. Koussevitzky's 25th and final year as regular conductor of the Boston Symphony.

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JUL 27 1949

CASH CONSIDERATIONS

Too often our source of inspiration is the source of our income, and we lower our principles and our art.—Dr. Serge Koussevitzky, director Boston Symphony Orchestra.

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HERALD TRIBUNE
JUL 28 1949

Berkshire Festival

Further Comment on Gluck's 'Iphigenia in Tauris'

By Francis D. Perkins

LENOX, Mass., July 27.—The Berkshire music center's production of Gluck's last major opera "Iphigenia in Tauris," given last night and tonight under Boris Goldovsky's direction at Tanglewood, deserves much praise in its general conception and execution, even if it is considered from the standpoint of a professional rather than a student performance. The opera itself is one of the works in its field which have an important place in music history, but are seldom heard by operagoers. Mr. Goldovsky, addressing yesterday's audience, spoke of the universality of the appeal of the music and the story, while requesting allowances for certain conventions of the Paris opera stage in Gluck's time.

The Greek mythology story of "Ihpigenia in Tauris," as told in Nicholas Francois Guillard's libretto, is uncomplicated and not hard to follow. The English version used here was made by Mr. Goldovsky and Sarah Caldwell with the assistance of student librettists in the center's opera department. It is craftsmanly and singable and serves its purpose well. Yesterday, after some obscurity at the beginning, it was sung with generally laudable intelligibility.

This is not the place for an extensive discussion of Gluck's score. It gives a sense of expressive formality; the dramatic situations and emotional hues are persuasively reflected both in the vocal and instrumental score; first-class singing is called for, but vocal display is not the primary object. The orchestra does not merely support the voices, but plays an important part in the musical and dramatic action.

As compared with some of Gluck's other principal operas, the score seemed to have fewer arias or other individual sections which make a particular appeal to the memory, and this may be one reason why its performances nowadays are few and infrequent. Last night's impression was rather one of general characteristics, including expressive appeal of a score which, in much of its course, combined dignity and pathos. It well may be that a production by artists well versed in the French classic tradition might be needed for a full appreciation of "Iphigenia," but the Tanglewood production gives a good idea of it, even if the question of blending formality with dramatic conviction is not fully solved. There was no doubt of its spirit and sincerity of purpose.

Robert McFerrin, as Orestes, provided last night's most noteworthy singing; his voice is exceptional, with good volume and warmth and substantiality of texture, and attained vigorous expressiveness without forcing. Mariquita Moll, as Iphigenia, overcoming some lack of focus at the beginning and in one or two passages later on, sang with clarity of tone and satisfactory volume; Brent Williams' light-hued voice was employed with musicianship and good enunciation as Pylades, and Irvin Nordquist's Thoas was commendable. The costume and demeanor of the Taurians was duly barbaric; the tormentings of the furies and some of the ether ensemble scenes were not entirely convincing, but here state limitations had to be considered to some extent. The student orchestra played well, and Mr. Goldovsky kept a just proportion between the vocal and instrumental sonorities.

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TIMES
JUL 29 1949

TANGLEWOOD OPENS 12TH MUSIC FETE

Despite Weather Threat, 7,000 Acclaim Koussevitzky as He Leads Boston Symphony

Special to THE NEW YORK TIMES

LENOX, Mass., July 28 — The twelfth Berkshire Festival opened here tonight with Serge Koussevitzky, the moving spirit of the enterprise, conducting the Boston Symphony Orchestra in a concert that, despite threatening weather, drew 7,000 persons.

The conductor, who is completing his twenty-fifth and final season with the orchestra, received an ovation, and it was solely his evening, for there was no soloist. He led Vivaldi's orchestral Concerto in D Minor, Prokofieff's Fifth Symphony and Brahms' Symphony No. 2.

The concert was the first big event of the festival proper, but it was by no means the first musical program of the Tanglewood season. There have been smaller concerts almost daily since the opening on July 3 of the Berkshire Music Center, the school run in conjunction with the festival.

Events For Contributors

The student events, open to contributors who become friends of the center, have drawn larger audiences than usual, and already 3,900 have become friends in order to gain admission.

The preliminary Bach-Mozart concerts, given in the theatre-concert hall by thirty-five members of the Boston Symphony, have already broken records.

There were four of them on the last two week-ends. Although they were chamber music concerts, they drew 17,000 persons. The final one last Sunday had 3,000 people listening from outside the hall. This was possible because of the new doors of the hall designed by Eliel Saarinen. They are raised like overhead garage doors, leaving the whole back of the auditorium open.

Motion-picture camera men, with lights and bulky equipment, have also added to the early activity. The school and the festival are being filmed under the auspices of the State Department. The eighteen-minute motion picture that is being made will be shown abroad as part of the Government's information program. Larry Madison has charge of the shooting.

Conductor's Birthday Marked

One of the preliminary events was the celebration of Dr. Koussevitzky's seventy-fifth birthday on Tuesday. Six friends presented to him a $12,000 check for the Koussevitzky Music Foundation, which awards commissions to composers. A student group, known as "The Tangled Six," also played variations on "Happy Birthday," parodying the styles of certain contemporary composers.

There will be ten concerts by the full Boston Symphony before the festival is over—three each week-end, with a special concert, "Tanglewood on Parade," added on the final Friday, Aug. 12. Leonard Bernstein will conduct two of the concerts and Eleazar de Carvalho one, but Dr. Koussevitzky will lead the others.

Last year's festival attracted a total of 170,500 persons, with the largest crowd attending the final Sunday afternoon concert. The fete began in 1934. The first three festivals were held on different estates in the Stockbridge area; in 1937 it was moved to Tanglewood, where the shed was built the next year.

[67]

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STAR

Music Excursion Planned to Hear Boston Symphony

A music excursion to hear Boston Symphony Orchestra at its Tanglewood [illegible] scenic near Lenox, Mass., is being organized by John T. Wilsbach, head of State Teachers College music department. If [illegible] of 25 persons are signed up by noon Thursday, the trip will be made in a chartered bus. The maximum number is 37.

Mr. Wilsbach said $5.75 will cover costs, representing $3.75 bus fare and $2 for general admission to the grounds. This charge does not admit one to the concert pavilion known as "the shed" but persons can hear just as well outside as inside the pavilion, Mr. Wilsbach said. Persons should take along a picnic lunch and blanket to sit on.

Leonard Bertsin will be guest conductor in a program composed of Schumann's "Manfred" Overture, Schumann's Symphony No. 4 and Stravinsky's "Rites of Spring." The bus will leave STC at 9:30 a. m. Sunday and be back by 9 p. m. The concert is at 3 p. m. Persons wishing to make the trip must post $5.75 with Mr. Wilsbach by Thursday noon.

[illegible]
WORCESTER, MASS.
TELEGRAM

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WORLD
JUL 24 1949

31ST, 39TH MOZART SYMPHONIES TODAY

Koussevitzky Conducts at Berkshire Festival

Dr. Serge Koussevitzky will direct the Boston Symphony orchestra in a second [illegible] Mozart program to be carried by KVOO and NBC, 2:35-3:30 p. m. Sunday.

This concert, second of five broadcasts from the Berkshire Festival in Lenox, Mass., will take place in the Theater-Concert hall at Tanglewood.

The program will be devoted to Symphony No. 31 in D Major" (K 297) and "Symphony No. 39 in E Flat Major" (K 543).

The first of the symphonies is subtitled "Paris" Symphony.

The "E Flat Major" is one of the more frequently played in the repertoire of Mozart works. It is the first of the final three symphonies of Mozart which are widely regarded as without peer in symphony literature.

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KNICKERBOCKER NEWS

Koussevitzky Honored at Tanglewood

$12,000 contribution to the Serge Koussevitzky Music Foundation by [illegible] friends" highlighted the 75th birthday observance of the famous conductor yesterday in Tanglewood.

More than 600, including students and faculty members of the Berkshire Music Center, watched the presentation to Dr. Koussevitzky by a committee headed by Mrs. Graene Haughton, Boston.

Receiving the gift, Dr. Koussevitzky said "the world will know American is not just a group of money-makers. The world will know it is composed of young people for the arts and culture of this country.

"Every year this is my happiest day, not because it is my birthday but because I am reminded I am working with young people and helping them."

Dr. Koussevitzky also said the movie on the Berkshire Music Center being made by the State Department would help inform the world about what is being done at Tanglewood.

Tanglewood Presents Gluck's 'Iphigenia'

By RAYMOND MORIN

LENOX, Wednesday—Last night in Tanglewood's theater-concert hall, Boris Goldovsky and the opera department of the Berkshire Music Center made of Gluck's obscure four-act opera. "Iphigenia in Tauris," a subject of lively interest.

An invited audience of 1200 friends of the Berkshire Music Center witnessed an imaginative, and in many respects stimulating revival of the 170-year-old drama. Although performed about 500 times at the Paris Opera in days of long ago, it seemed surprising last night that subsequent attempts by the Metropolitan Opera Co. (1916-1917 season), the Juilliard School of Music and the University of Chicago succeeded only in creating a passing thought.

Tried in Worcester

In 1941, Worcester heard an abbreviated version of the opera in concert form at the Art Museum. This adventurous attempt had interesting results but proved nothing more than an experiment. Goldovsky, on the other hand, sought to vitalize the text and refurbish the music from the scattered remnants that exist.

Although the mechanical aspects, according to a pre-curtain speech by Mr. Goldovsky, were difficult to solve, the production maintained its interest remarkably well. This may be attributed to Mr. Goldovsky's excellent English translation, Miss Sarah Caldwell, and the libretto writers' division of the opera department.

As music, it isn't Gluck's best, but it is his near-best and not only to the melody-minded historian. We are, of course, most aware of Gluck's melodic freshness through his better-known opera," Orpheus and Euridice," but "Iphigenia" also is well supplied with many of the same characteristics.

No Parody

Since the unearthing of this saga from Greek mythology invited "modernization," (if for practical reasons alone, as Mr. Goldovsky explained) we can attribute its plausibility to his enthusiastic interest and enlightenment. The opera has been the subject of many parodies, but this was no parody.

Before proceeding with more detailed discussion, our opinion is that the Berkshire Center, and Mr. Goldovsky personally, have paralleled their important accomplishment of two seasons ago when they revived Mozart's "Idomeneo."

But this is hardly to be regarded as a permanent resurrection of an important work. "Iphigenia in Tauris" was, and remains nothing more than an attraction in music's curiosity shop.

The story has the potency of a Hollywood drama. The small stage might have stifled the enormity of events had it not been for Barbara Lawthers sets which were strikingly successful in giving each scene a feeling of expansiveness. Leo Van Witsen's costumes were imaginative but rather fussily designed.

Agamemnon's Daughter?

The rather ominous story deals with Iphigenia, daughter of Agamemnon who has become priestess of Diana. The Scythians of Tauris (site of the present Crimea) an dtheir king Thoas have captured two Greek youths who landed on their shores for the secret purpose of returning the statue of Diana to Greece.

These youths are Orestes (Iphigenia's own brother whom she does not recognize) and his friend Pylades. Orestes has to his discredit the murder of his mother, who in turn had murdered his father. Not being able to save but one of the prisoners, Iphigenia orders that Orestes be sent back to Greece to bear a message to Elektra, her surviving sister. But Orestes and Pylades are adamantly protective of each other and it is finally decided that Pylades will carry the message.

Iphigenia lays before Diana her dismay at having to carry out the execution of Orestes, but to no avail. Finally, as she is about to stab him they recognize each other. Thoas raises a fuss, Pylades arrives on the scene with soldiers who do away with Thoas, and Diana brings harmony to the scene.

Acted With Conviction

Mariquita Moll was a statuesque and effective Iphigenia. She encountered moments of tonal insecurity and showed signs of vocal fatigue as the evening progressed, but there was a good measure of conviction in her style.

Robert McFerrin, Negro baritone, sang the role of Orestes magnificently. He has a large, resonant, controlled voice and his entire portrayal carried weight.

Brent Williams was an effective Pylades, both vocally and dramatically. His second act scene with Mr. McFerrin had strong dramatic impact.

Irvin Nordquist was the villainous-appearing Thoas, in fact, he was as villainous looking as the most sinister Boris Godounov. On the whole he gave a placid performance, even during an intense first act aria.

Orchestra Better

Mr. Goldovsky's theory is that his singers should perform with a minimum of cues, and in some of the ensembles this was detrimental to the effect. The orchestra was completely hidden from the audience and from the singers. The orchestra played better than in previous years but at times with heavy tone.

The ensemble sang exceedingly well with few disagreements in tempo. The men's attire and make-up were extraordinary-like so many high-foreheaded, bearded cave men. And last, but certainly not least was the skillful lighting effects of Wallace Dace. As in past productions, there were clouds that moved with remarkable speed, but the second act scene in which the furies appear as out of nowhere was a masterpiece of lighting.

Other principal roles were performed by Ellen Faull, Jean Gibbons, Janet Southwick, Eleanor Davis, Raymond Wolansky, Robert Minser, and Roy Wilde. The performance will be repeated tonight. Mr. Wilde will sing Orestes, and Gene Cox, Pylades.

[68]

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PRESS
JUL 24 1949

Berkshire Festival To Begin

Koussevitsky Is Director

The Boston Symphony Berkshire Festival concerts begin Thursday under the direction of Serge Koussevitzky at Tanglewood in Lenox, Mass. The Thursday program includes a Vivaldi-Siloti Concerto, Strauss' "Death & Transfiguration," and Brahms second symphony.

On Saturday Goethe's 200th birth anniversary will be observed with Beethoven's "Egmont" overture, Liszt's "Faust" symphony which was inspired by the poet and Beethoven's fourth piano concerto with Claudio Arrau as soloist.

Leonard Bernstein will conduct on Sunday afternoon Schumann's "Manfred" overture and fourth symphony, and Stravinksy's "Rite of Spring."

The second week's programs starting Aug. 4 will open with an all-Tschaikowsky list: String Serenade, violin concerto played by Jascha Heifetz, and fourth symphony.

On Saturday night, Aug. 6, Dr. Koussevitzky will present Roussel's Suite in F, Milhaud's first cello concerto with Gregor Piatigorsky as soloist, "L'Ascension" by Messiaen (who is on the Berkshire Music Center faculty), and Cesar Franck's symphony.

The Aug. 7 (Sunday afternoon) list includes William Schuman's Symphony for Strings; Mandu-carara, by Villa-Lobos and Strauss' "Thus Spake Zarathustra." Guest conductor will be Eleazor de Carvaho.

The third week's concerts open Aug. 11 with Leonard Bernstein as guest conductor. The first program comprises Schubert's fourth (Tragic) symphony and Shostakovich's seventh. On Aug. 13 Dr. Koussevitzky will conduct a symphony with chorus by Benjamin Britten. This will be the initial performance of this work which was completed recently.

The other item on the list is Haydn's 88th symphony.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

Robert McFerrin Scores Hit At Tanglewood Opera Opening

Whitestone

Mariquita Moll, who sang the leading role as Iphigenia, high priestess of Diana, in Gluck's opera, "Iphigenia in Tauris," at the Tanglewood theatre-concert hall last night, talks over the presentation at rehearsal with Boris Goldovsky, conductor and stage director. Miss Moll will appear again tonight in the second performance at Tanglewood at 8.15.

By JAY C. ROSENFELD

The singing and acting of Robert McFerrin in the role of Orestes in the Gluck opera "Iphigenia in Tauris" last night in the theatre-concert hall at Tanglewood was the sensation of the show. In voice, in fervor, in portrayal of the harassed character in the mythological-based and infantile plot he set a standard which raised the whole production to a telling plane. The fact that McFerrin is a colored man in a cast otherwise completely of white colleagues is in the nature of a precedent-shattering event, but quite in the spirit of Tanglewood where merit is recognized on its own.

Following a policy now established as a tradition, the opera department of the Berkshire Music Center each year prepares revivals of either old neglected masterpieces or present new ones never before heard in America. They are doing one of each this season: Gluck last night, (and to be repeated tonight), and Benjamin Britten's "Albert Herring" two weeks hence. To Boris Goldovsky, director of the opera department of the school, who acted as stage director and conductor last night, belongs a major share of the credit for such an unreservedly successful evening. Every detail was prepared more than ably; no section of the many required for such a production showed weakness or lack of readiness. It moved on with professional dispatch.

In a short speech preceding the opening curtain, Mr. Goldovsky, in his customary fluent and happy manner, gave a few details of the background of opera in general in the day Iphigenia was first presented. It was well, too, that this was done for, otherwise, a few of the colorful costumes might have been hard to understand. In particular, the nomadic Scythians, who were supposed to have been found in those days in the Crimea, which in mythological days was Tauris, were cave men with a vengeance. But the settings, the costumes, and lighting presented a beautiful and persuasive illusion.

Choral Singing Excellent

The tight unity of the presentation was held together firmly and with great musical grasp by the conductor. The choral singing, by a baker's dozen or so each of male and female voices, warriors and attendants on the exiled princess, was especially excellent. Agile on the attack, enthusiastic in spirit and rich and

ity and volume, they furnished an exceptional background upon which the principals might play.

In the title character Mariquita Moll sang with extraordinary easy and well rounded voice. She combines power with soft texture to an unusual degree and her wide range is used with remarkable facility. Her role will benefit, however, when she puts just a degree more dramatic personality into it; her "there's a storm raging in my heart" and "I tremble" must be more projected, especially if she is to match the vivid portrayal achieved by Orestes and his friend, Pylades, as sung by Mr. McFerrin and Brent Williams.

The opera starts without an overture; the music starts with the action. The plot is the more or less usual one of mythological context in which obstacles are constructed and overcome by a writer's pen. The second act contained the scene between the two friends in which some of the best vocal work and convincing acting of the evening was done. McFerrin, baritone, and Williams, tenor, both combined their vibrant voices with warm and tense delineation of their roles, in which, as consistently during the evening, the orchestra furnished dependable on-the-spot support.

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JOURNAL AMERICAN

JUL 23 1948

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TIMES

GOETHE HONORED AT TANGLEWOOD

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By ROSS PARMENTER

Special to THE NEW YORK TIMES

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 27 1949

Robert McFerrin Scores Hit At Tanglewood Opera Opening

Whitestone

Mariquita Moll, who sang the leading role as Iphigenia, high priestess of Diana, in Gluck's opera, "Iphigenia in Tauris," at the Tanglewood theatre-concert hall last night, talks over the presentation at rehearsal with Boris Goldovsky, conductor and stage director. Miss Moll will appear again tonight in the second performance at Tanglewood at 8.15.

By JAY C. ROSENFELD

The singing and acting of Robert McFerrin in the role of Orestes in the Gluck opera "Iphigenia in Tauris" last night in the theatre-concert hall at Tanglewood was the sensation of the show. In voice, in fervor, in portrayal of the harassed character in the mythological-based and infantile plot he set a standard which raised the whole production to a telling plane. The fact that McFerrin is a colored man in a cast otherwise completely of white colleagues is in the nature of a precedent-shattering event, but quite in the spirit of Tanglewood where merit is recognized on its own.

Following a policy now established as a tradition, the opera department of the Berkshire Music Center each year prepares revivals of either old neglected masterpieces or present new ones never before heard in America. They are doing one of each this season: Gluck last night, (and to be repeated tonight), and Benjamin Britten's "Albert Herring" two weeks hence. To Boris Goldovsky, director of the opera department of the school, who acted as stage director and conductor last night, belongs a major share of the credit for such an unreservedly successful evening. Every detail was prepared more than ably; no section of the many required for such a production showed weakness or lack of readiness. It moved on with professional dispatch.

In a short speech preceding the opening curtain, Mr. Goldovsky, in his customary fluent and happy manner, gave a few details of the background of opera in general in the day Iphigenia was first presented. It was well, too, that this was done for, otherwise, a few of the colorful costumes might have been hard to understand. In particular, the nomadic Scythians, who were supposed to have been found in those days in the Crimea, which in mythological days was Tauris, were cave men with a vengeance. But the settings, the costumes, and lighting presented a beautiful and persuasive illusion.

Choral Singing Excellent

The tight unity of the presentation was held together firmly and with great musical grasp by the conductor. The choral singing, by a baker's dozen or so each of male and female voices, warriors and attendants on the exiled princess, was especially excellent. Agile on the attack, enthusiastic in spirit and rich and

ity and volume, they furnished an exceptional background upon which the principals might play.

In the title character Mariquita Moll sang with extraordinary easy and well rounded voice. She combines power with soft texture to an unusual degree and her wide range is used with remarkable facility. Her role will benefit, however, when she puts just a degree more dramatic personality into it; her "there's a storm raging in my heart" and "I tremble" must be more projected, especially if she is to match the vivid portrayal achieved by Orestes and his friend, Pylades, as sung by Mr. McFerrin and Brent Williams.

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TIMES
JUL 30

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Special to THE NEW YORK TIMES.

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SUN

The Music Makers

By IRVING KOLODIN

Prokofiev Fifth Symphony Heard at Tanglewood

Lenox, Mass., July 29.—The Berkshire Symphonic Festival had a clouded but not unpromising start last night as Serge Koussevitzky began the last series of concerts as head both of the Boston Symphony Orchestra and the Berkshire Music Center. Late afternoon showers abated by concert time, but there were after-sprinkles as the crowds arrived, and threats of more through the evening. In the circumstances, the attendance of 7,000 was more than gratifying.

IRVING KOLODIN

Though Koussevitzky could have spared himself the effort and still made this concert an occasion, he added interest to the evening by presenting again one of the last consequential works by Prokofiev to reach us from Russia: the fifth symphony which he introduced to this country in November, 1945. The first fact is that the work is as good, if not better, than it seemed then; the second is that Koussevitzky's second performance added little to a comprehension of this score that the first had not provided.

There was again the brilliant effect of the galloping Scherzo, a masterpiece of orchestral organization as one could see by looking at the printed page without any performance at all; and there was the brooding slow movement, full of chewy ideas, if a little submerged in sirup. The feeling persists with me, however, that there is more—much more—in the first and last movements than Koussevitzky has uncovered. Both sections began well, but disintegrated midway, before gathering fresh momentum for the well plotted final pages. In these clouded areas there seemed more brass interjections and accompanying figures than would be consistent with good writing, as though Koussevitzky had settled for the obvious rather than discovering the essential. When the work has had another round of performances from a more varied list of conductors than have yet undertaken it, we will all—conductors included—know more about it. In the meantime, the enthusiasm of a Koussevitzky is invaluable for promoting its progress—niceties aside—as the response of its new friends last night attested.

The evening was otherwise consecrated to the familiar—as familiar as the D Minor "Concerto Grosso" of Vivaldi, and the second symphony of Brahms. As a kind of transition from the small orchestral ensembles of the Bach-Mozart series to the giant one of Prokofiev, Koussevitzky's exposure of the full string section in the Vivaldi was a thoughtful tribute to its prizable personnel.

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HERALD TRIBUNE
JUL 30 1949

Berkshire Festival

Boston Symphony Is Heard in Prokofieff's Fifth

By Francis D. Perkins

LENOX, Mass., July 29.—The first of the Boston Symphony Orchestra's three Berkshire festival subscription series began auspiciously last night at Tanglewood, both in regard to the quality of the performance under Serge Koussevitzky's direction and the enthusiasm of the audience. Late afternoon and early evening showers held down the size of the crowd, although the 6,000 seats in the music shed were occupied. Clearing weather marked the start of the concert, and the attendance figure was 7,200.

The program included Vivaldi's concerto in D minor, Op. 3 No. 11, in Siloti's transcription, and two symphonies, the fifth of Prokofieff and the second of Brahms. The Prokofieff symphony was introduced to Americans by the Boston Symphony four years ago and has had several performances in New York by the Bostonians and the Philharmonic. Last night's interpretation suggested devotion and enthusiasm for this work on the conductor's part.

The music was heard to the utmost advantage in the prevalently high tonal and technical standard of its execution and in the stimulating vitality and expressive spirit which animated it. As reheard by this listener, this music made an impression both of considerable distinction and certain drawbacks of individuality tempered by certain conventions noticeable in certain relatively recent Russian works. At such times, as in the finale, one is reminded as much of Shostakovitch as of Prokofieff. The symphony sometimes seemed longer than necessary, but it also gives a frequent sense of cogency and inventiveness in its musical ideas, particularly in the first movement, in addition to nationality of atmosphere.

The Vivaldi concerto was presented with dignity and imposing sonority. The largo seemed rather protracted despite the beauty of tone which marked its performance. In the Brahms symphony, as in the first half of the program, Dr. Koussevitzky and the orchestra were in fine form, in a vivid, vital and rhythmically flexible interpretation whose spirit was reflected in the warmth of the demonstration which followed.

Goethe's bicentenary was commemorated in both of the Berkshire music center's public programs today. Student singers offered songs with Goethe texts by Beethoven, Schubert, Brahms and Wolf in the afternoon, and the evening brought a concert of orchestral music inspired by Goethe's works.

The Boston Symphony will also commemorate the Goethe anniversary tomorrow night with performances of Beethoven's "Egmont" overture and Liszt's "Faust" symphony under Dr. Koussevitzky's direction. Claudio Arrau will be the soloist in Beethoven's fourth piano concerto.

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HERALD TRIBUNE
AUG 1 - 1949

Berkshire Festival

Claudio Arrau Is Soloist for Beethoven Conerto

By Francis D. Perkins

LENOX, Mass., July 31.—Heavy rain drenched many of the 14,200 music lovers who heard the second concert in the Boston Symphony Orchestra's regular Berkshire Festival series in and around Tanglewood's music shed last night. The thunderstorm descended while the audience was reassembling after the intermission, and more than 8,000 persons were preparing to listen to Liszt's Faust Symphony from the lawn.

For several minutes the lawn presented a scene of figures dimly seen through sheets of rain dashing about; many making for the music shed, some seeking shelter at the entrance, while others prepared to brave the rain under trees. Some listeners, lacking raincoats or umbrellas, resorted to blankets. Finally most of those caught by the shower found protection at the back of the music shed. But many of the occupants of the regular seats had a damp time of it before reaching their cars at the close.

The first half of the concert under Serge Koussevitzky's direction was devoted to Beethoven's Egmont overture and piano concerto in G major, in which Claudio Arrau was the soloist. The Chilean pianist gave an admirably executed performance marked by artistry of dynamic shading. Christopher Honaas had trained the men's chorus which sang in the finale of the Liszt symphony; David Lloyd sang the tenor solo.

Clearer weather followed morning showers today, and more than nine thousand persons, not counting the radio audience, heard the Boston Symphony this afternoon under Leonard Bernstein's direction. He devoted the first half of his program to two works of Schumann, the Manfred overture and the symphony in D minor. The portion of the concert heard over the N. B. C. network after the intermission was devoted to works of Igor Stravinsky, the "Scenes de Ballet," which he composed for Billy Rose five summers ago, and the "Sacre du Printemps," which he wrote for Diaghilev more than thirty years before that.

In all, devoted music lovers had the opportunity of listening to six or seven hours of music during the day, including E. Power Biggs's organ recital of Bach music and a chamber music program of Bach and Mozart works by Berkshire Music Center students in the morning, this afternoon's symphony concert and, in the evening, a concert of music by six student composers.

The orchestra was in good form throughout the program. Although much in the Schumann works was expressively performed, Mr. Bernstein was more at home as an interpreter of Stravinsky's music. Clarity, color and rhythmic persuasiveness characterized the presentation of the "Scenes de Ballet," while the young and talented conductor's understanding of "le Sacre" has already been demonstrated both in New York and at Tanglewood.

While the close of the present festival on Aug. 14 marks Dr. Koussevitzky's last appearance as regular conductor of the Boston Symphony, it is believed that he will be back at Tanglewood next summer as director of the Berkshire Music Center and that he will conduct for series in the 1950 festival, while the third will be under the Bostonians' new musical director, Charles Muench.

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AT BERKSHIRE FESTIVAL . . . Maggie Teyte, shown here at the left discussing the music score with musical director Lee Shaynen, will narrate the script of a new concert version of "Faust" at the Berkshire Playhouse in Stockbridge, Mass., at the matinee performances Thursday and Friday. At the famous concert shed in nearby Tanglewood, the three soloists for the Saturday concert are shown above. They are, left to right, 'cellist Gregor Piatigorsky, who will play the "Violincello Concerto" by Milhaud; and tenor David Lloyd and contralto Janice Moudry, who will be heard in Mahler's "The Song of the Earth." The famed Serge Koussevitzky will conduct

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HARTFORD, CONN.
COURANT

Music Shed Crowded For Koussevitsky

Orchestra Opens Eighth Berkshire Season at Lenox

Tanglewood, Lenox, Mass., July 28.—(Special.)—In the high hills of Lenox here, the Alp-land of the old Bay State, Serge Koussevitzky and the Boston Symphony Orchestra opened the eighth Berkshire Festival tonight.

The scene was the old, familiar, king-sized postcard. An audience of 7300 panting patrons palpitated in Elie Saarinen's famous music shed or sprawled on the nearby lawns, rainsoaked from a violent afternoon storm. Tanglewood's perennial peerage filled the box seats. Five thousand cars nuzzled each other in the parking areas, giving a steel crust to many acres. The great greenswards somehow have managed to preserve their chlorophyll, escaping the melba toast appearance of the slopes of Bushnell Park. The plumy elms are beginning to scatter a few parched leaves, however. Under the powerful lights of the shed, giant lepidoptera buzzed the audience. And everywhere, people fanned or mopped themselves and wilted at the sight of the 110 Boston orchestramen, complete with jackets, collars and ties, perspiring their way across molto allegro pages.

Ardor Undimmed.

But the dew-point could not dim the ardor of 7000-odd music lovers and worshippers at the shrine of the good doctor. They loved everything he and the orchestra did and the composers had done. When he made his way to the podium shortly after 8:15 o'clock, the house rose to greet him, some out of curiosity, no doubt, but mostly in homage. The applause was vigorous, though not at the emotional pitch it will attain at the close of the festival August 14, when the Hero who has resigned after 25 years as conductor of the Boston Symphony Orchestra will depart in his swan boat forever.

It was a full, rich performance that Dr. Koussevitzky offered tonight. Except for a few tympanic outbursts in the Prokofieff Fifth Symphony, it was far more benign than titanic. The program opened with a heavenward-looking account of the Vivaldi Concerto in D Minor, with organ. Had conductor and orchestra presented no more than the seraphic account they gave of its second movement, it would have more than been the customer's money's worth of radiant music and music-making. Of course they did. The piece de resistance of the evening was the Prokofieff Symphony, a bright piece from today's brightest composer outside of Stravinsky. It is written with Prokofieff's customary bow to Moussorgsky and the great, grave Igor, and though it has an amount of Prokofieff's familiar idiom, especially melodically, it is worked out with great freshness all around.

The symphony, after Vivaldi, came like biting into a lemon, but its stringent first movement contains most of the puckery writing. Here it is full-fledged Russian-modern. The second movement also presents an indispensable ingredient for contemporary Soviet symphony, a Moujik carnival. After that, Prokofieff has struck out on his own, into a third movement deviating between the sublime and the banal, and winding up with a fine bit of Neapolitan hurdy-gurdy, in the intriguing, final movement.

All in all, this is a facile, inventive and pleasant symphony. It is not the best Prokofieff, perhaps, as original as "Kijie," as powerful as the piano sonatas, but it is breezy and pretty, and will do for lots of hearings.

How many score audiences have sat spellbound by Dr. Koussevitzky's Olympian presentations of Brahms; he has probably evoked more magnificence from the pages of this composer than any other conductor. And tonight, at the close of Brahm's Second Symphony, the noisy applause seemed to indicate the populace felt he was continuing to do so. This reporter could not find in it either the quality or the grandeur of the best, past performances the doctor has given us. It was a vigorous reading and came to a vivid close, but the inner glow was not across the breadth of the reading.

The orchestra played zealously and warmly throughout the evening. The performance of the Vivaldi was especially lustrous and inspired. The Prokofieff was also well played. Then the Brahms had a multitude of small irregularities not acceptable from so great an orchestra.

T. H. P.

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MORNING UNION

FAMOUS VIOLINIST—Jascha Heifetz, widely known violinist will be soloist with the Boston Symphony Orchestra in Tschiakovsky's "Viol concerto" at the Aug. 4th Berkshire Festival concert at Tanglewood, Lenox.

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DALLAS, TEXAS
NEWS
JUL 24 1949

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NEW YORK, N. Y.
JOURNAL AMERICAN
JUL 31 1949

Maggie Teyte, the music Saynen, will version of use in Stock- bridge, Mass., at the matinee performances Thursday and Friday. At the famous concert shed in nearby Tanglewood, the three soloists for the Saturday concert are shown above. They are, left to right, 'cellist Gregor Piatigorsky, who will play the "Violincello Concerto" by Milhaud; and tenor David Lloyd and contralto Janice Moudry, who will be heard in Mahler's "The Song of the Earth." The famed Serge Koussevitzky will conduct

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HARTFORD, CONN.
COURANT

Music Shed Crowded For Koussevitsky

Orchestra Opens Eighth Berkshire Season at Lenox

Tanglewood, Lenox, Mass., July 28.—(Special.)—In the high hills of Lenox here, the Alp-land of the old Bay State, Serge Koussevitzky and the Boston Symphony Orchestra opened the eighth Berkshire Festival tonight.

The scene was the old, familiar, king-sized postcard. An audience of 7300 panting patrons palpitated in Elie Saarinen's famous music shed or sprawled on the nearby lawns, rainsoaked from a violent afternoon storm. Tanglewood's perennial peerage filled the box seats. Five thousand cars nuzzled each other in the parking areas, giving a steel crust to many acres. The great greenswards somehow have managed to preserve their chlorophyll, escaping the melba toast appearance of the slopes of Bushnell Park. The plumy elms are beginning to scatter a few parched leaves, however. Under the powerful lights of the shed, giant lepidoptera buzzed the audience. And everywhere, people fanned or mopped themselves and wilted at the sight of the 110 Boston orchestramen, complete with jackets, collars and ties, perspiring their way across molto allegro pages.

Ardor Undimmed.

But the dew-point could not dim the ardor of 7000-odd music lovers and worshippers at the shrine of the good doctor. They loved everything he and the orchestra did and the composers had done. When he made his way to the podium shortly after 8:15 o'clock, the house rose to greet him, some out of curiosity, no doubt, but mostly in homage. The applause was vigorous, though not at the emotional pitch it will attain at the close of the festival August 14, when the Hero who has resigned after 25 years as conductor of the Boston Symphony Orchestra will depart in his swan boat forever.

It was a full, rich performance that Dr. Koussevitzky offered tonight. Except for a few tympanic outbursts in the Prokofieff Fifth Symphony, it was far more benign than titanic. The program opened with a heavenward-looking account of the Vivaldi Concerto in D Minor, with organ. Had conductor and orchestra presented no more than the seraphic account they gave of its second movement, it would have more than been the customer's money's worth of radiant music and music-making. Of course they did. The piece de resistance of the evening was the Prokofieff Symphony, a bright piece from today's brightest composer outside of Stravinsky. It is written with Prokofieff's customary bow to Moussorgsky and the great, grave Igor, and though it has an amount of Prokofieff's familiar idiom, especially melodically, it is worked out with great freshness all around.

The symphony, after Vivaldi, came like biting into a lemon, but its stringent first movement contains most of the puckery writing. Here it is full-fledged Russian-modern. The second movement also presents an indispensable ingredient for contemporary Soviet symphony, a Moujik carnival. After that, Prokofieff has struck out on his own, into a third movement deviating between the sublime and the banal, and winding up with a fine bit of Neapolitan hurdy-gurdy, in the intriguing, final movement.

All in all, this is a facile, inventive and pleasant symphony. It is not the best Prokofieff, perhaps, as original as "Kijie," as powerful as the piano sonatas, but it is breezy and pretty, and will do for lots of hearings.

How many score audiences have sat spellbound by Dr. Koussevitzky's Olympian presentations of Brahms; he has probably evoked more magnificence from the pages of this composer than any other conductor. And tonight, at the close of Brahm's Second Symphony, the noisy applause seemed to indicate the populace felt he was continuing to do so. This reporter could not find in it either the quality or the grandeur of the best, past performances the doctor has given us. It was a vigorous reading and came to a vivid close, but the inner glow was not across the breadth of the reading.

The orchestra played zealously and warmly throughout the evening. The performance of the Vivaldi was especially lustrous and inspired. The Prokofieff was also well played. Then the Brahms had a multitude of small irregularities not acceptable from so great an orchestra. T. H. P.

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It would be pointless to mention that the orchestra functioned as a perfectly integrated unit without pointing out some of the symphony's technical problems. The first movement combines double and triple rhythms. The second launches into a classic dance meter of tingling excitement. The third completely suppressed this mood and reverts to slow, tragic declamation. The final movement presents an ominous picture of brutal warfare.

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The concluding allegro established a sturdy, vigorous line of thought, with many shades of tone involved. One was made conscious of the origin of this music for organ. The performance of the Brahms symphony having exceeded our time limit.

The festival will resumed tomorrow night. The program conducted by Dr. Koussevitzky: Overture to Goethe's "Egmont," Beethoven; Piano, Concerto No. 4, Beethoven (soloist Claudio Arrau); "Faust Symphony," Liszt.

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BERKSHIRE EAGLE
AUG 3 1949

Tanglewood

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He has visited Tanglewood a number of times during the past 10 years, and gave two lectures at the Music Center three years ago

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Special to THE NEW YORK TIMES

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It was a labor of love, for he led its three extended movements with a sustained affection that was quite remarkable. His reading combined the utmost care for detail with a wide-arching traversal of the work's emotional curve that was unfailingly accurate as to feeling, philosophic insight and grasp of structure.

One wished that Liszt had found more impressive melodies for his main themes, for in nearly every other respect it is an impressive work. Under Dr. Koussevitzky's direction it sounded as noble in concept as it was full of remarkable orchestral effects. After exploring the resources of the orchestra, Liszt introduces a tenor soloist and male chorus at the end that carry it onto still another plane of sound.

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WORLD-TELEGRAM
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PRESS
JUL 29 1949

PRINCESS TO MARRY

LENOX, Mass., July 27.—(UP) Princess Maria de Leuchtenberg de Beauharnais of Nice, France, will marry Joseph de Pasquale, first violinist of the Boston Symphony orchestra which her uncle, Dr. Serge Koussevitzky conducts.

The ceremony will take place Aug. 7 at Shadowborok, the Jesuit novitiate near the Koussevitzky summer home.

Announcement of the betrothal was made yesterday by Dr. and Mrs. Koussevitzky from their Berkshire home as they celebrated his 75th birthday. Simultaneously, the engagement was made known from Nice by Dutchess Anne de Leuchtenberg de Beauharnais, the girl's mother.

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JUL 23 1949

PRINCESS TO MARRY

LENOX, Mass., July 27.—(UP) Princess Maria de Leuchtenberg de Beauharnais of Nice, France, will marry Joseph de Pasquale, first violinist of the Boston Symphony orchestra which her uncle, Dr. Serge Koussevitzky conducts.

The ceremony will take place Aug. 7 at Shadowbrook, the Jesuit novitiate near the Koussevitzky summer home.

Announcement of the betrothal was made yesterday by Dr. and Mrs. Koussevitzky from their Berkshire home as they celebrated his 75th birthday. Simultaneously, the engagement was made known from Nice by Dutchess Anne de Leuchtenberg de Beauharnais, the girl's mother.

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RECORD HERALD
JUL 28 1949

Young Musicians Solve Summer Tuxedo Problem

They Also Find Perfect Garment For Rehearsals

By STAFF CORRESPONDENT

BERKSHIRE MUSIC CENTER, Tanglewood, Lenox, Mass.—You can trust to a bunch of college boys to rig up a solution when faced with a problem.

Their initiative in getting dressed up for the student orchestra performances is a case in point.

Men are supposed to wear summer tuxedos, that is white coats and dark pants. What these boys read is white and dark, skimming over fast the word tuxedo, if they don't happen to have a summer tuxedo, which of course many of them don't possess.

BORROWS HIS DAD'S

One happy-go-lucky lad was especially fortunate, or so he figured His dad had a summer tuxedo several years ago. So this lad borrowed his dad's coat. He had trousers. And that was it. If the coat happened to be several inches too large around the middle, it simply gave him greater freedom of action.

But another outdid him. This promising young cellist looked around the closets at home before he came. He found there a white jacket a brother had worn during a summer waiting on tables in a hotel. "Anyhow it's white," he grinned.

BOUGHT IN TOWN

Nothing seems to phase them. Anything goes with these young folk in the way of dress. A few of them discovered that cotton jerseys made by the Waynesboro Knitting mill are just about the most perfect garment for wearing around Tanglewood and the Berkshire Music Center for rehearsals and such.

One remarked he was going to try somehow to get some. So the lady in charge of the storeroom at the Knitting mill may find herself beseiged some of these days with orders for jerseys for a lot of young musicians.

This all came about from the fact that when the Oberlin String Quartet came to Waynesboro last May, they went to the Knitting mill and picked up as many jerseys as they could get. Two of these same young fellows are setting the style at Tanglewood.

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TRANSCRIPT
JUL 28 1949

Thousands To Hear First Big Concert Of 1949 Season at Tanglewood Tonight

Nearly 6,000 persons will crowd into the huge music shed at Tanglewood, Lenox, and other hundreds, if the weather is fair, will move onto the lawns around that vast fan-shaped building tonight for the first of the nine major concerts of the 1949 Berkshire Symphonic festival season.

Festival officials reported today that the shed is a complete sell-out for tonight, and the fact that the four preliminary Bach-Mozart concerts, given in the small theater-concert hall that seats 1,200, drew an aggregate attendance of 17,200, is taken as a further sign that tonight's initial concert will start the nine-program series rolling toward a new attendance record.

This evening's program is one of the six that the 75-year-old maestro of the Boston symphony orchestra, Dr. Serge Koussevitzky, will conduct in this, his closing season with the orchestra For the other three, he will turn over the baton to guest conductors Leonard Bernstein for two Eleazar de Carvalho for one.

He will lead the Boston symphony tonight in two modern works and one classic symphony They are Vivaldi's Orchestra concerto in D minor and Prokofieff's Symphony No. 5, for the contemporary fare, and Brahm's Second Symphony, in D major for the classical.

The second concert in the Series A trilogy on Saturday evening will be devoted to the works of Beethoven and Liszt, with Claudio Arrau as piano soloist in Beethoven's Fourth concerto. On Sunday afternoon Mr. Bernstein will conduct the orchestra in a program of Schumann and Stravinsky works. The six concerts comprising Series B and C will be given on the following Thursday and Saturday evenings and Sunday afternoons.

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POST
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SERIES OF CONCERTS IS OPENED

7500 at Tanglewood for Requiem of Dr. Koussevitzky

BY WARREN STOREY SMITH

PITTSFIELD, July 28—Besides offering an unusually brilliant and atractive array of programs, the current Berkshire Festival, which opened at Tanglewood this evening, is of special significance in that it constitutes the final chapter of Serge Koussevitzky's long association with the Boston Symphony Orchestra.

APPROPRIATE PIECES

Appropriately, tonight's program began with Vivaldi's concerto in D minor, the first work played by Dr. Koussevitzky when he came to Boston 25 years ago.

The other numbers on the program also had their associative value. The fifth symphony of Prokofieff, which followed the Vivaldi, was introduced to America by Dr. Koussevitzky in the fall of 1945, 10 months after its Moscow premiere, and the second symphony of Brahms, with which this memorable concert ended, is a work that he has played so often that a symphony season hardly seems complete without it.

This particular festival, which closes with the concert of Sunday, Aug. 14, is the eighth to be given in the great music shed. The program book of this evening's concert quoted an editorial from the New York Times that compared the interior of the structure to a North River pier but went on to comment upon its remarkable acoustics.

The writer of the editorial was correct on both counts. It seemed to this observer, fortunately seated near the stage, where none of the tone had a chance to evaporate, that the Boston Symphony had never sounded better. Nor played better, for that matter. Certainly, the leader and the men were both aware of the fact that this was the beginning of the end. Which is not to say that Dr. Koussevitzky will never again conduct at Tanglewood, for there is every indication that he will be more or less in evidence next year.

In this vicinity at least, the fierce heat of the afternoon was broken by a series of thunderstorms, and some rain was falling within a few moments of the concert's beginning, such weather conditions would naturally discourage those who would hear the music outside the shed. Nevertheless, the box office reported that, with the inclusion of the personnel on the grounds, the listeners numbered 7500 the shed itself seats 6000.

For a final word on Prokofieff's Symphony, though it may not be as Dr. Koussevitsky at first claimed, the greatest symphony since those of Brahms and Tchaikovsky, it is a work of uncommon attractiveness and most skilfully made, in it Prokofieff proves that even today a composer can be original and distinctive without being perverse extravagant or bizarre. The symphony is rich in melody and replete with beautiful sounds.

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HERALD TRIBUNE
JUL 31 1949

Berkshire Festival

Tanglewood Programs Mark Goethe Bicentennial

By Francis D. Perkins

LENOX, Mass., July 30.—Tonight's second Berkshire festival concert by the Boston Symphony Orchestra under Serge Koussevitzky's direction closed Tanglewood's two-day observance of the Goethe Bicentennial. The program began with Beethoven's Overture to Egmont and closed with Liszt's Faust symphony. Claudio Arrau was the soloist in Beethoven's piano concerto in G major, which, if not directly inspired or associated with Goethe's writings, is fully in the spirit of a Goethe commemorative program such as this. All the seats in the music shed were sold well in advance.

Yesterday's musical tribute of the Berkshire music center to Goethe's memory consisted of an afternoon recital of songs with Goethe texts in the small chamber music hall, and an evening concert by the principal student orchestra in the music shed. Richard Burgin, Irwin Hoffman, Seymour Lipkin and Eleazar De Carvalho shared the direction of the program, which included Beethoven's overture and incidental music for Egmont, Wagner's Faust overture, "The Sorcerer's Apprentice," by Dukas, based on a classic story retold by Goethe, and excerpts from Berlioz's "Damnation of Faust." Ellen Faull and Mariquita Mell, sopranos, were the soloists. Between the Egmont numbers James Pease recited a summary of the course of the drama written by Townsend T. Brewster, one of the Center's student librettists. The audience was estimated at 3,000.

Another gathering of 3,000 heard the Boston Symphony with Mr. Arrau in the first of the three public rehearsals given by the orchestra for the benefit of its pension fund this morning. Dr. Koussevitzky and Leonard Bernstein conducted parts of tonight's programs. The audience also had an opportunity to watch the taking of part of a State Department cultural documentary film for showing abroad.

But the number

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MUSIC IN REVIEW

Berkshire Music Center Viewed as Model for Professional Music Schools

By VIRGIL THOMSON

The Festival Concerts of the Berkshire Music Center at Tanglewood, near Lenox, Mass., [illegible] long nationally famous, are attended by a large and demonstrative audience. The scholastic activities of the center, [illegible] serve a much smaller number of persons, are international [illegible] in their repute; and entry either to the faculty or to the [illegible] body of these is considered an honor aim of the musicians of Europe and South America as well as among those of this continent. Indeed the school shows its director, Serge Koussevitzky, in [illegible] new role, that of pedagogue. As interpreter, publisher and patron of living composers, he has a half-century of loyal service behind him. Last Tuesday his seventy-fifth birthday [illegible] him in a fourth position, that of educator, and with nearly a decade of the highest achievement to his credit in that capacity.

The Berkshire Music Center is not, as many of its good neighbors imagine, mainly a concert-giving organization. As such it would be of only local interest. Its international prestige, however, comes from the fact that it is a top-standard professional music school. The Festival concerts, in this conception of Tanglewood, are a peripheral activity, the icing on the cake. A[illegible]stically, of course, they need no apology. But economically also they are of value, since their profits (and they do make profits) go toward the upkeep of the school. Also, the personnel of the orchestra provides a faculty for professional institution that it would be hard to match anywhere in the world. The school is built about the orchestra and depends on the orchestra. It offers to the orchestra, in return, an outlet for the orchestra's individual and collective abilities that tends in this particular time to outrank as a cultural influence even the orchestra's known value as a concert instrument.

The Five Interlocking Departments

THE school has five departments: conducting, orchestral playing, musical composition, operatic performance and choral singing. All lie under the general director of Dr. [illegible] and of his assistant Aaron Copland, both of whom direct departments and teach classes as well, the former assuming responsibility for the students of conducting and the latter for those of composition. In the conducting department, Dr. Koussevitzky is assisted orchestrally by Richard Burgin, Leonard Berstein and Eleazar de Carvalho, chorally by Hugh Ross and Christopher Honass. Every Friday there is an orchestral concert of which the conducting is shared by one of these professionals with one of the more advanced conducting students.

The orchestra at these concerts is a group of 110 players, all students in the department of orchestral performance. The faculty of the latter is made up of first-desk players from the Boston Symphony Orchestra and known chamber music specialists. These last, this year, are Gregor Piatigorsky, William Kroll and the members of the Juilliard Quartet. Students in this department play both in orchestral and in chamber-music groups.

The composition students are shared between Aaron Copland and a distinguished foreign composer. This year Olivier Messiaen is the guest, succeeding Darius Milhaud, Arthur Honegger, and comparable masters. There is both class and private instruction. Every Sunday night there is a concert at which works by the young composers are performed by singers and instrumentalists from the other departments.

Opera is the province of Boris Goldowsky. His students consist of thirty singers chosen by audition, of forty auditors and of divers technical aspirants. These learn not only the art of singing in opera but also conducting, stage-direction, scenery and costume design, lighting and all such contributory techniques. There are four students vowed to the rare, special and deplorably misunderstood art of libretto writing. The opera department has its own theater and its own student orchestra, produces every year whole acts or scenes from standard operas and two rare lyric stage works entire, an old and a new one. This year the complete productions will be Gluck's "Iphegenia in Tauris," in English, and Benjamin Britten's "Albert Herring." The former is a classic work, noble of style and proportion seldom heard in the United States. The latter, a comic piece based on de Maupassant's "Le Rosier de Madame Husson" has never been heard here at all, though it has had considerable success in England.

The fifth department, that of choral singing, formerly the charge of Robert Shaw, is at present in the equally capable hands of Hugh Ross and Christopher Honass. The students sing in three groupings, the largest being that of the Festival Chorus, employed for choral works in the Festival concerts. The others are a Madrigal Chorus, which sings historic works from medieval, Renaissance and modern times, and a Bach Choir, which gives cantatas and like masterpieces from the period of the Lutheran Baroque. This department has also its own student orchestra.

A Pattern for Musical Pedagogy

WHAT with the big Festival concerts, the smaller Bach-Mozart series, the opera productions, the weekly concerts of the No. 1 student orchestra, the chamber-music concerts, choral concerts, composers' concerts and I don't known what all else, there is constantly available to the students music old and new in executions of the highest quality and in a repertory remarkable for its breadth. Selected students (465 of them at present) from all over the world, a faculty of real, first-class practising artists and a wide-range cultural program of the best music impeccably performed all go to make a pedagogic institution of great value. Though this chiefly serves professional aspirants, the layman also has a place in the scheme through the classes in choral singing, which, by offering real musical exercise, are of value toward raising cultural standards in general.

The weakness in so nearly ideal an institute is the fact that it is merely a summer school. In six weeks' time, any course tends to become just a glimpse. Mr. Copland told your reporter during a recent visit to Tanglewood that he considered the major value of the school to be the stimulation it offers to students and instructors from their brief but intense encounters. Many young professional musicians do, in fact, go back year after year for just that stimulation. All the same, it is to be wished that eventually, musical schools of comparable standards, working on a full-time schedule, could be formed around our great symphonic foundations. Serge Koussevitzky and the Berkshire Music Center have given us a model of procedure. Tanglewood is what all our musical pedagogy *must* look toward for professional standards and what our symphony orchestras *should* look toward for the fulfilling of their cultural possibilities. Also, I suspect, for solving their budget problems in the second part of this century. Because real education is always clearly worth its price whereas mere entertainment, however cultural, may not always be found so.

Soloists at Berkshire Festival Saturday Night

Gregor Piatigorsky, cellist, who will play Milhaud's Concerto No. 1, David Lloyd, tenor and Janice Moudry, contralto, singing in Mahler's "Song of the Earth," resting between rehearsals at Tanglewood

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WORLD-TELEGRAM
AUG 1 - 1949

Music

Koussevitsky Gives Liszt in Rain

By ROBERT BAGAR.

LENOX, Mass., Aug. 1.—The major activities over the week end at Tanglewood consisted of two concerts by the Boston Symphony Orchestra, one on Saturday evening, conducted by Serge Koussevitsky, and the other yesterday afternoon, under the leadership of Leonard Bernstein.

The attendance for this pair of events totaled well over 23,000, which, together with Thursday night's 7000, brings the figure up to a healthy 30,000. Not bad at all for a first Berkshire Symphonic Festival week.

Adverse weather batted .666 for the set of three concerts, the first two of which got a heavy baptism of rain. On Saturday evening, particularly, the skies just opened up on the crowd of 14,300, more than half of which was in the uncovered area outside of the Tanglewood shed proper.

Serge Koussevitzky had just begun the Liszt "Faust" Symphony when the rains came, and the squeals and shouts from the unprotected listeners added an unscheduled counterpoint to the musical proceedings. Order was soon restored, when most of the unhappy music lovers somehow managed to squeeze into the roof-protected area.

Dr. Koussevitzky (whom I often do an injustice, perhaps, by referring to him merely as Mr.) gave us, besides the "Faust" Symphony, the Overture to Goethe's "Egmont" and the Beethoven Piano Concerto No. 4, in G major, with Claudio Arrau to play the solo part. All this on Staurday evening.

For my own preferences the concerto as delivered by soloist and orchestra, was the high-point of the festival week. It is always interesting to listen to Mr. Arrau, because of the infinite variety and the realistic quality of his piano playing. And these, together with a technique in the virtuoso manner, made the concerto a pure joy.

The "Faust" Symphony, for all its tiresome reptition, has many passages of true and poetic worth, and it is for these that I would be glad to listen to it from time to time. Dr. Koussevitzky conducted it with a great deal of devotion, as if he were persuaded that this music was the only music in the world for him. That, I believe, should be the attitude of any conductor playing any work—or why play it at all?

Yesterday afternoon the enormously talented Leonard Bernstein led the orchestra through a pair of works by Schumann—the Overture to Byron's "Manfred" and the Symphony No. 4, in D minor, Op. 120—and a pair by Stravinsky—the "Scenes de Ballet" and "The Rite of Spring."

He was quite effective in the Symphony, getting much expression from the musicians. The Stravinsky items went rather well, the latter a bit on the sinewy side. And, in passing, I wish it could be less distracting to watch his heavy emoting on the podium.

[74]

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JUL 31 1949

COMPOSER ON VISIT

Messiaen Guest Teacher At Berkshire Center

By OLIN DOWNES

THE Berkshire Music Center, following Dr. Koussevitzky's plan of bringing annually to this summer school a leading modern composer, not only to teach there but to stimulate, by his ideas and the perspectives that he may unfold the creative workers in the composition class, has this year as its guest Olivier Messiaen. He is one of the most prominent and individual composers of the group known as "La juene France"; 39 years old; a simple, industrious, spirited man; a genial and honest person; theologian and pantheist too; profoundly Catholic by faith but not, one believes, by dogma; a man of philosophies and of complex theories of composition, but unassuming, witty, explicit of word and deed, and confident of himself in a fascinating world.

He had been improvising on the organ one recent morning in a church. Then he had gotten immersed in correspondence, and now he was willing to talk, especially about rhythm, which he felt is the richest field of musical development for the modern musician. He spoke especially of his symphony, completed last year, "Turangalila," a work based on rhythms of much variety and subtlety, which had been suggested to him by studies of Indian music, but which had a rhythmic structure and development all its own.

Ten Movements

This symphony is in ten movements and is in effect a "chant d'amour." But not in the merely sensuous or sentimental meaning of those words. The style, he said, is both polymodal and polyrhythmical, although there is a lyrical theme which reaches its most sumptuous revelation in the middle and not at the beginning or end of the work.

The rhythmic principles involved are of four kinds, quantitative, cinematic, dynamic and phonetic. These were long words for us, and it was not easy to pin him down to explanations of them. But so much we gathered: that these rhythms are not in regular bar lengths as symmetrical designs; that they are on different planes of impulse and often in counterpoint to each other; that they have, as it were, separate entities — "personalities" — which unfold as characters might in a drama.

Sometimes a rhythmical theme has a harmonic support, or color, as background. Pulsatile instruments of many sorts are used for purposes of color as well as rhythmic design. The symphony is an hour and ten minutes long.

It has been the recent tendency of our composers, particularly those of the "neo-classic" persuasion, to use as few instruments in their scores as possible. Mr. Messiaen needs a very full orchestra to express his musical ideas, which he unhesitatingly employs.

Thus his "battery" alone contains the following instruments of percussion: triangle and gong, three temple blocks, small Turkish cymbal, suspended cymbal, Chinese cymbal, choke cymbals such as we have in jazz bands, various drums, big and small, including "tambour de basque," "tambourin provencal," the bass drum, maracas, and eight bells of the tube kind.

There is a piano and an "onde martenot," which is a contraption of the theremine sort, more in use in Europe than here. These two instruments have solo roles. Then there are the celesta, the vibraphone and "jeu de timbres"; also four F horns, the high D trumpet, three trumpets in A, piston cornets in B flat, three trombones and tuba; also woodwinds including piccolo, English horn, bass clarinet, and three bassoons in addition to pairs of flutes, oboes, clarinets; also a very full string choir, of sixteen first and second violins, fourteen violas, twelve 'cellos, ten double-basses.

In 1947 Messiaen became professor of a class in analysis, esthetics and rhythm at the Paris Conservatoire. This is a class especially his own, off the beaten path of the classes in harmony, counterpoint, orchestration or composition in accepted forms. And Messiaen's class at the Berkshire Music Center follows similar lines. It is rather to present the student with ideas, and set him thinking, comparing, selecting for himself, than a practical course in the composer's technique.

First Lesson

We asked M. Messiaen to tell us what his first lesson had offered his class at the Music Center. "We discussed rhythms," he replied, "rhythmic conceptions embodied in Stravinsky's 'Sacre du printemps' and Mozart's 'Jupiter' symphony."

"What movement of Mozart, the finale?"

"Of course not. The slow movement!"

His rhythmical ideas for his "Turangalila" symphony were derived largely from the half page of examples of East Indian chant quoted in a page in Lavignac's dictionary. He has been fascinated by their infinite subtlety and variety of variation.

Such musical exoticism, found in more than one place in the world, has deeply interested this composer. But then—it is a sonorous, rhythmical universe, he says. Songs of birds have often given him ideas for lyrical unfoldment. There are the rhythms of the planets, there are designs of stalactites and stalagmites which have musical significance. "For the musician," he added, 'all phenomena carry creative suggestion and constructive impulse."

Honest Musician

There was nothing ex cathedra about all this, nothing that was portentous or self-important. A musician spoke whose aims are perfectly sincere, if modern and sophisticated; and pervadingly religious. Note his "Vision de l'Amen" of 1943 and a record series of short pieces, "Vingt regards sur L'Enfant Jesus" of the following year for piano. The string quartet, "For the End of Time," was composed while he was in a concentration camp during the war. The symphony "L'Ascension," which will be performed at Tanglewood, has been heard here and has made a highly favorable impression. Messiaen considers this score somewhat early and not in his mature style—it was completed in 1934—but "not bad, and entirely sincere."

He is a highly trained and intellectual modern artist; who writes with faith in God, nature and his fellow-man; one for whom music is a component part of the daily life, without which he would be comfortless.

"In fact," he said, "it was only music that kept me alive in a German prison camp in the war. Others, unable to survive the cruelty and horror perished. I was able to write some music and so—survived."

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7300 Attend Opening Concert at Tanglewood

Superb Performance Is Given by Boston Symphony, Led by Koussevitzky

By WILLARD M CLARK

Tanglewood, July 28—The 14th season of great concerts by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, opened tonight before an audience estimated at 7300. The heavy shower previous to the concert limited those who came to sit outside the shed. It was good to get back to Tanglewood, to meet old friends and feel the excitement which the opening concert always engenders.

Familiar Works

The programs this season are made up, for the greater part, of works heard here before, works which Koussevitzky and the audience have made particularly their own. Novelties are few, although we notice programmed a cello concerto by McHaud; Mahler's "The son of the earth;" Strauss Horn concerto and "L'Ascension," by Messiaen, the French composer, who is teaching this season at the center.

The program tonight was typical of those we shall hear. It opened with the "Concerto in D Minor for Orchestra and Organ" by Vivaldi. Then came "Symphony No. 5" by Prokofief. It concluded with the Second Symphony of Brahms.

The virtuosity of the Boston players was fully revealed in the Vival opus. It was a superb performance touched by the genius of Koussevitzky. The ethereal song for violins in the largo was flawlessly performed. The entire performance was rich in tensity and sympathy. No wonder Bach appropriated this work for one of his organ transcriptions. Its appeal is universal, its beauty untarnished by time.

It is a long way from Vivaldi to Prokofieff but the players spanned the distance in one stride. Prokofieff's Fifth Symphony might well be called the symphony of melodies. Surely, no contemporary composer has a gift of melody equal to the Russian.

Massive In Pattern

The opening movement grumbles and snarls, yet the rhythmic pattern is so massive it could not be otherwise. In the allegro, or scherzo Prokofieff turns out melodies with the prodigality of a Croesus. The movement is Ravelesque in color, with the high spirit of carnival time always apparent. Short melodies and long melodies talk back and forth unceasingly. We found the adagio movement less clear, less arresting than the rest. The finale builds up to a ecstatic pitch of excitement.

Koussevitzky's reading of the Second Symphony of Brahms needs little comment. It is a monumental conception. Tonight it had the good earthy qualities of the true Brahms; it was dynamically rich and colorful, and, above all, it was an affirmation of the spirit of a great conductor meeting the spirit of a great composer.

The program Saturday night will open with Beethoven's overture to Goethe's "Egmont." Claudio Arrau will be head in Beethoven's Fourth Piano Concerto. The "Faust" symphony by Liszt will enlist the services of orchestra, festival male chorus and David Lloyd, tenor.

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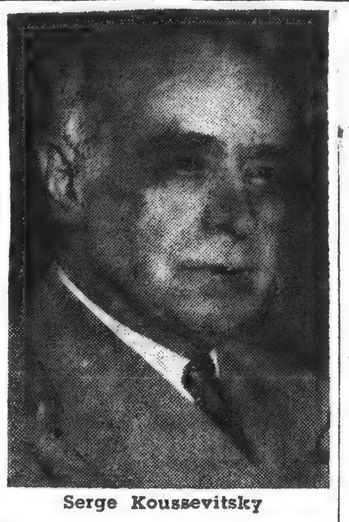

Serge Koussevitsky

Brandeis to Have Koussevitsky as Music Consultant

Serge Koussevitsky beloved figure of the music world, has consented to serve as consultant in music to Brandeis University, it was announced by Dr. Abram L. Sachar, president of the Waltham institution.

Concurrent with Dr. Koussevitsky's appointment as music consultant announcement was made of the intention of the newly created University to establish a School of Music. First step in the emergence of the school in the Department of Music which will open in the fall of the 1949-50 academic year with the counsel of Dr. Koussevitsky.

Dr. Koussevitsky, who retired as conductor of the Boston Symphony Orchestra last spring after an association of 24 years during which he established Boston as one of the world's great music centers, will aid the Brandeis administration in the development of curriculum, programming, the selection of personnel, and in the long range plans for the emergence of the School of Music.

Receiving a statement from the distinguished conductor that he would be only too happy to help with the "wonderful endeavor," Dr. Sachar stated: "Brandeis University is well aware of the responsibility of a center of learning for the sustenance and development of American cultural life. It is most appropriate that Dr. Koussevitsky, who has given so much of his inspired counsel and aid to young musicians, should participate in the creation of our School of Music."

During his affiliation with the Boston Symphony Orchestra, Dr. Koussevitsky initiated the Berkshire Music Center and has served as director since 1940. In 1942 he established the Koussevitsky Music Foundation, Inc., to assist young composers and to further the development of musical culture. He has received honorary degrees from colleges and universities throughout the country and is a Knight of the French Legion of Honor.

Announcement also was made at this time of the establishment of the Friends of the School of music of professional musicians and lay persons interested in music and under the leadership of Adolph Ullman, Boston manufacturer and music devotee.

The Friends of the School of Music will work toward the proper staffing and physical facilities required in the development of a School of Music at Brandeis. At the initial meeting of the group it was decided that a vital phase of activity would be the creation of a series of musical programs offered in connection with the University's Institute of Adult Education.

Brandeis University is preparing its physical facilities for its second freshman class of approximately 150 students with the erection of a new Women's Domitory, the construction of the Alpha Omega Biological Laboratories consisting of the research laboratory, advanced research laboratory, private faculty laboratory and two demonstration classrooms, and the building of the Nathan Seifer Memorial Lecture Hall, made possible through a gift to the University of the late Chicago philanthropist's family.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 31

SOLOIST TONIGHT: Claudio Arrau, Chilean pianist, will appear as guest soloist with the Boston Symphony Orchestra at Tanglewood tonight at 8.15.

Joining the present Brandeis faculty which includes such distinguished persons as Dr. Ludwig Lewisohn, author and critic, are Dr. Max Lerner, political scientist, and Dr. Frank Manuel of Harvard and Western Reserve. Dr. Selman Waksman, the noted scientist who discovered neomycin and streptomycin, serves as science consultant.

THE ORIGINAL
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NEW YORK, N. Y.
TIMES
JUL 31 1949

COMPOSER ON VISIT

Messiaen Guest Teacher At Berkshire Center

By OLIN DOWNES

THE Berkshire Music Center, following Dr. Koussevitzky's plan of bringing annually to this summer school a leading modern composer, not only to teach there but to stimulate, by his ideas and the perspectives that he may unfold the creative workers in the composition class, has this year as its guest Olivier Messiaen. He is one of the most prominent and individual composers of the group known as "La juene France"; 39 years old; a simple, industrious, spirited man; a genial and honest person; theologian and pantheist too; profoundly Catholic by faith but not, one believes, by dogma; a man of philosophies and of complex theories of composition, but unassuming, witty, explicit of word and deed, and confident of himself in a fascinating world.

He had been improvising on the organ one recent morning in a church. Then he had gotten immersed in correspondence, and now he was willing to talk, especially about rhythm, which he felt is the richest field of musical development for the modern musician. He spoke especially of his symphony, completed last year, "Turangalila," a work based on rhythms of much variety and subtlety, which had been suggested to him by studies of Indian music, but which had a rhythmic structure and development all its own.

Ten Movements

This symphony is in ten movements and is in effect a "chant d'amour." But not in the merely sensuous or sentimental meaning of those words. The style, he said, is both polymodal and polyrhythmical, although there is a lyrical theme which reaches its most sumptuous revelation in the middle and not at the beginning or end of the work.

The rhythmic principles involved are of four kinds, quantitative, cinematic, dynamic and phonetic. These were long words for us, and it was not easy to pin him down to explanations of them. But so much we gathered: that these rhythms are not in regular bar lengths as symmetrical designs; that they are on different planes of impulse and often in counterpoint to each other; that they have, as it were, separate entities — "personalities" — which unfold as characters might in a drama.

Sometimes a rhythmical theme has a harmonic support, or color, as background. Pulsatile instruments of many sorts are used for purposes of color as well as rhythmic design. The symphony is an hour and ten minutes long.

It has been the recent tendency of our composers, particularly those of the "neo-classic" persuasion, to use as few instruments in their scores as possible. Mr. Messiaen needs a very full orchestra to express his musical ideas, which he unhesitatingly employs.

Thus his "battery" alone contains the following instruments of percussion: triangle and gong, three temple blocks, small Turkish cymbal, suspended cymbal, Chinese cymbal, choke cymbals such as we have in jazz bands, various drums, big and small, including "tambour de basque," "tambourin provencal," the bass drum, maracas, and eight bells of the tube kind.

There is a piano and an "onde martenot," which is a contraption of the theremine sort, more in use in Europe than here. These two instruments have solo roles. Then there are the celesta, the vibraphone and "jeu de timbres"; also four F horns, the high D trumpet, three trumpets in A, piston cornets in B flat, three trombones and tuba; also woodwinds including piccolo, English horn, bass clarinet, and three bassoons in addition to pairs of flutes, oboes, clarinets; also a very full string choir, of sixteen first and second violins, fourteen violas, twelve 'cellos, ten double-basses.

In 1947 Messiaen became professor of a class in analysis, esthetics and rhythm at the Paris Conservatoire. This is a class especially his own, off the beaten path of the classes in harmony, counterpoint, orchestration or composition in accepted forms. And Messiaen's class at the Berkshire Music Center follows similar lines. It is rather to present the student with ideas, and set him thinking, comparing, selecting for himself, than a practical course in the composer's technique.

First Lesson

We asked M. Messiaen to tell us what his first lesson had offered his class at the Music Center. "We discussed rhythms," he replied, "rhythmic conceptions embodied in Stravinsky's 'Sacre du printemps' and Mozart's 'Jupiter' symphony."

"What movement of Mozart, the finale?"

"Of course not. The slow movement!"

His rhythmical ideas for his "Turangalila" symphony were derived largely from the half page of examples of East Indian chant quoted in a page in Lavignac's dictionary. He has been fascinated by their infinite subtlety and variety of variation.

Such musical exoticism, found in more than one place in the world, has deeply interested this composer. But then—it is a sonorous, rhythmical universe, he says. Songs of birds have often given him ideas for lyrical unfoldment. There are the rhythms of the planets, there are designs of stalactites and stalagmites which have musical significance. "For the musician," he added, 'all phenomena carry creative suggestion and constructive impulse."

Honest Musician

There was nothing ex cathedra about all this, nothing that was portentous or self-important. A musician spoke whose aims are perfectly sincere, if modern and sophisticated; and pervadingly religious. Note his "Vision de l'Amen" of 1943 and a record series of short pieces, "Vingt regards sur L'Enfant Jesus" of the following year for piano. The string quartet, "For the End of Time," was composed while he was in a concentration camp during the war. The symphony "L'Ascension," which will be performed at Tanglewood, has been heard here and has made a highly favorable impression. Messiaen considers this score somewhat early and not in his mature style—it was completed in 1934—but "not bad, and entirely sincere."

He is a highly trained and intellectual modern artist; who writes with faith in God, nature and his fellow-man; one for whom music is a component part of the daily life, without which he would be comfortless.

"In fact," he said, "it was only music that kept me alive in a German prison camp in the war. Others, unable to survive the cruelty and horror perished. I was able to write some music and so—survived."

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SPRINGFIELD, MASS.
MORNING UNION
JUL 29 1949

7300 Attend Opening Concert at Tanglewood

Superb Performance Is Given by Boston Symphony, Led by Koussevitzky

By WILLARD M CLARK

Tanglewood, July 28 The 14th season of great concerts by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, opened tonight before an audience estimated at 7300. The heavy shower previous to the concert limited those who came to sit outside the shed. It was good to get back to Tanglewood, to meet old friends and feel the excitement which the opening concert always engenders.

Familiar Works

The programs this season are made up, for the greater part, of works heard here before, works which Koussevitzky and the audience have made particularly their own. Novelties are few, although we notice programmed a cello concerto by McHaud; Mahler's "The son of the earth;" a Strauss horn concerto and "L'Ascension," by Messiaen, the French composer, who is teaching this season at the center.

The program tonight was typical of those we shall hear. It opened with the "Concerto in D Minor for Orchestra and Organ" by Vivaldi. Then came "Symphony No. 5" by Prokofief. It concluded with the Second Symphony of Brahms.

The virtuosity of the Boston players was fully revealed in the Vivaldi opus. It was a superb performance, touched by the genius of Koussevitzky. The ethereal song for violins in the largo was flawlessly performed. The entire performance was rich in tensity and sympathy. No wonder Bach appropriated this work for one of his organ transcriptions. Its appeal is universal, its beauty untarnished by time.

It is a long way from Vivaldi to Prokofieff but the players spanned the distance in one stride. Prokofieff's Fifth Symphony might well be called the symphony of melodies. Surely, no contemporary composer has a gift of melody equal to this Russian.

Massive In Pattern

The opening movement grumbles and snarls, yet the rhythmic pattern is so massive it could not be otherwise. In the allegro, or scherzo Prokofieff turns out melodies with the prodigality of a Croesus. The movement is Ravelesque in color, with the high spirit of carnival time always apparent. Short melodies and long melodies talk back and forth unceasingly. We found the adagio movement less clear, less arresting than the rest. The finale builds up to a ecstatic pitch of excitement.

Koussevitzky's reading of the Second Symphony of Brahms needs little comment. It is a monumental conception. Tonight it had the good, earthy qualities of the true Brahms, it was dynamically rich and colorful and, above all, it was an affirmation of the spirit of a great conductor meeting the spirit of a great composer.

The program Saturday night will open with Beethoven's overture to Goethe's "Egmont." Claudio Arrau will be head in Beethoven's Fourth Piano Concerto. The "Faust" symphony by Liszt will enlist the services of orchestra, festival male chorus and David Lloyd, tenor.

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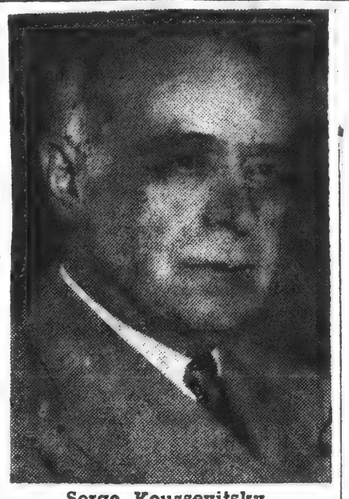

Serge Koussevitsky

Brandeis to Have Koussevitsky as Music Consultant

Serge Koussevitsky beloved figure of the music world, has consented to serve as consultant in music to Brandeis University, it was announced by Dr. Abram L. Sachar, president of the Waltham institution.

Concurrent with Dr. Koussevitsky's appointment as music consultant announcement was made of the intention of the newly created University to establish a school of Music. First step in the emergence of the school in the department of Music which will open in the fall of the 1949-50 academic year with the counsel of Dr. Koussevitsky.

Dr. Koussevitsky, who retired as conductor of the Boston Symphony Orchestra last spring after an association of 24 years during which he established Boston as one of the world's great music centers, will aid the Brandeis administration in the development of curriculum, programming, the selection of personnel, and in the long range plans for the emergence of the School of Music.

Receiving a statement from the distinguished conductor that he would be only too happy to help with the "wonderful endeavor," Dr. Sachar stated: "Brandeis University is well aware of the responsibility of a center of learning for the sustenance and development of American cultural life. It is most appropriate that Dr. Koussevitsky, who has given so much of his inspired counsel and aid to young musicians, should participate in the creation of our School of Music."

During his affiliation with the Boston Symphony Orchestra, Dr. Koussevitsky initiated the Berkshire Music Center and has served as director since 1940. In 1942 he established the Koussevitsky Music Foundation, Inc., to assist young composers and to further the development of musical culture. He has received honorary degrees from colleges and universities throughout the country and is a Knight of the French Legion of Honor.

Announcement also was made at this time of the establishment of the Friends of the School of music of professional musicians and lay persons interested in music and under the leadership of Adolph Ullman, Boston manufacturer and music devotee.

The Friends of the School of Music will work toward the proper staffing and physical facilities required in the development of a School of Music at Brandeis. At the initial meeting of the group it was decided that a vital phase of activity would be the creation of a series of musical programs offered in connection with the University's Institute of Adult Education.

Brandeis University is preparing its physical facilities for its second freshman class of approximately 150 students with the erection of a new Women's Domitory, the construction of the Alpha Omega Biological Laboratories consisting of the research laboratory, advanced research laboratory, private faculty laboratory and two demonstration classrooms, and the building of the Nathan Seifer Memorial Lecture Hall, made possible through a gift to the University of the late Chicago philanthropist's family.

Joining the present Brandeis faculty which includes such distinguished persons as Dr. Ludwig Lewisohn, author and critic, and Dr. Max Lerner, political scientist, and Dr. Frank Manuel of Harvard and Western Reserve. Dr. Selman Waksman, the noted scientist who discovered neomycin and streptomycin, serves as science consultant.

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[75]

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E. Power Biggs will give the first of three weekly organ recitals in the Music Shed tomorrow morning at 9.15.

The program will be devoted to the organ music of Johann Sebastian Bach.

Prelude and Fugue in B-flat from the Clavierubung

Five Chorale Preludes from the Orgelbuchlein

Toccata and Fugue in D minor

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Riesco's Symphonic Overture To Have U.S. Premier

A symphonic overture by Carlos Riesco, a Music Center student, will have its first performance in the United States in the second Department 5 orchestral concert Monday afternoon at 4.30 in the Music Shed.

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Howard Shanet will conduct the orchestra. The program:

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Symphony No. 4 in G major .... Dvorak
Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon (first movement) ..... Mozart
Woodford Garrigus, oboe
Robert Sohn, clarinet
Torleiv Nedberg, bassoon
Overture to the opera "Gwendolyne" ..... Chabrier

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HOTEL GAZETTE
NEW YORK, N. Y.
JUL 3 1948

Busy Berkshire Season

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"Over the last ten years, many changes and improvements have been made at the Inn, and it is most satisfying to have the guests express their opinions in regard to these to the landlord who runs his business himself, as I do.

"September, as we all know, is always a good month, as the beautiful foliage at that time and into October is a big drawing card. We have booked to date, five conventions or conferences, to take place from September into October. In addition, we have the Great Barrington Fair with its pari-mutuel horse racing, which starts on September 24th and closes October 1st.

"There are several boys' and girls' summer camps who have parents' week-ends during the course of the summer, and many of the parents take advantage of our large, spacious grills where we serve from 8 a. m. to midnight.

"Taking everything into consideration, the location of the Berkshire Inn is ideal, for guests coming from New York, it is the first large hotel that they come to in Massachusetts.

"JAMES J. JOYCE, Landlord
The Berkshire Inn,
Great Barrington, Mass."

[76]

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
JUL 31 1948

There's keen competition in the brass and woodwind section when the teen-agers get together for a rehearsal at the Transylvania Music Camp, Brevard, N. C. —*Wide World* Students (right) join with instructors in a square dance at the camp.

Summer Camp Works to Develop Southern Music

By DEL BOOTH

BREVARD, N. C.—(AP)—An eager bunch of barefoot, blue-jeaned teen-agers, Summer camping near here, is doing the spade work on a Southern-grown music culture.

A cacophony of orchestra, choral, voice and instrument echoes through their mountain haven, deep in this heart of the Blue Ridge, blending with the shouts of swimmers and ping of tennis balls.

Out of this tested combination, its leader is convinced, will come a home-grown Dixie music culture that will take.

"The veneer of imported music has peeled off Southern cultural hides like the bark off a slippery elm," contends native North Carolinian Jim Pfohl, director of the camp. "The South must grow its own performers, develop its own organizations, to come of age in music."

Transylvania Music Camp, which Pfohl is directing for the civic, non-profit Brevard Music Foundation, is trying to fill that big order.

Mrs. Henry N. Carrier, a great-granddaughter of showman P. T. Barnum and president of the foundation, believes the camp and its annual post-camp festival has attained a development "as the nucleus of a Southern-born music culture of national import."

* * *

GROWTH OF THE CAMP during its six years here may justify her optimistic Southwide outlook. It is comparable, but not patterend after, the annual high schooler's music camp at Interlochen, Mich., and Boston Symphony Conductor Serge Koussevitzky's Berkshire camp.

It began with a handful of campers, most of them from North Carolina. It was Pfohl's personal project and he recruited the students from among his contacts as director of music at Davidson College, near Charlotte, N. C.

After two Summers of musically successful but financially tight operations, the foundation was formed. It took over the camp and added a music festival.

The camp and its festival have prospered. Enrollment this year is nearly 125 boys and girls between the ages of 12 and 18 drawn from 10 states.

Four scholarships are offered. A fifth will be set up by violinist Carroll Glenn, a Southern native of Chester, S. C., with proceeds from a camp concert. Her husband, pianist Eugene List, will appear with the camp band in another concert.

The ambition of the festival knows no bounds. This year it will close its Aug. 12 to 14 and 19 to 21 season with what may be the South's first full orchestral and choral performance of Beethoven's Ninth Symphony.

* * *

THE INSTRUCTIONAL STAFF of 65 is drawn from the nation's leading opera, symphony philharmonic and ballet societie

Five hours a day is devote rehearsal or practice and lessons. Tuesday and Saturday night and Sunday afternoon concerts, open to the public, are well-attended.

Practice studios dot the hillside above the camp lake. A basketball court open on two sides, serves as the auditorium for orchestra and band rehearsals. Porches of the mess hall, administration building, and other camp structures often are the scenes of rehearsals for smaller groups.

Outstanding performers among the students remain on after the seven-week camp season to join the instructional staff and a few others who come in for the occasion to make up the 70-piece festival orchestra, which Pfohl directs.

While it is the festival, now approaching its fourth season, that has gained attention for the foundation, "it is the camp and its work on which the South can hope to build its own music culture," Pfohl contends.

"We are showing the South that music is for normal, average people, and not something foisted off on a gullible public by a bunch of screwballs and crackpots; it is that prejudice, as much as any one thing, that has blocked the spread of music in the South."

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 30 1948

Tanglewood

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Goethe Concert Tonight In Tanglewood Music Shed

The Department 2 orchestra will play music by Beethoven, Wagner, Dukas and Berlioz based on works by Goethe, in the weekly concert tonight at 8.15 in the Music Shed.

One of the features of the program will be Beethoven's overture and incidental music for "Egmont," connected by a story line created by Townsend Brewster, a student librettist.

Mr. Brewster is one of four libretto writers at the Music Center this summer, working with the opera department. He is the author of a lyric comedy, "Andromeda," and was a prize-winner in a recent poetry contest sponsored by the American Literary Association.

The narrator in the "Egmont" performance will be James Pease, New York bass who will be heard in "Albert Herring," Aug. 8-9. Ellen Faull, a member of the "Albert Herring" and "Iphigenia in Tauris" casts will sing the part of Claerchen. Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will conduct.

Mariquita Moll will sing the role of Marguerite in selections from "The Damnation of Faust," by Berlioz. Miss Moll was this week's "Iphigenia," and is a soloist in the Goethe song recital this afternoon at 4.30 in the Chamber Music Hall.

The program:

Egmont:
Overture and Incidental Music ... Beethoven
Claerchen—Ellen Faull
Narrator—James Pease
Narration—Townsend Brewster
Conductor—Richard Burgin
A Faust Overture ..... Wagner
Conductor—Irwin Hoffman
The Sorcerer's Apprentice ..... Dukas
Conductor—Seymour Lipkin
Selections from the Damnation of Faust ..... Berlioz
Marguerite—Mariquita Moll
Conductor—Eleazer de Carvalho

Boston Symphony Rehearsal

The first public Boston Symphony Orchestra rehearsal will be tomorrow at 10 AM in the Music Shed. Admission will be $1, the proceeds to be used for the benefit of the orchestra's pension fund. Other rehearsals will be Aug. 6 and 13.

INFORMATION OBSCURED

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* * *

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It began with a handful of campers, most of them from North Carolina. It was Pfohl's personal project and he recruited the students from among his contacts as director of music at Davidson College, near Charlotte, N. C.

After two Summers of musically successful but financially tight operations, the foundation was formed. It took over the camp and added a music festival.

The camp and its festival have prospered. Enrollment this year is nearly 125 boys and girls between the ages of 12 and 18 drawn from 10 states.

Four scholarships are offered. A fifth will be set up by violinist Carroll Glenn, a Southern native of Chester, S. C., with proceeds from a camp concert. Her husband, pianist Eugene List, will appear with the camp band in another concert.

The ambition of the festival knows no bounds. This year it will close its Aug. 12 to 14 and 19 to 21 season with what may be the South's first full orchestral and choral performance of Beethoven's Ninth Symphony.

THE INSTRUCTIONAL STAFF of 65 is drawn from the nation's leading opera, symphony, philharmonic and ballet societies. Five hours a day is devoted to rehearsal or practice and lessons. Tuesday and Saturday night and Sunday afternoon concerts, open to the public, are well-attended.

Practice studios dot the hillside above the camp lake. A basketball court open on two sides, serves as the auditorium for orchestra and band rehearsals. Porches of the mess hall, administration building, and other camp structures often are the scenes of rehearsals for smaller groups.

Outstanding performers among the students remain on after the seven-week camp season to join the instructional staff and a few others who come in for the occasion to make up the 70-piece festival orchestra, which Pfohl directs.

While it is the festival, now approaching its fourth season, that has gained attention for the foundation, "it is the camp and its work on which the South can hope to build its own music culture," Pfohl contends.

"We are showing the South that music is for normal, average people, and not something foisted off on a gullible public by a bunch of screwballs and crackpots; it is that prejudice, as much as any one thing, that has blocked the spread of music in the South."

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 29 1949

Tanglewood

Unless otherwise specified, concerts listed below are open only to Friends of the Berkshire Music Center. Contributions to the Friends may be mailed to the office at Tanglewood or submitted at least two hours before concert time.

Goethe Concert Tonight In Tanglewood Music Shed

The Department 2 orchestra will play music by Beethoven, Wagner, Dukas and Berlioz based on works by Goethe, in the weekly concert tonight at 8.15 in the Music Shed.

One of the features of the program will be Beethoven's overture and incidental music for "Egmont," connected by a story line created by Townsend Brewster, a student librettist.

Mr. Brewster is one of four libretto writers at the Music Center this summer, working with the opera department. He is the author of a lyric comedy, "Andromeda," and was a prize-winner in a recent poetry contest sponsored by the American Literary Association.

The narrator in the "Egmont" performance will be James Pease, New York bass who will be heard in "Albert Herring," Aug. 8-9. Ellen Faull, a member of the "Albert Herring" and "Iphigenia in Tauris" casts will sing the part of Claerchen. Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will conduct.

Mariquita Moll will sing the role of Marguerite in selections from "The Damnation of Faust," by Berlioz. Miss Moll was this week's "Iphigenia," and is a soloist in the Goethe song recital this afternoon at 4.30 in the Chamber Music Hall.

The program:

Egmont:
Overture and Incidental Music ... Beethoven
Claerchen—Ellen Faull
Narrator—James Pease
Narration—Townsend Brewster
Conductor—Richard Burgin
A Faust Overture ..... Wagner
Conductor—Irwin Hoffman
The Sorcerer's Apprentice ..... Dukas
Conductor—Seymour Lipkin
Selections from the Damnation of Faust ..... Berlioz
Marguerite—Mariquita Moll
Conductor—Eleazer de Carvalho

Boston Symphony Rehearsal

The first public Boston Symphony Orchestra rehearsal will be tomorrow at 10 AM in the Music Shed. Admission will be $1, the proceeds to be used for the benefit of the orchestra's pension fund. Other rehearsals will be Aug. 6 and 13.

[76]

THE ORIGINAL
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CHRONICLE
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By W. G. ROGERS
Associated Press Arts Reporter

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However, he went. His name is George E. Judd. Manager of the Boston Symphony since 1935, he is the business head of one of the largest music operations in the world. And there's plenty going on. He has innumerable problems of music, personnel, parking, repairs, gardening, lunchroom, housing.

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New York state born, Judd is New England bred. His hair is graying, his shoulders stoop slightly, his voice is quiet, his manner affable. And he's always on the job, whether it's talking a selectman out of a peeve or noting thankfully that a gate is locked, as it should be, though it means an extra five-minute walk for him.

Here are the Boston symphony's enterprises, as Judd re[illegible] them:

The orchestra plays to concert-hall audiences numbering about 1,000,000 annually. It gives winter concerts in symphony hall and fair-weather "pops" and esplanade programs in Boston; it tours to 45 cities; here at Tanglewood, its expansive and beautiful summer home, it runs a music school and, if student appearances are added to professional, gives more than 60 performances in the six-week session.

Europe may have its Edinburgh and Salzburg, but this country has, above all, Tanglewood and the Berkshire festival. There are 23 acres of festival property. There are three auditoriums, a practice stage, a "barn," a "main house," an opera workshop, administrative offices and store and exhibition hall all in one structure, the "Red House" where retiring Conductor Serge Koussevitzky has a studio, and finally an outdoor cafeteria, recreation house and six separate studios.

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The album is provided with a booklet describing the ancient proceedings. It gives the rich flavor of the elaborate ceremonial, with the rumbling echoes of the vast Basilica's interior, the shouts of the attending multitude, the Bells of St. Peter's, the voice of the Pope.

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INFORMATION OBSCURED

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NEW YORK, N. Y.
AMSTERDAM STAR NEWS

Major And Minor

By Nora Holt

Berkshire Festival Concerts In Banner Year At Tanglewood

The Berkshire Festival Concerts at Tanglewood, Lenox, Mass., has scheduled a list of gala events for the season, which follows the usual pattern to present the best in both old and new music, but seems to outdo itself in honour of the Founder and Director, **Dr. Serge Koussevitzky,** who closes his twenty-five years of inestimable service as conductor and head of the Boston Symphony Orchestra this year. The list includes 13 Festival concerts, a gala benefit, three public rehearsals, as well as 46 performances by the Berkshire Music Center, which adds up to 63 events within the 43 days of school activities. New works include Benjamin Britten's "Spring Symphony" with chorus and three soloists, and will have its first American performances August 13 under Dr. Koussevitzky's direction. Richard Strauss's new Horn Concerto will be performed August 7 with **James Stagliano** as soloist, with **Eleazar de Carvalho** conducting, and likewise presenting for its first full performance in the United States, "Mandu-carara" by his countryman, Villa-Lobos. Dr. Koussevitzky will present Mahler's "Song of Earth" August 6 with **Janice Moudry,** contralto and **David Lloyd,** tenor. On the same program will be "The Ascension" by **Olivier Messiaen,** the eminent French composer who will also teach composition in the Music Center. **Julia Perry,** a talented young composer from Akron, Ohio, is at Tanglewood this season on a scholarship and we hope she will have the opportunity to sit in on some of his conferences although his pupils have been selected from advanced students.

Opera At Tanglewood

A lyric comedy in three acts, "Albert Herring" by **Benjamin Britten,** produced by the Opera Department will be performed August 8 and 9. **Boris Goldovsky,** head of the department also produced the highly regarded but long neglected, "Iphigenia in Tauris" by Gluck, July 26 and 27. The libretto of "Albert Herring" is by Eric Crozier, and adaptation from De Maupassant's short story, "Le Rosier de Madame Husson." It calls for a cast of 13 and an orchestral group of 12 solo instruments. A number of Negro students are registered at Tanglewood this season and have the opportunity to participate in both orchestra and opera productions. The advantage of students hearing the finest music in all forms by both old and new composers can hardly be estimated. The Juilliard String Quartet will give two recitals devoted to the music of Schonberg, Berg and other disciples, August 3 and 10, and a special celebration, "Tanglewood on Parade" will highlight the final week, August 12. We regret being able to visit in the Berkshires for one week-end only, July 22, 23, 24, to hear the last two Bach and Mozart programs: Brandenburg Concerto, No. 1 in F major, and Cantata No. 135, "Ach Herr, mich armen Sunder" with chorus prepared by Hugh Ross. Also the Piano Concert in D minor, played by Lukas Foss. These works are by Bach and Sunday we will hear the Mozart program.

Music Notes.—The hit **W. C. Handy** and his trumpet are making at Billy Rose's Diamond Horseshoe is something for the book and should be an inspirationto every artist, that the spirit of music and art is a gift born with the first breath and only leaves with the last breath of a truly great artist. . . . The second All-Mozart concert from Tanglewood with Dr. Kossevitzky conducting the Boston Symphony was heard over WNBC, July 24, and other concerts will be heard also during the season. . . . **Marion Downs,** lyric soprano, was received with great acclaim in her spring concerts which has keyed New York music lovers to anticipate her appearance in this city the coming season. Her musical background was developed under Boghetti, tutor to Marian Anderson, and also with Homer Samuels, coach and accompanist to the famous opera star, Galli-Curci. She is the widow of Dr. Karl Downs, formerly president of Sam Huston College. . . . Letters and postcards from **William Dawson,** Tuskegee; **Charles Everett,** tenor; **Warner Lawson,** Howard; **Fannie Berryman,** Registrar at Hampton and **Una Hadley,** N. Y. pianist who requests some of this writer's piano compositions for her program.

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SPRINGFIELD, MASS.
NEWS

First American Performance of 'Albert Herring' at Tanglewood

"Albert Herring," lyric comedy in three acts by Benjamin Britten, will have its first American performance when the opera department of the Berkshire Music Center produces this work in the theater at Tanglewood Monday and Tuesday nights, Aug. 8 and 9. Boris Goldovsky will direct and conduct the production. The performances will be open by invitation (subject to the capacity of the theater) to those who have joined the Society of Friends of the Berkshire Music Center at Tanglewood, to which all memberships are welcome.

"Albert Herring," composed in 1946 and 1947, was first performed at Glyndebourne by the English Opera Group, June 20, 1947, when Peter Pears sang the title part and Joan Cross the part of Lady Billows. It has also been presented in Holland, Switzerland, and Belgium. Eric Crozier, the librettist, who also prepared the libretto for "Peter Grimes," (which had its first American production at Tanglewood), has adopted the short story of Guy de Maupassant, "Le Rosier de Madame Husson." Crozier has changed the locale from provincial France to a small town in east Suffolk about 1900.

The opera calls for a cast of 13, a group of village characters. There is no chorus. The accompanying orchestra consists of 12 solo players. The story is placed at Loxford, an imaginary "sleepy market town within easy bicycling distance of Ipswich."

Lady Billows, the rich lady and patroness of the town, has offered a prize of twenty-five pounds for a May Queen, but on investigation, Loxford proves to have no virtuous maiden to deserve the honor. The village policeman proposes in her stead Albert Herring, a lad who has spent his life to date in minding the green-grocer shop of his mother, a widow. Albert is very much under the thumb of his "mum" he is shy of girls and has never had an escapade. He by no means welcomes the honor thrust upon him, but his mother is impressed by the purse of gold which goes with it.

The butcher's boy puts rum into his lemonade, which has the effect of sending him off, pleasure bent, with the prize money in his pocket. When the festival is held, Albert has disappeared. The town's alarm increases when his crown of flowers is found on the road mangled by a cartwheel. Albert appears at the end of the opera, disheveled, drunk, unrepentant—and ineligible.

The character which Maupassant created succumbed at last to circumstances, and became the village drunk. Crozier hints at no such outcome. The beholder is left to decide whether Albert was tempted by his sudden opportunity to taste the forbidden, or whether he could not face the responsibility of the official badge of virtue.

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HARTFORD, CONN.
TIMES
JUL 29 1949

New Series Begun By Koussevitzky

By CARL E. LINDSTROM

Lenox, Mass. — There was not much lawn sitting at Tanglewood last night. A threatening storm coincided with the opening concert of the first series in the big shed and limited the audience to the capacity of that shelter.

Dr. Koussevitzky has always maintained a fairly nice balance between the Tschaikowsky-Brahms-Beethoven department and the moderns. His Brahms this time was the D Major Symphony, so familiar in this setting as to be almost a motto piece and hence calling for no extended comment.

His modernity was represented by the Fifth Symphony of Prokofieff, a work which had its first American performance at the hands of the Boston Symphony Orchestra in 1945 and has since made friends and influenced people by means of that characteristic flair which Prokofieff has for the popular idiom.

* * *

HE MADE NO FRIENDS in the Party, though, for it was this composition which earned him the denunciation of the Central Communist Committee along with six other fellow composers.

It is puzzling, while listening to it, to speculate about just what quality it was that got under the Soviet skin. You have to believe first, of course, that music can have political force.

Certainly there is a perceptable difference in this score from many of its predecessors. Gone, to my way of thinking is the cynicism which has always been a prevailing mood with Prokofieff. The first movement is serious business. Its creative spirit is disturbed and the listener cannot be unmoved by its proclamations.

* * *

THE SECOND MOVEMENT, which has the force of a scherzo, reverts to the wit and sardonic commentary which is the composer's natural language, and the last movement is cast in much the same dialect.

It is the slow movement which, like the first, probes unaccustomed philosophical regions. Tendrils of winding melody do not disguise the fact that the piece is wholly pessimistic. In its climax it borders to tearful anger. No mere divertissement like the early Classical Symphony or "Peter and the Wolf," the Fifth Symphony is probably a more enduring Prokofieff.

He plays with sonorities as with a hand of cards and this is game for Koussevitzky. The orchestra was in fine fettle last night and no doubt everybody heard about what they came for.

* * *

THAT EXTENDS to the D Minor Concerto of Vivaldi in Siloti's arrangement, originally an innocent little morceau for four violins, two violas, a cello and bass. When you then mobilize an orchestra, beginning with 10 string basses and build the other parts in proportion, you have something pretty grand — grand, that is, if the tonal workmanship is of the order which the Boston Orchestra delivers up. Besides bigness this time, there was also an exceedingly sweet and songful adagio which ought to rate about as fine as anything the evening provided.

[75]

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SUN
AUG 1 - 1949

The Music Makers

Bernstein, Schumann and Stravinsky at Tanglewood.

Lenox, Mass., Aug. 1.—Leonard Bernstein's conducting career reached something like a high point here yesterday afternoon as he returned to the place of its beginning in the friendly acres of Tanglewood. Given the Boston Symphony Orchestra for its first Sunday concert and broadcast of the current symphonic festival, the young man offered in return a Schumann-Stravinsky program that was all pulse, life and animation—which may stand, for the moment, as a three-fold synonym for good music making.

IRVING KOLODIN

Schumann's second symphony has served Bernstein well in the past, but this performance of the fourth was close to the best he has ever done in a repertory work. The temptation is to preface repertory with "classic," but that would hardly do for the fresh, spontaneous and vital thing Bernstein made of this score. Some professors of the manner might have been aghast at the freedom, the almost improvising liberties that Bernstein permitted himself, but it was consistently within the proprieties of good keyboard work, in which the right had always known what the left is doing.

In Keyboard Tradition.

Conceiving Bernstein's conducting of this work in the keyboard tradition is not to stone Schumann further with the brickbat of "orchestrated piano music," for this symphony has rarely sounded more orchestral than it did yesterday. It is, rather, to recognize it as a very personal form of expression, in which the conductor either expresses himself—through Schumann—or nothing happens.

The Boston Symphony being by temperament a not high-strung organization (except in the sense of using the high pitch of any ensmble) it took half the first movement for it to really match the momentum of Bernstein's beat; but thereafter it all went as he wanted, which was very much to the taste of the 9,000 listeners.

Rose Impact Echoed.

The impact of Billy Rose on the cultural life of his times had its first echo in Tanglewood with the playing, after the symphony, of Stravinsky's "scenes de ballet" written for "the seven lively arts." It was more of a ripple than a thud, for this is one of Stravinsky's slightest scores, hardly suitable for open-air consumption.

Bernstein's thoroughly idiomatic performance was a pleasure to hear—so much of it, that is, as could be heard. No such complaint could be entered against the closing "Sacre du Printemps" which was brought to its earthshaking climax in a way Bernstein has made familiarly his own.

The afternoon's crowd brought the week-end attendance to 22,000, for there was a close-to-record 13,000 listeners to the Saturday evening program in which Serge Koussevitzky directed Liszt's "Faust" symphony and Claudio Arrau played the G major concerto of Beethoven.

Babbitt

HEIFETZ AND FRIEND: Relaxing after rehearsing with the Boston Symphony Orchestra in preparation for his appearance as soloist at Tanglewood tonight at 8.15, violinist Jascha Heifetz looks over the grounds near the Music Shed with Gregor Piatigorsky, left, who will be cello soloist with the Boston Symphony Orchestra Saturday night. Dr. Serge Koussevitzky will conduct tonight and Saturday. Eleazar de Carvalho will conduct Sunday afternoon at 3.

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KNICKERBOCKER NEWS
JUL 29 1949

Koussevitzky Opens Series Despite Threat of Storm

By CLIF BRADT

Threat of storms, quite in tune with the progressive tradition of Tanglewood, failed to dim the luster of the Berkshire Music Festival last night when the first of nine concerts by the full Boston Symphony Orchestra under Dr. Serge Koussevitzky got under way.

True, the lawn crowds were somewhat reduced in numbers, but the great Shed was full and the lightning had absolutely no effect on Vivaldi's Concerto in D Minor for Orchesra with Organ, Prokofieff's Symphony No. 5, Opus 100; Brahms' Symphony No. 2 in D Major, nor on Dr. Kousevitzsky, who launched the main festival auspiciously.

As a festival opener, the program offered classicism in the Vivaldi, romanticism in the Brahms and modernism in the Prokofieff, with the Russian's work perhaps the most outstanding, but with Brahms' substantially cheered by the audience on three counts, the well paced first movement, in whose transparency the gathering of the instruments to the theme were beautifully defined; in the poignantly realized adagio, in the contrasting third movement and in a most satisfying finale.

The Vivaldi Concerto, identified as to authorship only some 38 years ago after long being credited to the Bach family, is Alexander Siloti's transcription of the Concerto Grosso No. 11 from the socalled "L'Estro Armonico" group of 12 from Opus 3. It has power and beauty in all three Siloti arranged movements, but in the largo attains an almost unearthly quality of loveliness that is monumental in music. Dr. Koussevitzky made the largo one of the tremendously rewarding periods of the evening.

The Prokofieff Symphony No. 5, the one produced just before he was spanked by the Soviets for his somewhat mysteriously obscure No. 6, is one of the most important works of this prolific composer, who includes all musical forms in his work. It was introduced into this country in the fall of 1945 by Dr. Koussevitzky and the Boston Symphony Orchestra and has proved well worth the conductor's faith.

There is a strange combination of harmony and dissonance, sometimes reminding one of the more familiar "Classical Symphony," sometimes of the percussive blasts of Shostakovitch, but always there is great rhythm, simple or in laced patterns. Melodic line may disappear or resolve into intriguing beauty. Shifting color clothes sonorities as strange, instrumental combination, reach a climax that should send any conductor quite mad, but there is excitement and exhiliration.

As the orchestra grew exhilarated, Dr. Koussevitzky had only to check the percussion section (which included trap drum at the side of a harp) on occasion, for the strings were doing some marvelous work.

Tomorrow night at 8:15, with Dr. Koussevitzky conducting, Claudio Arrau will be the festival soloist in Beethoven's Piano Concerto No. 4 in G Major. The orchestral numbers, commemorating Goethe's bicentennial, will be Beethoven's overture to Egmont" and Liszt's "A Faust Symphony."

For the convenience of Albany music fanciers without cars, the City Club of Albany is running special buses to Tanglewood on festival concert days, at 11 a. m. for afternoon performances and 6 p. m. for evening performances.

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N. ADAMS, MASS.
TRANSCRIPT
JUL 29 19

First Major Concert of '49 Festival Significant Event for North Adams Boy

Some 7,300 persons flocked to Tanglewood, Lenox, last night to hear the 110 members of the Boston Symphony orchestra present the first major concert of their 15th year at the Berkshire Music festival.

But for a former North Adams man, last evening's concert had a special meaning shared by none of the other 7,400 and more persons in and near the huge music shed.

For Pasquale Cardillo, it was the 10th anniversary of his acceptance as a member of the famed Boston orchestra, and the beginning of his 11th season with that great organization.

The fact that his wife, the former Charlotte Magnusson of LaPorte, Ill., to whom he was married a few weeks ago in that city, was attending her first Tanglewood concert—although she has heard the orchestra play n its western tours when she first met Mr. Cardillo, and in Boston since their marriage—also gave the evening additional meaning for the North Adams boy, son of Mr. and Mrs. Anthony Cardillo of 149 Pleasant street.

He had been graduated from the New England conservatory of music for only two months when, at his home here, he received a hurried call from one of his friends and former instructors in the orchestra to rush to Tanglewood on Aug. 2, 1939 for an audition. A vacancy had suddenly developed in the clarinet section, and the orchestra had to fill it that day. Mr. Cardillo hastened to Lenox, satisfied the orchestra's maestro, Dr. Serge Koussevitzky with his audition playing, and was accepted temporarily for the 1939 Tanglewood series. He played in five of the six concerts that year and handled the assignment so competently that before the winter season began in Boston his temporary appointment was made permanent.

The young man, as a music student, had made membership in the Boston orchestra his ultimate goal. He had hoped that someday, after many years of playing in lesser organizations, he might have a chance to crash the austere portals of the Boston symphony. He acknowledges that now and then he still has trouble believing that his dream could come true so quickly. And he has never lost his respect and admiration for the great organization to which he has been admitted.

He and his bride arrived here yesterday to spend the Tanglewood season at the home of his parents. He will commute to Lenox for the concerts and rehearsals.

PASQUALE CARDILLO

Last night's audience set no opening-night record but for the weather was blamed. A two-hour storm drenched Southern Berkshire during the early evening, ending just 15 minutes before concert time. Then a fine shower broke during the first number. The big 6,000-seat music shed was filled to capacity but that kind of weather kept away hundreds who would have been on the benches and lawn outside if it had been a fair evening. The fact that 1,300 persons most of them draped with ponchos and slickers, defied the elements to listen to the concert from outside, was considered remarkable. As a matter of fact, they suffered little inconvenience from one shower after the concert started was not a heavy one and it dissipated the heat and humidity and brough a cool, refreshing air to the big estate.

The program given by the orchestra last evening under Dr. Koussevitzky's direction included Vivaldi's concerto in D minor for orchestra and organ, Prokofieff's Fifth symphony and Brahm's Second symphony in D major.

The second concert in the major festival season on Saturday evening will present the Beethoven "Egmont" overture and No. 4 piano concerto with Claudio Arrau as soloist, the latter, and Liszt's "Faust" symphony.

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WORCESTER, MASS.
TELEGRAM

AT TANGLEWOOD

Bernstein's Antics Tend To Over-Detraction

By RAYMOND MORIN

LENOX, Monday—Leonard Bernstein's conducting of the Boston Symphony Orchestra yesterday afternoon in the Tanglewood music shed offers us several points of view from which to discuss its merits—none of which is entirely satisfactory.

The program included two scores by Robert Schumann and two by Igor Stravinsky. The former's were the Overture to Byron's "Manfred, Opus 115," and Symphony No. 4 in D Minor, Opus 120; the others were "Scenes de Ballet" and "The Rite of Spring."

Now to get back to the points of view mentioned, there are several questions involved. The foremost is, what is the dividing line between showmanship and significant conducting? There is no measure of bad taste, poor judgement, or evidence of inferoirity in the assimilation of mannerisms, or stylistic methods of one conductor by another. The caricature of those qualities, however, is another matter. For it points to either of two things—a degree of limitation or the deliberate employment of studied physical procedures for their own effectiveness.

Conductor Too Obvious

What I am trying to convey is that although the "Manfred" music, for example, is replete with rich melodic substance, climactic drive, and engrossing musical ideas one was constantly more conscious of the conductor than of either the music or the orchestra. Phrases that contained emotional elements were so graphically portrayed on the conductor's face as to distract from the musical substance itself. Rapid repartee between desks were so meticulously cued as to complement each other rather than result from the baton. In other words, the conductor and orchestra maintained tempos mutually in such instances. Such split-second directives are interesting to watch, but become nothing more than an added attraction when directed at the highly skilled players of the Boston Symprony.

The Schumann music, or rather the interpretation of it, encouraged these observations; the Stravinsky numbers rekuire a less critical attitude, in some respects. There is no denying Bernstein's talent. The physical aspects of his style are a partial disquise of his intellectual capacities, and nothing more. It is true that the Stravinsky scores again paraded his " bag of tricks" but these were more logically suited to them. It was more securely bound music, the fabric of each score excerpt being close-knit to the next.

Portrayal Paradox

Whereas the substances of the Schumann symphony were depicted arduously, the Stravinsky followed well-directed paths. This is enigmatic in itself because of the directness of the Schumann music one would expect it to lend itself more freely to self-clarification.

The extreme changes of metre and mood in the "scenes" were lucidly and plausibly made. Solo passages in first violins and trumpet were outstanding. The entire orchestra played both scores admirably for that matter. Particularly the percussion upon which so much depends.

Again in the "rite," Mr. Bernstein gave the semblance of "playing" all the instruments, dancing to the music, and facially interpreting mood and spirit. Nevertheless, let's not overlook the industry involved in controling a clear exposition of its far-flung materials — pounding rhythms screaming phrases in brasses, contrasted harmonies as if in combat, and lyrical moments of respite that give you a chance to regain your composure. The orchestra ranted and raged through the noisy and intricate score—a few fled for exits before its conclusion, but at the end Bernstein received an ovation from the audience of 9000.

The second series of main concerts will begin Thursday night. Serge Koussevitzky will conduct an all-Tschaikowski program, and Jascha Heifetz is violin soloist.

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REPUBLICAN
JUL 31

State and Local Topics

Berkshire Town Feud

A long-standing feud between Lenox and Stockbridge with renewed pointment of [illegible] cers for the [illegible] new. The [illegible] Finally [illegible] Orchestra, [illegible] accomplished [illegible] the Old Indian town [illegible] citizens of Stockbridge [illegible] brazen peracy of part of [illegible] town by Lenox."

A pesky fenceless town boundary line running through a [illegible] Tanglewood has been the cause considerable community feeling and many pow-wows since the orchestra came into possession of the 210-acre property by gift in 1938. All except 10 acres of the domain and

[illegible]

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WORCESTER, MASS.
TELEGRAM
JUL 31 1948

Goethe's Anniversary Honored at Berkshire

By RAYMOND MORIN

LENOX, Sunday—Serge Koussevitzky and the Boston Symphony Orchestra commemorated the 200th anniversary of the birth of Goethe by playing two works last night that are directly linked to the German poet. This was the second concert in the Berkshire Festival's First Trilogy in the music shed. The attendance was 14,000.

The works were Beethoven's Overture to Goethe's "Egmont", and "A Faust Symphony in Three Characters (after Goethe) by Liszt. The chorus of men's voices for the latter work was prepared by Christopher Honaans, and David Lloyd sang the brief tenor solo. Claudio Arrau was piano soloist in Beethoven's Concerto No. 4, in G Major.

The problem confronting the reviewer is the necessary omission of practically all discussion of the Liszt Symphony. In view of the commemorative nature of the program, this eliminated its main substance. It is now intermission and we have listened to an engrossing account of the Overture, also a performance of the Concerto that was in many ways magnificent and in some ways disturbing.

Egmonts Not Tied

For the moment let's discuss them and perhaps generalize a bit about the Liszt if time moves slowly enough we can add more later. Since the Egmont of history (a family man and the father of a dozen children) and Goethe's Egmont are but distantly-related in character, it is senseless to attempt to read into Beethoven's music the characteristics of either. Anyhow, it isn't program music.

However, Beethoven did abstractly capture the spirit of Goethe's play. The Overture (and incidental music) was performed at a production of the play back in 1810. Like most overtures of this era (principally those of Von Weber) the relationship to dramatic or operatic productions is nearly irrelevant.

The "Egmont" could never be an inclusion of secondary importance, but last night it seemed more expressively " of the moment." At least that was our impression which may have been purely imaginary. The deep, rebellious chords of the opening were sharply disassociated from the lyrical phrases that followed, and while the phrasing by the strings was not always unanimous, the restless sections corrected this defect with a firm pulse. The brief interlude in woodwinds, leading to the closing passages, were beautifully intoned and the final tones in brasses were penetratingly brilliant.

Agile Performance

Mr. Arrau gave a technically agile performance of the Beethoven Concerto and manifested a large quota of other fine qualities. His approach was one of extreme caution, causing in all three movements moments of disorganization. The only real moments of sheer spontaneity (in which the work abounds) appeared spasmodically. In view of the retarded tempos set by the pianist, he could have asked for nothing more from both orchestra and conductor who admirably responded to his wishes.

The pianist played the brief opening phrase in a simple, uneffected style. The long orchestral interlude was drawn along symphonic proportions, but yielded therefrom to the pianist, balancing materials to the cascading runs, bravura passages, and poetry of the piano score.

Endearing Quality

In some ways, the most attractive quality in Mr. Arrau's interpretation was the suppression of virtuosic possibilities, and his severe adherence to designated dynamics.

The pianist relaxed his conservative attitude toward tempos through portions of the two cadenzas (first and third movements) but upon reaching lyrical passages again lapsed into exaggeration of poetic content.

With the exception of its concluding sequences, the slow movement was beautifully conceived. The sharp commands from the orchestra and tender replies by the solo instrument gave a vivid impression of dislogue. Mr. Arrau's tone had warmth, and as the orchestral voices became less aggressive, the piano rose to a more dominating role.

Tied Precision

The rapid rondo was for the most part closely synchronized. The short, sprightly phrases were exchanged betwen piano and orchestra with admirable precision sometimes being so much so as to cause the pianist and conductor to nod to each other with approval.

At the close of intermission, a threatening downpour materialized, sending some 8000 persons who were listening from the grounds scurrying for shelter whenever they could find it. They are to be sympathized with and so are we because the Faust Symphony doesn't seem to agree with our deadline as Western Union Operator Francis E. Viner has just informed me.

Leonard Bernstein leads the orchestra this afternoon in Schumann's Overture to Byron's "Manfred," and his Fourth Symphony; also Stravinsky's "Scenes de Ballet," and "The Rite of Spring."

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TIMES
AUG 1 - 1949

Rain and Crowds Fill Tanglewood

By CARL E. LINDSTROM

Saturday night was one for the book. In spite of the lowering skies, a record-breaking turnout of cars jammed the narrow roads converging upon Tanglewood. Traffic slowed to a standstill and remained immovable for long periods. It took the better part of an hour to go from the environs of Lenox to the Festival grounds. Hundreds missed a large part of the concert, for by intermission time they were still coming. As patience ran out and warning raindrops fell, many turned about—which didn't help the traffic problem. Every inch of space on the wide parking fields was used.

When the storm broke just about the time Koussevitzky was trying for quiet in order to begin the Faust Symphony the thousands outside the shelter broke into a hubbub of escape amid cries of dismay and honking of horns.

At the end of the concert—and that was 11:15 — there was a providential pause in the rain, but the torrent was on again before the parking yards were clear. On the road, driving conditions were so bad that many were forced to pull up at the roadside.

* * *

SO FEW are the opportunities to hear Liszt's monumental "Faust Symphony" that this performance must be regarded as one of those gala events which stamp the Berkshire series as a true festival. The reason for its presentation was, of course, to commemorate the 200th Goethe anniversary. Programed with it were the Egmont Overture of Beethoven and his G major piano Concerto in which Claudio Arrau soloed.

It must, in the first place, be reported that Koussevitzky and his Boston Symphony Orchestra rendered up a superb performance. The unbearable humidity and heat in no way quenched the flame of inspiration. There was a certain incidental drama in the rolling thunder, the rush of rain and the lightning flashes which provided a frame for this hectic and romantic canvas. It was completely engrossing throughout its hour and twenty minutes length.

The Gretchen portrait in which innocence and passion are commingled with the brush strokes of a master enclosed the rapt thousands in an artistic communion rarely experienced outside the intimacy of the chamber music salon.

The heroics of the Faust and the Mephistopheles pictures have been subjected to the discounts which modern criticism has forced upon Liszt. But there is more than brass and fustian here. Liszt spoke the language of his period—a bold and ornate dialect—in commentary upon the humanism of the great poet and philosopher who preceded him. Today we do not write music about men's souls.

This report would be incomplete without a major credit in favor of David Lloyd whose magnificent tenor was a feature of the choral finale.

* * *

SUCH A performance as Arrau gave the Concerto was really not one for the multitude and the wide spaces. It was intimate; poetical rather than rhetorical, and rigidly uncompromising as to scene and circumstance.

But Arrau was so articulate, as to line and phrase, so fastidious in detail and his tone so textured that none could miss either the design or the subtleties.

The piece belonged to the piano from end to end, a conception which the simple declarative at the beginning so beautifully warrants. And it must be added that Koussevitzky consistently gave the artist a splendidly proportioned rather than a competitive accompaniment.

Sometimes it is the subsidiary refinement that lingers the longest in memory. And it must not be regarded as a reflection upon Arrau's overall artistry to comment upon a technical beauty. The man's scales were never a streak or a blur or even a line; they were beads of tone strung upon a phrase. His trills had the throb and vitality of a healthy pulse.

Arrau's piano playing was like a personal communication and you had the feeling that you were listening to him in your own living room.

The performance of the Egmont Overture will have to go unreported, for during its progress your reviewer, though he started for the grounds an hour ahead of time, was stuck in a traffic jam on Lenox hill and he might just as well have been, like Sheriden at Winchester, 20 miles away.

Berkshire Festival

NY Trib Aug 5

Heifetz Is Soloist in Program of Tchaikovsky Works

By Arthur V. Berger

LENOX, Mass., Aug. 4.—Jascha Heifetz was Serge Koussevitzky's guest soloist tonight, and it was rather a special occasion on the local scene, since this distinguished virtuoso seems not, for one reason or another, to have appeared here in the twelve years since the Boston Symphony Orchestra has been giving its concerts at Tanglewood.

The day was eventful in other ways, too, since another of the top names in the musical world held forth this afternoon in neighboring Stockbridge. Maggie Teyte, the English soprano, presented, for the first time anywhere, what she has described as a concert version of "Faust," made in collaboration with Stephen Spender. Miss Teyte's production was given before a capacity audience in the Berkshire Playhouse, and it is to be repeated tomorrow afternoon.

Tonight's program of the Boston Symphony, opening series B in the Berkshire Music Festival, was a thoroughly familiar one, devoted, as it was, entirely to Tchaikovsky. The wide appeal of such a program, combined with the appearance of a star performer, might have attracted a record audience if not for unsettled weather this morning and a rather heavy downpour around 6 p. m. However an audience of 5,000 crowded the field, spreading blankets as protection from the moist ground. This number, added to the 6,000 under the giant shed, brought the attendance up to 11,000.

Those who were undiscouraged by the unsettled weather earlier in the day were rewarded with a fiery sunset and a clear sky with a bright moon showing.

Mr. Koussevitzky opened the program with two charming movements from the "Serenade for Strings," and followed this with the fourth symphony, which he has often conducted with his orchestra in New York. Mr. Heifetz was heard in the second half, in the Tchaikovsky violin concerto he had played at the Lewisohn Stadium a little more than a week ago. The news of the day was thus Miss Teyte's little venture in Stockbridge, and a thoroughly agreeable venture it was, indeed.

Miss Teyte's appearance in Stockbridge cast a new light on her talents. She started the afternoon with a short group of songs, including some of the choice Debussy and Faure ones we have often heard her sing. But the main fare of the program presented her in the dual role of narrator and director. A "Concert Version of 'Faust'" was, perhaps, a bit elaborate and not altogether accurate as a rubric for this part of the concert. But the show Miss Teyte put on was a delightfully modest one, and it had style and taste. It bogged down perceptibly in its second half in attempting to traverse acts II and IV too hastily in order to give the whole concert what was undeniably its proper length. Notwithstanding, there were many things to recommend the whole show.

She herself did not sing, but she had brought experience and knowledge, I suspect, to establish the general tone, the phrasing and deportment of the four singers she had assembled for the occasion. Miss Teyte had conceived the idea of few years ago, and

RADIO CITY MUSIC HALL

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NEWS
AUG 1 - 1949

Berkshire Opera Department Makes Lasting Impression

By THEODOLINDA C. BORIS

LENOX, Mass., Aug. 1. — Serge Koussevitzky would be, I am sure, the last person to accuse this listener of lese majeste, for the statement that the most lasting impression of the opening days of the 1949 Berkshire Music Festival came, not in a festival symphony concert, but in a performance by the Opera Department of the Berkshire Music Center.

For the Center, a summer music school conducted by Dr. Koussevitzky and the Boston Symphony Orchestra where the finest student talents of this country and numerous foreign lands spend an intensive six weeks of study, represents the fulfillment of a long-cherished dream of the famed conductor. And praise of the dream-child is praise of the parent!

Certainly the production of Gluck's "Iphigenia in Tauris" which I saw in the Theater-Concert Hall at Tanglewood Wednesday evening was one of the most engaging and interesting operatic evenings I have experienced in a long time.

* * *

Under Boris Goldovsky's knowing guidance, soloists, instrumentalists scenic and costume designers had skillfully solved the problems of presenting the 18th Century opera. On the stage and in the pit there was evident the sincerest appreciation for the vitality of the musical score, the opera's chief and particular glory.

Despite the excessive heat, high humidity and sudden thunderstorms, the usual thousands of music-lovers, musicians and the merely curious thronged to hear the symphony programs, which with the second and third festival series will be the last concerts Dr. Koussevitzky directs as conductor of the Boston Symphony.

The tonal transparency peculiar to the orchestra's string choirs was arrestingly beautiful in the Largo of the Vivaldi-Siloti Concerto in D minor which opened Thursday evening's program. This, coupled with the conductor's very relaxed pace, gave the lovely melody the magical effect of being suspended in the dark stillness of the huge concert shed.

* * *

The Brahms Second Symphony, given a most felicitous reading, was received with tremendous enthusiasm. The conductor also gave an effective performance of the Prokofieff Fifth Symphony, which presented the interesting contrast of contemporary romanticism.

Claudio Arrau's polished and well-paced performance of Beethoven's Fourth Piano Concerto "made" Saturday evening's concert, which, in commemoration of the Goethe bicentennial, also listed Beethoven's Overture to Goethe's "Egmont" and Liszt's lengthy "Faust" Symphony. The pianist's tone was constantly a thing of beauty, making the touching dialogue between piano and orchestra in the slow movement an unusually affecting aural experience. A delay because of a sudden thunderstorm and Dr. Koussevitzy's overaffectionate dwelling on details of the frequently banal Liszt work lengthened this concert to the point of tedium.

Leonard Bernstein, who, with Eleazar de Carvalho, is assistant to Dr. Koussevitzky in conducting, directed Sunday afternoon's program, highlighted by Schumann's Fourth Symphony and Stravinsky's "Le Sacre du Printemps."

* * *

Mr. Carvalho, who will conduct next Sunday's concert, conducted the Berkshire Center Orchestra Friday evening in excerpts from Berlioz' "Damnation of Faust." Again this young Brazilian made a deep impression on his audience by the sympathy and artistic validity of his reading.

Seymour Lipkin, brilliant young pianist, who scored a great success with the Buffalo Philharmonic last season and who will be soloist in Buffalo again next season, also conducted Friday evening — Dukas' The Sorcerer Apprentice. His conducting talent has yet to reach the maturity of his pianistic talent. Like the apprentice in the Dukas musical story, Mr. Lipkin got his musical forces going well enough but wasn't sufficiently master of the conductor's craft to control pace and dynamics.

Dr. Koussevitzky will conduct five of the remaining six festival concerts during the next two weeks.

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NEWS

Athletics and Good Music Are Tanglewood Mixture

Schumann's Fourth Symphony High Spot of Afternoon at Berkshire Music Festival; Bernstein Gives Crowd Lively Performance

BY W. HARLEY RUDKIN

[illegible]

The Schumann Fourth

[illegible]

All Stravinsky

[illegible]

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TELEGRAM
JUL 31 1949

Music

OKLA. SYMPHONY HAS YOUNG LEADER

By RAYMOND MORIN

LENOX, Sunday—Being a "dyed-in-the-wool" booster of the American composer, we have been harboring for the past two years a special admiration for the Oklahoma Symphony Orchestra and its young conductor, Victor Alessandro.

The National Music Council first called our attention to this enterprising organization with a rather dull looking bunch of statistics. The top item of one of the lists declared that the Oklahoma Orchestra presented the largest percentage of works by American-born composers during the 1947-48 season.

The other day at Tanglewood, George E. Judd, Jr., manager of the Oklahoma Orchestra and son of the Boston Symphony manager, introduced us to the young man who has created a major symphonuy orchestra in a city only a bit larger than Worcester.

Formalities disposed of, and as if impatient to get it said, Mr. Alessandro quickly observed: "I don't understand Eastern conductors. They seem to be sitting around waiting to take on Koussevitzky's job, or the New York Philharmonic. This country was built with the pioneer spirit. They should go out and build for themselves."

Biographical Sketch

We haven't the space to give you an adequate biography of the young conductor, but here at least is a thumb-nail sketch. Now in his middle thirties, he is a graduate of the Eastman School of Music, where incidentally, he was the first student to be honored with an honorary degree of Doctor of Music. He has guest-conducted a dozen or more of the nation's leading symphony orchestras (including an Esplanade concert in Boston the other night). He is a composer of considerable distinction. You can learn more about him if you listen to the interveiw with James Fassett on the CBS symphony Aug. 7, on WTAG.

With that as a background, let's go on to more of his ideas. Last Summer, when we interviewed Darius Milhaud, the eminent French composer, and we mentioned the work of some of his contemporaries, Milhaud declared that the American composer is seriously at fault in not composing music for students, as individuals and in ensemble.

American Composer "Reticent"

Mr. Alessandro admits that he has never consciously tried to win first place for American performances, but he also believes that the American composer "is reticent about expressing himself freely."

With regard to the comparative difficulty of American composition, he adds: "We have no particular problem of instrumentation. Our orchestral standards are much higher than in Europe."

JUDD

And to express himself specifically on this point he added: "Any of our 25 major symphony orchestras can compare favorably with any orchestra in Europe with one or two exceptions. It may be that orchestras in cities ranging from one to two hundred thousand population have to grow to meet the requirements of some contemporary music, but if the orchestra and the conductor have the same objectives they will grow together."

"What about the audiences in these smaller communities?" we asked. "How do they influence the growth of their orchestras?"

not the easiest score to listen to, unless you have digested program notes and have a tolerance for the modern idiom.

The audience was given no advance information, but a card was handed to each member upon which he could express his reactions. The results showed that 69 per cent either wanted to hear the work again soon, or frequently; 20 per cent never wanted to hear it again; 11 per cent were undecided.

Organized by Government

The Oklahoma Symphony was organized in 1937 by the Federal Government. Mr. Alessandro became its conductor the following year. It is supported by a state-

ALESSANDRO

wide membership of over 5000. The concerts are held in Oklahoma City Municipal Auditorium which houses the concert hall (seating capacity, 6000), the offices of the Symphony Society and rehearsal halls.

The orchestra has 85 musicians, a number of whom are members of faculties of the universities and other educational institutions in the area. In its 22 weeks of last season, it gave 28 concerts on the regular Oklahoma City subscription series, ten special concerts, and ten concerts on tour.

There is a strong feeling of mutual admiration between Messrs. Alessandro and Judd. Being but 24, Mr. Judd, whose father is dean of orchestral managers, is the youngest manager of a major symphony in this country. Out of Mr. Judd's hearing, Mr. Alessandro said: "He's a darn fine manager, and he's doing a terrific job for us."

Express Real Spirit

The attractive brochure announcing the 1949-1950 season expresses in two of its paragraphs the real spirit of the Oklahoma Orchestra. Here they are:

"The businessman who spends his day forging ahead; the office worker who hurries to and fro in the performance of his duties; the laborer, the professor, the housewife, would find living monotonous and colorless if cultural and spiritual richness was not blended into their everyday living.

"So, it is to these persons that the Oklahoma Symphony Orchestra appeals. For those who wish to gather about them enjoyment and culture as well as material gain, the Oklahoma Symphony affords a well of richness and quality that, when joured into everyday living, swells it to the bounds of full enjoyment, and nearer completeness."

What better reasons for making good music?

Expert on Subject

Mr. Alessandro is an expert on that subject. He is beginning his twelfth year as conductor in a community that began with an exclusive interest in such works as the "Blue Danube Waltzes" and Ravel's "Bolero." Now it flocks to hear a regular series of Bach-Mozart concerts.

"A conductor should sense the needs of his audience," is his theory. "First, he must determine what the audience likes to hear; second, the standard repertory that it hasn't heard, but should; third, works that would improve its taste."

He has definite procedures for finding out these things too. He checks Hooper ratings, boxoffice support, and recital attendance. Not long ago he tried an experiment. He programmed Hindemith's "Mathis Der Mahler"—

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BERKSHIRE EAGLE
JUL 29 194

Babbitt

ANNIVERSARY SEASON OPENS: Dr. Serge Koussevitzky and the Boston Symphony Orchestra opened the 15th anniversary concert of the Berkshire Festival in the Music Shed at Tanglewood last night before 7300 music lovers who gave the distinguished conductor a tremendous ovation as he started to round out his silver anniversary as director of the famous orchestra of 110 men.

7300 Play Tag With Rain As Concerts Open in Shed

Dr. Koussevitzy And Orchestra in Excellent Form

By JAY C. ROSENFELD

TANGLEWOOD—If the late afternoon storm and uncertain twilight yesterday affected the attendance at the first concert in the huge Shed of the Berkshire Festival at Tanglewood last night, it added an extra galvanic spark to the performance. The entire Boston Symphony Orchestra, under the leadership of Serge Koussevitzky conducting his valedictory series as permanent director of the organization, played with a rarely excelled spirit. The reduced orchestra had played four Bach-Mozart programs in the theatre-concert hall on the last two week ends so that this was the fifth program of the Festival.

The broad, vigorous and majestic strokes of the violins in the opening declamation of the Vivaldi concerto, in D minor, for orchestra with organ, played by E. Power Biggs, established the character of the evening which was maintained without exception until it came to a thrilling climax with the final chords of the Brahms second symphony with which the program ended.

Vivaldi, Apt Choice

The Vivaldi was a most apt choice to dedicate the series and the orchestra's string selection gave their peerless all, following the example set by its concertmaster, Richard Burgin, who entrained his colleagues with his own complete immersion in the music.

The central major work of the program was the Prokofieff fifth symphony which played three summers ago soon after they had introduced it to America in the fall of 1945 at Boston. There is so often a facile sweep to Prokofieff's music that one may mistake it for inspiration. There are undeniably inspired strokes of the brush on his canvas which he draws in huge sweeps of the arm and his rhythmic drive is often meteoric. In the second and fourth movements of his symphony the mood is brisk and the tempo gay, reminiscent of the "Peter and the Wolf" or the "Lieutenant Kije" happy facility, but he has difficulty rising above this rough humor in the more serious moments. He comes closest in the very end of the third movement, which is a very slow adagio, with an ingenious and distinctive rhythmic device which consistently underlies it all. The first movement is overstuffed writing without real contrast, no matter how hard Koussevitzky tried to inject some into it.

Crowd Smaller But Receipts Top Last Year's

TANGLEWOOD — A crowd of 7300 persons turned out in the Music Shed last night for the first concert by the Boston Symphony Orchestra in the first series of three week-end performances. They gave Dr. Serge Koussevitzky a rousing reception as he started to round out his silver anniversary as conductor of the famous orchestra.

Although he will turn over the directorship of the BSO to Charles Munch, Parisian conductor, at the opening of the 1949-1950 season in October at Symphony Hall, Boston, Dr. Koussevitzky will return to Tanglewood next summer to conduct most of the Festival concerts. He will continue as director of the Berkshire Music Center which he founded in 1940.

Although last night's crowd was 200 below the attendance on opening night a year ago, Berkshire Festival officials reported the revenue was greater this year because all of the seats in the Shed were sold.

Weather Big Factor

The weather played a major part in driving music lovers indoors last night. Most of the 1100 patrons who bought general admission tickets found shelter from the rain under the collonade but many, who came prepared for the weather, sat on deck chairs, camp stools and blankets around the spacious lawn between the Shed and main house.

The crowds started for Tanglewood earlier than usual last night but traffic on all main routes leading into Lenox and Stockbridge was heavy until a few minutes before concert time.

Those holding box section cards for the parking area on the southeast part of the grounds, near Hawthorne Street, found the back road between Lenox and Tanglewood in good condition. The Stockbridge section of Hawthorne Street is still under repair but Nat Beacc & Sons, who have the contract fo the road job, scraped the part un der construction and traffic move along in both directions withou difficulty.

Lenox police were statione along parts of the Under Moun tain road, leading from Cliffwoo Street in Lenox, warning motor ists approaching the main entranc to Tanglewood to reduce the speed to 15 miles per hour.

Except for a slight delay o West Street, where two larg busses held up lines of cars nea Shadowbrook where the drivers the huge vehicles parked their ma chines, the traffic moved alon smoothly near the four entranc to the Tanglewood grounds.

A new refreshment stand set-u on the grounds helped to relie the congestion at the main refreshment stand. Sandwiches, soft drinks and coffee were being served for the first time beneath the extension roof of the theatre-concert hall and the system seemed to be an improvement.

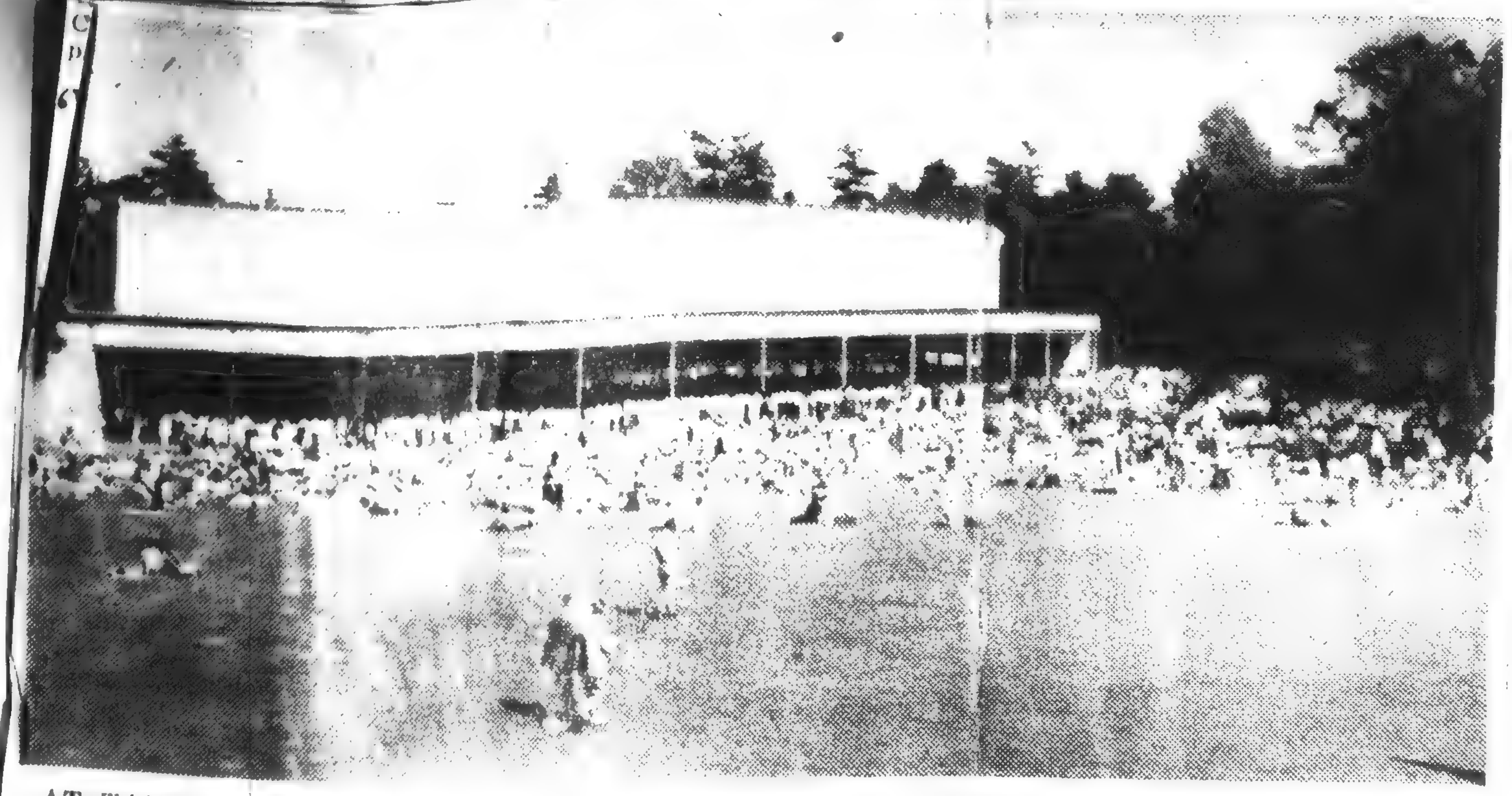
Howard S. Babbitt Jr., the official photographer of the Berkshire Festival was on hand to photograph Dr. Koussevitzky as he acknowledged the applause from the crowd as he appeared on the platform to open the three week end Festival concerts.

Tomorrow night Claudio Arrau, distinguished Chilean pianist, will appear as soloist with the Boston Symphony Orchestra, playing Beethoven's piano concerto No. 4 in the Music Shed concert which will start at 8.15. Another feature of tomorrow night's program will be the appearance of the Festival chorus of men's voices with David Lloyd, tenor soloist, who will be heard with the Boston Symphony Orchestra.

The first series will conclude Sunday afternoon at 3 with Leonard Bernstein conducting.

For all its facility and cleverness, and granted, even moments of high inspiration, it is not an elevated work. His imagination never takes him on flights of chivalry, nor raises him to planes of consecration to high and worthy goals of devotion. Or should we say it does not convey these sentiments to the audience. It does have, in the swifter movements, an infectious realism, but, in our opinion, does not satisfy the aspirations which are generally the rewards of musical addiction.

The Brahms is something else and, specifically, Koussevitzky's Brahms of last night. The effective climaxes achieved by broadening of the pace at given spots and the marvellously-molded tonal texture are some of the means by which this genuinely sublime music is realized. There was grandeur to it which is Brahms at Koussevitzky's highest. The applause which resulted didn't wait for the final note to be played but broke out several bars before the end in a spontaneous explosion of enthusiasm which continued without relenting for many recalls of the conductor.



AT TANGLEWOOD [illegible] Part of the overflow audience attending the Schumann and Stravinsky program [illegible] Berkshire Symphonic Festival at Tanglewood yesterday.

9000 Hear Orchestra, See Bernstein Perform

Afternoon Audience at Tanglewood Treated to Double Attraction as Series A Program Is Concluded

By WILLARD M. CLARK

[illegible] 9000 people [illegible] concert in [illegible] afternoon by [illegible] orchestra got [illegible] double header. [illegible] playing [illegible] Secondly, they [illegible] elegantly-tail- [illegible] a revela- [illegible] ticulatory school of conducting. Like those who came to hear, those who came to listen got their money's worth, for Bernstein gave them everything from a "tip-toe" takeoff," as in the Stravinsky "Scenes de Ballet" to the Beecham "crouch."

Yet, withall among the conductors of his generation we know none who can grasp and comunicate the essential spirit of whatever he chooses to interpret as can Leonard Bernstein. That he uses enough energy and gestures to conduct a dozen performances instead of one is probably indicative of his own temperament and deep feeling for the music, but it does become annoying [illegible] particularly when the Boston players give just so much and no more, regardless of gestures.

The opening number was the overture to Byron's "Manfred," written by Schumann during his most productive years. Bernstein seemed to have a spiritual affinity with the tragic hero. He brought out in clearest detail the restless, wandering, distracted man, tormented by fearful thoughts. It was a human, understanding approach. Bernstein's cues are incisive, wonderful to watch, and the response of the orchestra was instantaneous.

Personal Touches

His perusal of the Schumann Fourth Symphony, the gayest and most completely normal utterance from the composer, was a performance of rare penetration. Its rapidly shifting moods were conveyed with persuasive clarity and while there were very personal rythmic touches, each seemed completely right at the moment. The lovely "Romance" was particularly rewarding. Here is music as fresh and captivating to the ear as the day it was written.

Two years ago Bernstein conducted the Stravinsky "Sacre du Printemps," with sensational success. He repeated the feat this afternoon. Surely this is a definitive performance, highly polished, brutal or suave at will. No wonder there were prolonged applause and cheers when it was concluded.

Excellent Performance

The novelty of the program was the performance of Stravinsky's "Scenes de Ballet." This work, comprising 11 dances, was commissioned by Billy Rose, who used some of the movements, or dances, as part of a ballet in his "Seven Lively Arts." We have noted before that Bernstein is the embodiment of rhythm, thus this music fits his interpretive abilities perfectly. Let no one accuse Stravinsky of being unable to write tunes. He has written some delicious little waltzes, marches and variations for this ballet. The orchestral color, provocative rhythmic patterns and the perfection of the players all joined to provide a performance we would have been happy to have had repeated.

Series B opens Thursday night. Dr. Koussevitzky will conduct an all-Tschaikowsky program featuring Jascha Heifetz in the violin concerto. The program will open with "Serenade for Strings" and conclude with Koussevitzky's unforgettable reading of the Fourth Symphony.

Koussevitzky To Give Niece In Marriage

Lenox Princess Announces Plans for Sunday Wedding

LENOX [illegible] Princess Maria de Leuchtenberg de Beauharnais, niece of Dr. and Mrs. Serge Kous-

Princess Maria Bachrach

[illegible] and daughter [illegible] Leuchtenberg [illegible] Beauharnais [illegible] France, [illegible] wedding [illegible] Horace de Pasquale [illegible]

[illegible] by Rev. [illegible] S.J., at [illegible] Novitiate [illegible] Koussevitzky's [illegible] Boston Symphony [illegible]

[illegible] Koussevitzky [illegible] quale of [illegible] Pasquale [illegible]

After the wedding [illegible] Serenak will [illegible] reception at [illegible] ilies and intimate friends, and at Tanglewood for Boston Symphony Orchestra members and students at the Berkshire Music Center.

The couple are planning a wedding trip in 1950 to California and Europe.

Concert Goers Caught In Storm Saturday

(Special to The Union)

Tanglewood, July 31—This afternoon's program of the Berkshire Symphonic Festival was given under clear, bright skies in contrast to the stormy session of last evening. However, today's attendance of about 9000 was much lower than that of Saturday night.

Several Causes

This may be attributed to several causes. The ever-popular Dr. Serge Koussevitzky was not conducting today's concert as the baton was in the hand of guest conductor Leonard Bernstein, who, although a noted musician, does not enjoy the wide-spread popularity of the doctor. Then, too, music-lovers were hesitant at gambling on the Berkshire weather after having suffered its wrath last night as hundreds were unable to reach their homes until the early hours of the morning due to the traffic tieup.

One record was established this afternoon, however, as the youngest patron to attend was seen enjoying Schumann's Fourth Symphony while reclining in his basinet. Only three months old, Saxon Martin of South Africa, son of Mr. and Mrs. Henry Martin of the South African consulate in New York, was apparently enjoying himself as was Kenneth Blanning of Schenectady, N. Y., who celebrated his first birthday on the rolling lawns in front of the shed.

Families Picnic

Family groups also took advantage of the perfect concert weather as the sun shone bright and were seen enjoying picnic lunches on the lawn as the program progressed.

In contrast to the exacting dapperness of Dr. Koussevitzky, conductor Bernstein led the famed Boston Symphony musicians today dressed in a brown business suit and brown jazz bow tie instead of the white dinner jacket and black tie which is usually the vogue here at Tanglewood.

And a half hour before the end of this afternoon's concert hundreds of general admission patrons were seen to be leaving the grounds, evidently in an effort to avoid being caught in another traffic jam.

"Storm" Develops

The tremendous heat wave of the first concert week and the added strain of the Saturday morning rehearsals, saw a "storm" blow up in the shed here that well might have reached the proportions of the evening's electrical storm. Midway in the traditional Saturday morning rehearsal of the orchestra the lights and cameras of the State Department's film group that was shooting the proceedings touched off the "spark" that caused Dr. Koussevitsky, to release an ever-abundant rage when the timing of the camermen and the previously-made sound track did not coincide. The doctor ordered the lights and cameramen from the music shed and then faced the audience of some 3000 and let forth a barrage of words against the "stupidity" of the whole State Department's project here at Tanglewood. With that an orderly retreat by the camera crew followed and peace once again reigned.

Recalls Other Events

Saturday night's concert recalled memories of 1937-the first year that the Berkshire Symphonic Festival was held here at Tanglewood under a huge circus tent. It was that season that saw Dr. Koussevitsky and the Boston Orchestra battle the elements as a terrific thunderstorm let loose with all its fury.

However, last night the rain was intermittent during the concert. It didn't reach its full peak until the closing notes of the concert and with the first burst of tumultuous applause the heavens opened up then came the couldburst. As the photographers' flash bulbs flashed through the shed, as the eminent conductor and the tenor soloist, David Lloyd, took their bows, Mother Nature too got into the act as brilliant flashes of lightening burst.

A half hour after the start of Beethoven's "Egmont," officials released an attendance figure of 12,000 paid but for three-quarters of an hour music-lovers were still seen pouring through the gates and even after the light rain had begun.

Parking Problem

Every parking area at Tanglewood was overtaxed as were adjoining private-parking areas and before all were accommodated cars were parked off the shoulder of the roads for over a mile in all directions. Thus a new problem has arisen here at the music center.

As the audience broke for their cars following the close of the program, the rain came in torrents. In the boxholders' parking area adjacent to the shed, dowagers were seen making their way to their cars which were tied up and unable to swingup to the canopy, many were seen minus their shoes and stockings as the heavy rain beat a steady staccato.

More fortunate, however, were these in the box parking area for the reserved seat parking section on the West St. side was so overcrowded, and the rain so heavy, that it was hours before some people were able to locate their cars and by then were drenched to the very skin. Some concert-goers from Pittsfield did not arrive home until after 2 in the morning.

Drivers Give Up

Travel on Route 20 to the south out of Lenox was at a snailspace as the rain limited vision to only a few feet. All the way to Lee, drivers were seen giving up and pulling off to the side of the highway as bursts of lightning added to the driving hazards.

So it was that the populace of this area in the Berkshire Hills finally had the answer to their repeated question of, "Why doesn't it rain and cool things off."

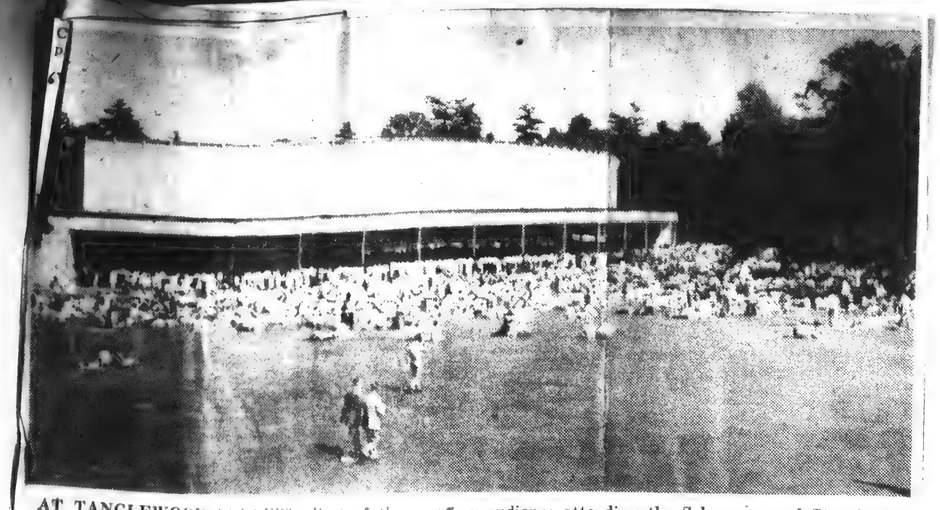
It came, however, at an inconvenient time and resulted in the largest tieup of traffic ever seen in the 15-year history of the Berkshire Symphonic Festival.

It is interesting to note that every new milestone in the colorful growth of the festival has been marked by an outburst of the elements. The building of the large music shed was actually the aftermath of the terrific rainstorm of 1937 and it is reasonable to assume that Saturday night's occurence, will result in a program of improvement of highway approaches to this mecca of the masses during the concert season.

Vanderbilts Are Luncheon Hosts

Lenox, July 31—William H. Vanderbilt, former governor of Rhode Island, and Mrs. Vanderbilt, who are in residence at Cricket Creek Farm, South Williamstown, were luncheon hosts today at the Lenox Club and later took their guests to the Boston Symphony Orchestra concert at Tanglewood. They included Mr. and Mrs. Robert Woods Bliss of Washington, Mr. and Mrs. Adolph A. Berle Jr., Mr. and Mrs. Albert Spalding, Mrs. Frederick Fisher of Westover, Va.; Mr. and Mrs. Horace L. Weller of Providence, R. I. and Mr. Chauvel, French ambassador to the Uni[ted] Nations.

Also in the group were Mis[ses] Anne C. and Ellen F. Vanderbilt tw[in] daughters of Mr. and Mrs. Vanderb[ilt].



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9000 Hear Orchestra, See Bernstein Perform

Afternoon Audience at Tanglewood Treated to Double Attraction as Series A Program Is Concluded

By WILLARD M. CLARK

Tanglewood, July 31—The 9000 people who crowded the final concert in series A given here this afternoon by the Boston Symphony Orchestra got what amounted to a double header. First, they heard the superb playing of the orchestra. Secondly, they watched the youthful, elegantly-tailored Leonard Bernstein give a revelatory demonstration of the "super-go-ticulatory school of conducting. Like those who came to hear, those who came to listen got their money's worth, for Bernstein gave them everything from a "tip-toe" takeoff," as in the Stravinsky "Scenes de Ballet" to the Beecham "crouch."

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The opening number was the overture to Byron's "Manfred," written by Schumann during his most productive years. Bernstein seemed to have a spiritual affinity with the tragic hero. He brought out in clearest detail the restless, wandering, distracted man, tormented by fearful thoughts. It was a human, understanding approach. Bernstein's cues are incisive, wonderful to watch, and the response of the orchestra was instantaneous.

Personal Touches

His perusal of the Schumann Fourth Symphony, the gayest and most completely normal utterance from the composer, was a performance of rare penetration. Its rapidly shifting moods were conveyed with persuasive clarity and while there were very personal rythmic touches, each seemed completely right at the moment. The lovely "Romance" was particularly rewarding. Here is music as fresh and captivating to the ear as the day it was written.

Two years ago Bernstein conducted the Stravinsky "Sacre du Printemps," with sensational success. He repeated the feat this afternoon. Surely this is a definitive performance, highly polished, brutal or suave at will. No wonder there were prolonged applause and cheers when it was concluded.

Excellent Performance

The novelty of the program was the performance of Stravinsky's "Scenes de Ballet." This work, comprising 11 dances, was commissioned by Billy Rose, who used some of the movements, or dances, as part of a ballet in his "Seven Lively Arts." We have noted before that Bernstein is the embodiment of rhythm, thus this music fits his interpretive abilities perfectly. Let no one accuse Stravinsky of being unable to write tunes. He has written some delicious little waltzes, marches and variations for this ballet. The orchestral color, provocative rhythmic patterns and the perfection of the players all joined to provide a performance we would have been happy to have had repeated.

Series B opens Thursday night. Dr. Koussevitzky will conduct an all-Tschaikowsky program featuring Jascha Heifetz in the violin concerto. The program will open with "Serenade for Strings" and conclude with Koussevitzky's unforgettable reading of the Fourth Symphony.

Koussevitzky To Give Niece In Marriage

Lenox Princess Announces Plans for Sunday Wedding

LENOX—Princess Maria de Leuchtenberg de Beauharnais, niece of Dr. and Mrs. Serge Kous-

Princess Maria

Babbitt

sevitzky of Seranak and daughter of Duchess Anna de Leuchtenberg de Beauharnais of Nice, France, has announced plans for her wedding Sunday morning at 11 to Joseph de Pasquale, first viola with the Boston Symphony Orchestra and son of Mr. and Mrs. Horace de Pasquale of Philadelphia.

The ceremony will be performed by Rev. Hector J. Hebert, S.J., at Shadowbrook, the Jesuit Novitiate near Dr. and Mrs. Koussevitzky's home. A quartet from the Boston Symphony Orchestra members will provide music.

The bride-elect, who is to be given in marriage by Dr. Koussevitzky, will have Miss Irene Raichman of Boston as maid of honor. Best man will be Francis de Pasquale of Philadelphia, brother of the prospective bridegroom.

After the wedding, a reception at Seranak will be held for the families and intimate friends, and at Tanglewood for Boston Symphony Orchestra members and students at the Berkshire Music Center.

The couple are planning a wedding trip in 1950 to California and Europe.

Concert Goers Caught In Storm Saturday

(Special to The Union)

Tanglewood, July 31—This afternoon's program of the Berkshire Symphonic Festival was given under clear, bright skies in contrast to the stormy session of last evening. However, today's attendance of about 9000 was much lower than that of Saturday night.

Several Causes

This may be attributed to several causes. The ever-popular Dr. Serge Koussevitzky was not conducting today's concert as the baton was in the hand of guest conductor Leonard Bernstein, who, although a noted musician, does not enjoy the widespread popularity of the doctor. Then, too, music-lovers were hesitant at gambling on the Berkshire weather after having suffered its wrath last night as hundreds were unable to reach their homes until the early hours of the morning due to the traffic tieup.

One record was established this afternoon, however, as the youngest patron to attend was seen enjoying Schumann's Fourth Symphony while reclining in his basinet. Only three months old, Saxon Martin of South Africa, son of Mr. and Mrs. Henry Martin of the South African consulate in New York, was apparently enjoying himself as was Kenneth Blanning of Schenectady, N. Y., who celebrated his first birthday on the rolling lawns in front of the shed.

Families Picnic

Family groups also took advantage of the perfect concert weather as the sun shone bright and were seen enjoying picnic lunches on the lawn as the program progressed.

In contrast to the exacting dapperness of Dr. Koussevitzky, conductor Bernstein led the famed Boston Symphony musicians today dressed in a brown business suit and brown jazz bow tie instead of the white dinner jacket and black tie which is usually the vogue here at Tanglewood.

And a half hour before the end of this afternoon's concert hundreds of general admission patrons were seen to be leaving the grounds, evidently in an effort to avoid being caught in another traffic jam.

"Storm" Develops

The tremendous heat wave of the first concert week and the added strain of the Saturday morning rehearsals, saw a "storm" blow up in the shed here that well might have reached the proportions of the evening's electrical storm. Midway in the traditional Saturday morning rehearsal of the orchestra the lights and cameras of the State Department's film group that was shooting the proceedings touched off the "spark" that caused Dr. Koussevitsky, to release an ever-abundant rage when the timing of the camermen and the previously-made sound track did not coincide. The doctor ordered the lights and cameramen from the music shed and then faced the audience of some 3000 and let forth a barrage of words against the "stupidity" of the whole State Department's project here at Tanglewood. With that an orderly retreat by the camera crew followed and peace once again reigned.

Recalls Other Events

Saturday night's concert recalled memories of 1937-the first year that the Berkshire Symphonic Festival was held here at Tanglewood under a huge circus tent. It was that season that saw Dr. Koussevitsky and the Boston Orchestra battle the elements as a terrific thunderstorm let loose with all its fury.

However, last night the rain was intermittent during the concert. It didn't reach its full peak until the closing notes of the concert and with he first burst of tumultuous applause he heavens opened up then came he couldburst. As the photographers' lash bulbs flashed through the shed, as the eminent conductor and the tenor soloist, David Lloyd, took their bows, Mother Nature too got into the act as brilliant flashes of lightening burst.

A half hour after the start of Beethoven's "Egmont," officials released an attendance figure of 12,000 paid but for three-quarters of an hour music-lovers were still seen pouring through the gates and even after the light rain had begun.

Parking Problem

Every parking area at Tanglewood was overtaxed as were adjoining private parking areas and before all were accommodated cars were parked off the shoulder of the roads for over a mile in all directions. Thus a new problem has arisen here at the music center.

As the audience broke for their cars following the close of the program, the rain came in torrents. In the boxholders' parking area adjacent to the shed, dowagers were seen making their way to their cars which were tied up and unable to swingup to the canopy, many were seen minus their shoes and stockings as the heavy rain beat a steady staccato.

More fortunate, however, were these in the box parking area for the reserved seat parking section on the West St. side was so overcrowded, and the rain so heavy, that it was hours before some people were able to locate their cars and by then were drenched to the very skin. Some concert-goers from Pittsfield did not arrive home until after 2 in the morning.

Drivers Give Up

Travel on Route 20 to the south out of Lenox was at a snailspace as the rain limited vision to only a few feet. All the way to Lee, drivers were seen giving up and pulling off to the side of the highway as bursts of lightning added to the driving hazards.

So it was that the populace of this area in the Berkshire Hills finally had the answer to their repeated question of, "Why doesn't it rain and cool things off."

It came, however, at an inconvenient time and resulted in the largest tieup of traffic ever seen in the 15-year history of the Berkshire Symphonic Festival.

It is interesting to note that every new milestone in the colorful growth of the festival has been marked by an outburst of the elements. The building of the large music shed was actually the aftermath of the terrific rainstorm of 1937 and it is reasonable to assume that Saturday night's occurence, will result in a program of improvement of highway approaches to this mecca of the masses during the concert season.

Vanderbilts Are Luncheon Hosts

Lenox, July 31—William H. Vanderbilt, former governor of Rhode Island, and Mrs. Vanderbilt, who are in residence at Cricket Creek Farm, South Williamstown, were luncheon hosts today at the Lenox Club and later took their guests to the Boston Symphony Orchestra concert at Tanglewood. They included Mr. and Mrs. Robert Woods Bliss of Washington, Mr. and Mrs. Adolph A. Berle Jr., Mr. and Mrs. Albert Spalding, Mrs. Frederick Fisher of Westover, Va.; Mr. and Mrs. Horace L. Weller of Providence, R. I. and Mr. Chauvel, French ambassador to the Uni Nations.

Also in the group were Mis Anne C. and Ellen F. Vanderbilt, da daughters of Mr. and Mrs. Vanderbil

[84]

TANGLEWOOD MUSICIAN TO WED—James Stagliano and his fiancee, Marguerite Willauer, shown at Tanglewood as they announced their engagement.

Tanglewood Horn Artist Announces His Engagement

James Stagliano and Miss Marguerite Willauer, Soprano, to Wed; He'll Be Heard Sunday

By ED TOOLE

Stockbridge, Aug. 5—The musical background of James Stagliano, rated by many of the symphonic experts as the greatest of present-day French horn players, is a romantic and colorful one. And as he prepares to give the first horn solo in the history of the Boston Symphony Orchestra at Sunday afternoon's concert, he has injected additional romance into his life.

To Be Broadcast

In an exclusive story to The Union tonight he revealed that he had given a diamond and become engaged to Miss Marguerite Willauer of Carolina who, too, is well known in musical circles as a soprano. As the couple beamed for a photo it seemed as though the thrill of the Sunday solo was being greatly overshadowed by the thrill of their betrothal.

In addition to it being the first time that the Boston Symphony Orchestra under the baton of Serge Koussevitsky has featured a horn solo, it will be the first time that such will be broadcast. Stagliano's solo number will be Richard Strauss' Horn Concerto No. 2 in E Flat. In the Allegro the solo horn is coalescent with the wood winds and strings without losing its individuality and distinctive tone. In the second movement in A-flat major a pastoral theme in the wood winds is projected against the background of softly murmuring strings. Following this is a dynamic rise, and the solo horn plays the pastoral theme to signalize a returning serenity. Then follows a change of key to a remote D major. The strings play pianissimo, while the quickened syncopation maintains the musical momentum. With the return of A flat major the horn once more intones the pastoral melody, against the rapid passages in the strings.

The third and last movement, a Rondo, is in quick time, in the basic key of the concerto. The orchestra gives the exposition of a gigue-like movement; then the horn enters solo with bouncing rhythms, sliding along the harmonic row. After a resounding orchestral bustle, the horn resumes the foreground, sounding a repeated series of piercing B flats, first in the low, then in the high

Continued On Page 4

Tanglewood

Continued From Page 1

register, and does not let go until all the sonorous resources of the resonant E-flat harmonies are completely exhausted.

Family Affair

Down through the years the horn has been the instrument of the Stagliano family. And James is not the first horn soloist in the family, either, for his uncle Albert achieved like honor with Toscanini. Taught by James' father, Joseph, Albert rose to great heights and instructed his nephew. Now today, to carry the tradition down through the family, James is teaching his 13-year-old nephew, Vincent.

At the age of 11, James was considered a piano prodigy in Detroit but gave up the keys for the horn. He attended the Detroit Institute of Music but says he really mastered the horn under the guidance of his relatives.

Before joining the Boston Symphony Orchestra in 1945 he played with the Detroit Symphony in 1926 at the age of 16. Later he was with the St. Louis, Chicago, Los Angeles and Cleveland Symphony Orchestras. For the past two seasons he has been instructing in the Berkshire Music Center here.

Of diversified abilities, he is rated as a 5-handicap golfer and holds the title of champion of the BSO. During the forthcoming winter season he has an engagement to give a horn solo in Springfield.

Miss Willauer's Accomplishments

His fiancee, "Margo", holds a bachelor of music degree from Converse College in Spartanburg, S. C., and an artist diploma from the New England Conservatory Graduate School. She is also a member of Pi Kappa Lambda, the honorary music fraternity.

In 1948 she had her musical debut at Jordan Hall. On many occasions she has given performances with the Boston Symphony Chamber Orchestra. In addition she has been soprano soloist on numerous occasions with the New England Conservatory Orchestra.

Miss Willauer studied voice with Joseph Regneas in New York City and opera with Boris Goldovske. She is a member of the New England Opera Society.

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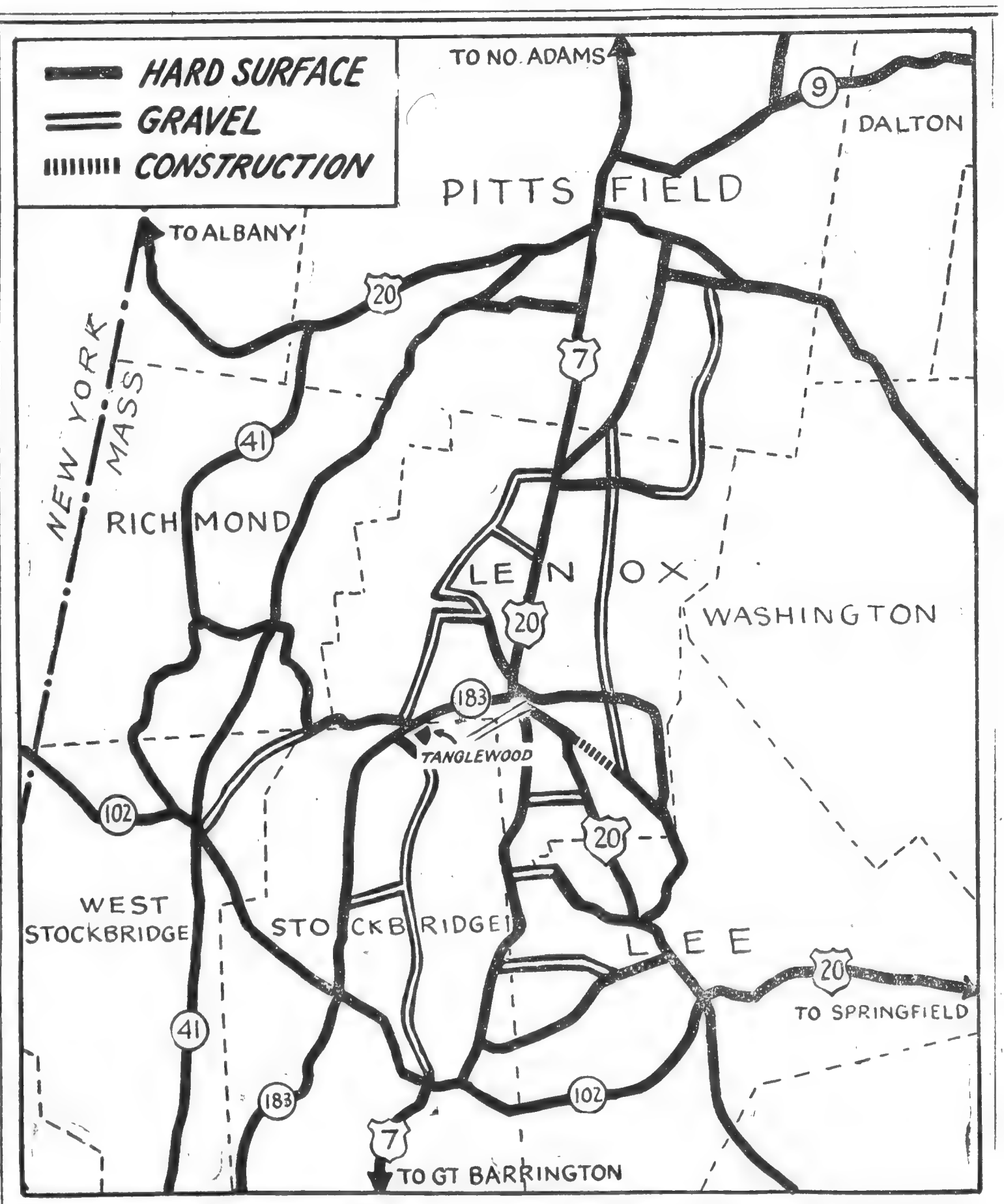
—Page 16

The Berkshire

5 Pittsfield, Massachusett

Springfield Union Aug 6



ROUTES TO TANGLEWOOD: This drawing of sections of Central and Southern Berkshire County shows the hard surface and secondary roads leading to Tanglewood on the border of Lenox and Stockbridge. Berkshire Festival officials today expressed the hope that motorists would study alternate routes to Tanglewood and use them in an effort to relieve congestion on the main arteries, especially over Routes 7 and 20.

TANGLEWOOD, LENOX, MASS.
JULY 16—AUG. 14
Boston Symphony Orchestra
BERKSHIRE FESTIVAL
Serge Koussevitzky, Director
Sat., at 8.15—Soloist, GREGOR PIATIGORSKY
Sun., at 3—ELEAZAR deCARVALHO conducting
Remaining Concerts—Aug. 11, 13, 14
Reserved Seats at Box Office—Adm. $2
Public Rehearsal Sat., at 10 AM, $1

Next Friday, Aug. 12 (6 to 11—Rain or Shine)
TANGLEWOOD ON PARADE
For the Benefit of the Berkshire Music Center
ASSEMBLY of the 450 students
JOINT PERFORMANCES by the various departments
ORCHESTRAL MUSIC—CHORAL CONCERT
OPERA SCENES—CHAMBER CONCERT
LAWN PARTY—Picnic Supper
MANIFESTATION (Speakers to be announced)
BOSTON SYMPHONY ORCHESTRA Concert
Serge Koussevitzky conducting
Randall Thompson "The Last Words of David"
(For Chorus and Orchestra—first performance)
Leonard Bernstein "The Age of Anxiety," Symphony
(Piano solo by the composer)
Tchaikovsky Symphony No. 5, in E minor
Door Prize—"Berkshire Model" Radio-Phonograph
WALTZING ON THE LAWN FIREWORKS
Box Seats—$5; Reserved Sections—$4
Unreserved Sections—$2.50 (Admits to all above events)
BALDWIN PIANO **RCA VICTOR RECORDS**

Suggestion From Will Rogers Responsible For the Success of First Cellist With BSO

Sam Houston Mayes Is Making a Hit At Music Festival

Started Career at 4, Gave First Solo In St. Louis at 8

If it hadn't been for Will Rogers, the famous humorist and philosopher, Samuel Houston Mayes 3d might not be holding the No. 1 cello position with the Boston Symphony Orchestra today.

The youthful-looking musician is attracting much attention on the stage of the Music Shed at Tanglewood this season — his first in the Berkshires with the BSO.

The 32-year-old celist could pass for a teen-ager. In fact many of the students at the Berkshire Music Center think he is a former student at the nine-year-old Tanglewood school, but Mayes has been playing the cello for a long time.

A native of St. Louis, Mo., he is the grandson of Samuel Houston Mayes, a full blooded Cherokee Indian, who once spent several weeks in the White House with President Grover Cleveland and later viewed with the Chief Executive Indian land rights in Oklahoma.

Young Mayes's mother, a violinist and pianist, was a native of Atlanta, Ga. His father was a surgeon.

Babbitt
Samuel Houston Mayes 3d

When Samuel Houston Mayes 3d was only four, his father's first cousin, Will Rogers, suggested that the boy be given a small sized cello. He studied under Max Steindel of the St. Louis Orchestra and did so well that at the age of eight he appeared as soloist with the St. Louis Orchestra.

Four years later he entered the Curtis Institute of Music in Philadelphia where he continued his studies with Felix Salmond. He joined the Philadelphia Orchestra in 1936 and was advanced to first desk position in 1939. He appeared on several occasions as soloist with the Philadelphia Orchestra and other orchestras and in 1944 made his New York recital debut.

After joining the Boston Symphony Orchestra at the beginning of the 1948-49 season at Symphony Hall, Boston, Mr. Mayes took over the No. 1 position held for many years by Jean Bedetti, who is now on the faculty of the Berkshire Music Center.

Tanglewood

Koussevitzky To Serve As Consultant in Music

Dr. Serge Koussevitzky has consented to serve as consultant in music to Brandeis University, it was announced today by Dr. Abram L. Sachar, president of the Waltham institution.

Concurrent with Dr. Koussevitzky's appointment as music consultant, announcement was made of the intention of the newly created university to establish a school of music. First step in the emergence of the school is the department of music which will open in the fall of the 1949-50 academic year with the counsel of Dr. Koussevitzky.

Dr. Koussevitzky will aid the Brandeis administration in the development of curriculum, programming, the selection of personnel, and in the long-range plans for the emergence of the school of music.

Chamber Music Concert Tomorrow Is Postponed

The chamber orchestra concert scheduled for tomorrow afternoon at 4.30 has been canceled. Original plans called for a performance by the chamber orchestra of Department 4 in the theatre-concert hall.

Schoenberg, Berg Quartets Please Tanglewood Audience

By JAY C. ROSENFELD

No one came away from the theatre-concert hall at Tanglewood last night humming snatches from the quartets of Schoenberg or Berg which the Juilliard String Quartet had played on the first of two successive Wednesday evenings they are to give under the auspices of the Berkshire Music Center. That, however, need not be the criterion of a concert and, in fact, it wasn't, for the large audience showed their enthusiasm with as much vehemence as the artists had put into their performance.

The quartet consists of Robert Mann, first violin; Robert Koff, second violin; Raphael Hillyer, viola; and Arthur Winograd, 'cello. Last summer they gave two concerts of all the Bartok quartets in the same hall. This year they are playing programs, each of which include two quartets by Schoenberg and/or his disciples and one of the late Beethovens.

Mrs. Elizabeth Sprague Coolidge, quite by coincidence, sat in the relatively identical seat in the hall last night as that in which she sat in Vienna 22 years ago, on the evening when the Kolisch gave the first performance of the third Schoenberg quartet which had been commissioned by and dedicated to her. Last night the Juilliards also played Alban Berg's "Lyric Suite." Berg, a man 10 years Schoenberg's junior, was one of his pupils. The quartets played last night, however, both date from 1927.

Remarkable Performances

The Tanglewood performances were remarkable for the unity of the ensemble and the fire, earnestness and sincerity with which the four artists imbued every note. It was a beautifully and assiduously prepared program and the playing itself attracted tremendous absorption. There was a bit of incongruity in this very spirit, for Schoenberg deliberately set about abandoning the laws of harmony and tonality soon after his "Verklarte Nacht." At the same time he freed himself from emotion and applied logic to his construction. The Juilliards did their very capable best to put the emotion back in. Arnold Schoenberg became a musical reformer and found many young students who believed in him. The school he founded and which his disciples have fortified, broke with tradition in every aspect of composition, but mainly in the matter of resorting to a system which has acquired the name of atonality. Rhythm for itself has become of more importance. It requires a completely readjusted sense of listening. Cobbett goes farther and says one needs a "special mentality." It would be difficult to imagine better interpreters and persuaders at court than the quartet who played last night.

There was a suggestion of more cantabile, of more melody, if you will, in the Berg than in the music of his master, but the difference would be only of degree. He has called this quartet a suite because it is in six movements, instead of the conventional four, alternately contrasting in mood. The designations are self-explanatory: giovale, amoroso, misterioso, appassionato, delirando and desolato.

Between these two extremes they came up for air and plausibility by playing the last Beethoven quartet, Opus 135. It was a beautifully conceived and vivid interpretation. This impression prevailed in spite of several minor depreciating details. The intonation in the deeply felt slow movement was not always accurate and the fiddler's choice of using a slack bow caused the stick to be heard even when, as in the moderns, col legno was not indicated. But the Beethoven had the double function of not alone giving the most profound artistic gratification but also, like an iceberg, of letting part of the program appear above the surface. The larger part, by far, had been immersed in the depths of involved impressions. Indeed, Orsino, the Duke of Illyria, hearing these contemporaries, would hardly have suggested: "That strain again! . . . It came o'er my ear like the sweet sound that breaths upon a bank of violets."

Tanglewood Attendance And American Taste

The Tanglewood Festival has still ten days to go, but one thing is certain. The trend toward larger audiences, at performances of every kind, that has been evident for years, has continued unabated, if not at an accelerated pitch. Not snow nor rain nor heat nor gloom of night, not to mention lightning, wet grass, nor the difficulty of getting home before 1 AM stays these enthusiasts from buying general admissions.

The fact is a commentary on sour remarks made in various form by supercilious Europeans or their spouses, the morbid young esthetes, the permanent Pooh-Bahs, and all those whose snobbery takes the form of sneering at the opinions of the commonalty. The original form of the comment was that Americans were artistic barbarians with no interest in anything except jazz and that there were not enough music-lovers in the country to sustain a music festival like that of Salzberg. When this position was flanked, the critics retired to their next line of entrenchments. The new position was that the large attendance was due to the fact that the Festival was a novelty, that going was the thing to do, and that a lot of ignoramuses were trying to get the reputation of being highbrows. Therefore, the large attendance was temporary and would begin to decline as soon as the novelty wore off and it was no longer a social advantage to be able to say that one had been to Tanglewood. Also, at the first hint of a business recession, ticket buying would fall off heavily. This position also is going to be difficult to sustain much longer, in view of statistics.

There remains the last line of defense, which is available only to a limited number. It is that the cognoscenti recognize that Koussevitzky is not really a great conductor, that the Boston Symphony is not what it used to be, and that no American orchestra can be compared to the best European ones.

The recent opinion of a German critic, Hans Stuckenschmidt, that "there is a degree of perfection in American symphony orchestras unknown to European artists," seems to contradict this interesting theory. Probably Herr Stuckenschmidt doesn't know anything either. All we and others like us can do in our state of blissful ignorance is to continue, in our rough way, to enjoy the Tanglewood music in the delusion that we are hearing superlative performances of the world's greatest music.

Babbitt
A SCENE FROM 'ALBERT HERRING': Albert (David Lloyd) is told of his nomination as king of the May in this scene from Benjamin Britten's lyric comedy, "Albert Herring," which will have its first United States performance Aug. 8 and 9 at the Berkshire Music Center at Tanglewood. With Mr. Lloyd are Ellen Faull, who will take the part of Lady Billows and James Pease, who will play Vicar Gedge.

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Tanglewood Suburbs

To the Editor of THE EAGLE:—

That long-standing feud between Stockbridge and Lenox into which Line Harger tossed a large can of high test gasoline last Saturday will soon burn out. The region is fast becoming known as "Tanglewood." The towns on the route only as traffic-jammed burgs.

If either place would spend a little time and thought on something besides trying to crib some reflected glory they might get somewhere.

Stockbridge has a public bathing beach—but for residents only. All others keep out. They have Ice Glen which used to be quite an attraction. Have you heard anything about that spot lately? Try to walk through and if you don't turn your ankle or break your neck you must be related to a mountain goat.

What has Lenox to brag about? Joe McCabe and "The Hill." Period.

Unless these two communities do something about developing their attractive resources the public will respond—just as they are doing—by considering them suburbs of Tanglewood. Nothing more.

HAYDN MASON.

South Yarmouth.

Tanglewood Music Store

(Near the Main Gate at Tanglewood)

Open Daily for Visitors and During Concerts

FEATURES

Souvenir Album

of Doublebass recordings by Serge Koussevitzky (made by RCA Victor in 1929, when he played for the last time the instrument by which he first won fame)—Limited edition (6 sides, vinylite)—special price, $3.50.

Books on Tanglewood

Including:

"The Tale of Tanglewood"
by M. A. DeWolfe Howe—$2.50

TANGLEWOOD Souvenir Pictorial Book
Now—50c

Miniature Scores

of the works performed at the Festival Concerts.

"Albert Herring" Libretto—60c

Berkshire Model

Phonograph—Radio—Television

For private demonstration of ALL BERKSHIRE MODELS at Brotherhood Club, Lenox, phone Lenox 600 for appointments.

Advertise Your Wants in The Eagle

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Remarkable Performances

The Tanglewood performances were remarkable for the unity of the ensemble and the fire, earnestness and sincerity with which the four artists imbued every note. It was a beautifully and assiduously prepared program and the playing itself attracted tremendous absorption. There was a bit of incongruity in this very spirit, for Schoenberg deliberately set about abandoning the laws of harmony and tonality soon after his "Verklarte Nacht." At the same time he freed himself from emotion and applied logic to his construction. The Juilliards did their very capable best to put the emotion back in. Arnold Schoenberg became a musical reformer and found many young students who believed in him. The school he founded and which his disciples have fortified, broke with tradition in every aspect of composition, but mainly in the matter of resorting to a system which has acquired the name of atonality. Rhythm for itself has become of more importance. It requires a completely readjusted sense of listening. Cobbett goes farther and says one needs a "special mentality." It would be difficult to imagine better interpreters and persuaders at court than the quartet who played last night.

There was a suggestion of more cantabile, of more melody, if you will, in the Berg than in the music of his master, but the difference would be only of degree. He has called this quartet a suite because it is in six movements, instead of the conventional four, alternately contrasting in mood. The designations are self-explanatory: giovale, amoroso, misterioso, appassionato, delirando and desolato.

Between these two extremes they came up for air and plausibility by playing the last Beethoven quartet, Opus 135. It was a beautifully conceived and vivid interpretation. This impression prevailed in spite of several minor depreciating details. The intonation in the deeply felt slow movement was not always accurate and the fiddler's choice of using a slack bow caused the stick to be heard even when, as in the moderns, col legno was not indicated. But the Beethoven had the double function of not alone giving the most profound artistic gratification but also, like an iceberg, of letting part of the program appear above the surface. The larger part, by far, had been immersed in the depths of involved impressions. Indeed, Orsino, the Duke of Illyria, hearing these contemporaries, would hardly have suggested: "That strain again! . . . It came o'er my ear like the sweet sound that breaths upon a bank of violets."

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Tanglewood Suburbs

To the Editor of THE EAGLE:—

That long-standing feud between Stockbridge and Lenox into which Line Harger tossed a large can of high test gasoline last Saturday will soon burn out. The region is fast becoming known as "Tanglewood." The towns on the route only as traffic-jammed burgs.

If either place would spend a little time and thought on something besides trying to crib some reflected glory they might get somewhere.

Stockbridge has a public bathing beach—but for residents only. All others keep out. They have Ice Glen which used to be quite an attraction. Have you heard anything about that spot lately? Try to walk through and if you don't turn your ankle or break your neck you must be related to a mountain goat.

What has Lenox to brag about? Joe McCabe and "The Hill." Period.

Unless these two communities do something about developing their attractive resources the public will respond—just as they are doing—by considering them suburbs of Tanglewood. Nothing more.

HAYDN MASON.
South Yarmouth.

Advertise Your Wants in The Eagle

Serge Koussevitsky commémore le 200e anniversaire de naissance de Goethe

(par Gilles Potvin)

Lenox, Mass. (Spécial au "Canada"). — Les deux grands concerts qui ont eu lieu en fin de semaine au "Music Shed" du Centre musical des Berkshire ont été donnés par l'Orchestre Symphonique de Boston. Ils ont été remarquables à plus d'un point de vue et le nombre des auditeurs à chacun des concerts variait entre 9,000 et 13,000. Le "Music Shed" lui-même peut contenir environ 6,000 personnes à l'abri des intempéries. Comme les murs latéraux et le mur à l'arrière ont été enlevés, un nombre illimité d'auditeurs peut prendre place sur les magnifiques pelouses qui environnent le "shed". Grâce aux superbes qualités acoustiques de cette construction, tous les auditeurs, à l'intérieur comme à l'extérieur, ne perdent pas un son, même les pianissimo les plus veloutés.

Samedi soir, Serge Koussevitsky a dirigé l'orchestre dans un programme commémorant le 200e anniversaire de la naissance de Goethe. Après une remarquable interprétation de l'ouverture Egmont de Beethoven, Claudio Arrau, le brillant pianiste chilien, est venu jouer avec l'orchestre, le 4e concerto du maître de Bonn. Le soliste, comme l'orchestre, est à l'abri de tous reproches, car il est difficile d'imaginer une plus belle exécution de l'oeuvre. L'interprétation de M. Arrau fut sensible et poétique sans jamais aucune exagération. L'ovation accordée aux artistes par les treize milliers d'auditeurs présents était amplement méritée.

Le concert s'est terminé avec la Faust-Symphonie de Franz Liszt. Comme l'indique le titre original, l'oeuvre consiste en trois tableaux caractéristiques d'après Goethe; Faust, Gretchen et Mephistopheles. Sans aucun doute, Liszt a écrit là une composition monumentale, orchestrée avec richesse et renfermant des pages d'une très grande beauté. Cependant, il y a beaucoup trop de répétitions et malgré la superbe interprétation de Koussevitcky, l'oeuvre a paru longue.

Le dernier mouvement, avec le Choeur Mystique du Faust de Goethe, chanté par un choeur de voix d'hommes avec ténor-solo, est le plus remarquable des trois. Le soliste était David Lloyd.

Le lendemain après-midi, soit dimanche dernier, une foule non moins nombreuse s'est rendu au "Shed" pour entendre un programme consacré à Schumann et à Strawinsky et dirigé par le jeune disciple de Koussevitsky, Leonard Bernstein, que tous les amateurs de musique montréalais connaissent bien. Le fait que le Sacre du Printemps était au programme donnait un intérêt inusité au concert. Bernstein a dirigé d'abord les oeuvres de Schumann — l'ouverture Manfred et la Quatrième Symphonie en ré mineur — avec un bon rythme et des nuances peut-être un peu exagérées, en ce sens qu'il semblait toujours chercher des contrastes entre les forte et les piano. Après une fort belle exécution des Scènes de Ballet de Strawinsky, Bernstein attaqua le solo de basson qui commence le Sacre du Printemps, l'une des oeuvres les plus révolutionnaires de l'époque contemporaine. Ici Bernstein se révéla un maître. L'ardeur sauvage, les rythmes barbares qui animent ces pages sans doute immortelles furent rendus avec une précision admirable. Le Sacre du Printemps est probablement la suprême épreuve pour tout chef d'orchestre et Bernstein s'en est tiré avec tous les honneurs. Le compositeur français Olivier Messiaen, rencontré après le concert, ne tarissait pas d'éloges pour le jeune chef d'orchestre qu'il entendait pour la première fois.

Au cours de la soirée, nous avons assisté à un concert de la classe de composition d'Aaron Copland. Parmi les oeuvres entendues, la plus marquante était celle d'un Canadien de Victoria, C.-B., Robert Turner. Son Quatuor à cordes est d'une belle inspiration et renferme de très beaux thèmes.

12,500 Give Heifetz Tumultuous Ovation

By JAY C. ROSENFELD

TANGLEWOOD—Jascha Heifetz motioned to Concertmaster Richard Burgin last night after his sixth recall and indicated that he should set the example for the men of the Boston Symphony Orchestra and leave the stage. Otherwise the applause and bravos might have continued indefinitely.

Tops Thursday Records

The record-breaking crowd of 12,500 persons for a Thursday night concert filled the Music Shed and 6500 others covered the spacious lawns. The crowd gave Heifetz one of the greatest ovations ever received by a guest artist at the Berkshire Festival when he finished his violin concerto, the final number, of the all-Tchaikovsky program directed by Serge Koussevitzky as the first in the middle week end of concerts at the Festival. Other concerts in the second series are scheduled tomorrow night at 8.15 and Sunday afternoon at 3.

Heifetz played the concerto with dazzling assurance and brilliance, and with sublime elevation in the slow movement and certain phrases of the first movement. His is an individual approach, severe often, and unyielding and with the forward drive of some mighty engine to which small implements are of no concern. His security at all speeds and over all kinds of terrain grows more marvelous at each hearing. He has borrowed very little from tradition in his performance. It is his own Tchaikovsky that he has established and which many musicians accept as a standard. It is constructed of massive stone, however, and not of any mutable element.

We had heard a different Tchaikovsky in the fourth symphony. Here Koussevitzky gave us the luscious music which has become so endeared to so many of us by reason of its lush, mellow and frankly sentimental abundance. Koussevitzky laid it on with all the mighty passion which he can express from his peerless orchestra, particularly exhausting the power of his brass, but achieving a point of excitement in which the thousands of Tchaikovsky enthusiasts instantly found their eagerly expected stimulation.

Heifetz drained the concerto of all that romantic softer saccharine and set it before us in classic design and scholarly dignity. The absolute mastery of the instrument is uncanny. It permits him to play with an audacity which would lead lesser fiddlers into difficulties. The immaculate phrases at breakneck speed have a definite influence on his conception of the concerto. His tone and the personal use of shifting to create beauty of phrasing are attributes which are sources of incalculable joy to his listeners. No one can gainsay the delirium he evokes in his audience but his version is not established beyond argument.

Two movements from the "Serenade for Strings" had been used to open the concert: the elegy and the valse. They are pleasing but were inappropriate on such a program, even though played with all the beauty of tone the Boston string sections consistently have on tap.

Jascha Heifetz Turns Over Fee For Scholarship

TANGLEWOOD —Jascha Heifetz this morning endorsed his check for last night's performance at the Music Shed "for the perpetual Heifetz scholarship fund for violinists at the Berkshire Music Center." Although the amount was not disclosed, George E. Judd, manager of the Boston Symphony Orchestra revealed that the "substantial amount" will be matched by the trustees of the BSO for the Heifetz fund.

Last winter, when Mr. Heifetz indicated he might establish this fund, the trustees agreed to match the sum.

Notes and Footnotes

LED by curiosity at what goes on backstage during a Tanglewood program, we slipped into the tuning and dressing room Saturday night during the Beethoven concerto. It's an extension behind the stage, and the music floated in, oddly muted by the stage sounding board which is also the partition.

We found the place full of clothing racks, instrument cases and theatrical trunks. Several musicians who were going on for the next number stood around, and a few sat on trunks playing poker. A middle-aged man wearing loose, blue shorts was changing his clothes.

Conversing with a woodwind player, we learned this was the worst Tanglewood summer in history, for instruments. "It's the humidity," said he. "The strings pitch lower; the brass and woodwinds get sharp."

At intermission the other players trooped back from the stage. One yelled, "Gangway" and they all lined up at the water cooler. "It's terribly hot out there under those lights," explained our new friend, and introduced us to Enrico Fabrizzio, violist, who'd had his drink. "He can tell you all about strings."

"It's the moisture," said Fabrizzio, a short, graying man with an expressive smile. "It gets in the gut and breaks them. In one week," he said tragically, "I've broken two C strings. Luckily it was in rehearsal. Such explosions!" Fabrizzio makes his own violas, out of maple, spruce and pine.

Most of the men, we gathered from another player, are taking Koussevitzky's retirement in stride. "He's very strict," he admitted, "but it's necessary. Munch (his successor) is a fine man, too." Bernstein, who also directs, they think over-acts a bit but, said a violinist, "the women like it. They think he creates the music we play," and he shrugged.

A bell pealed noisily in the room, and they all filed back on stage. We followed as far as the back wall, to peer through a small peephole. Our eye was six inches from the shoulders of the back row of singers, which is probably as near as we'll ever come to joining the BSO.

—o—

One of our night-riders reports a rather odd circumstance. The Salvation Army weekly *War Cry* which comes out Thursdays, has its greatest sale Saturday nights in taverns. There are in all, 325 sold weekly in Pittsfield, but in recent weeks, the strong bar sales have dropped off. The Salvation lassies who canvass them regard this with fortitude, since it also indicates a drop in liquor selling, which may be just as well.

—o—

Some months ago Fred Gillis presented Fr. Francis J. Lynch a set of Chinese checkers on the eve of his departure for a Catholic mission at Wuchow, China. He just received a letter from Fr. Lynch, reporting he'd broken them out, much to the surprise of the Chinese who'd never heard of the game.

—o—

Notes written on a match cover: How long before the Atlantic Refining Company builds a gas station at White Terrace and North Street? They've owned the lot two years . . . The United Nations' flag flies at only two places in the U.S.; over the New York headquarters, and at the Boy Scout camp on October Mountain . . . Robert Wood of 879 North Street has an old photo of City Hall Park showing a savings bank in the east portion of the City Hall which no one can explain. We could use one today, says he, to help pay taxes.

RICHARD V. HAPPEL.

Festival Records Tumble As 30,500 Hear Concerts

Saturday Night Crowd of 14,200 Is Largest Ever for Evening Performance; Bernstein Triumphs in Sunday Program

By JAY C. ROSENFELD

TANGLEWOOD—Leonard Bernstein, who conducted the final concert of the first of three week ends of the Berkshire Festival yesterday afternoon was accorded a personal triumph at the close of the program after the performance of the Stravinsky "Le Sacre du Printemps." A record-breaking crowd of 30,500 turned out for the first series of concerts over the week end, compared with 27,000 for the first series a year ago.

14,200 at Saturday Concert

Saturday night's concert attendance was 14,200, the largest ever recorded here for an evening performance, and only 500 below the all-time high record for a single concert set on the final day of the Festival last year. There were 9000 at the concert yesterday afternoon and 7300 turned out for the opening Thursday night.

Yesterday afternoon the Boston Symphony Orchestra performed the frenzied ballet music of Stravinsky with unsurpassed virtuosity, driving home its cumulative barbarism with what literally becomes a stunning effect.

The weather had been a matter of major interest in this brace of concerts, yesterday afternoon and Saturday evening. A gray day yesterday which dissolved into fine clear and sunny weather by the end of the concert was the happy sequel of the furious storm which broke just as the previous evening's concert was finishing.

Yesterday's Program

Bernstein divided his program yesterday between Schumann and Stravinsky. Like that of the Saturday evening concert conducted by the orchestra's permanent conductor, Serge Koussevitzky, it had contained an extraordinary wealth of interest in the music itself. Saturday's "Egmont" overture of Beethoven and the Liszt "Faust" symphony had been chosen to observe and celebrate the 200th anniversary of the birth of the great poet and dramatist, Johann Wolfgang von Goethe.

There was underlying drama throughout yesterday afternoon's program as well. The Byronic legend seems to have outlived his poetry, but the "poet of passion" gave Schumann inspiration, as he had many other composers, in his half-remorseful, half-defiant Manfred. Composed but a wide decade from Liszt's "Faust" and practically 100 years ago, the two exhibits show better than many words the romantic direction music took following Beethoven. If the programs had been chosen with an eye for a course in musical history, nothing better could have revealed the revolutionary development of music later than the two Stravinsky works: his "Scenes de Ballet" and "The Rite of Spring." From the transparent, patently sentimental music of Liszt and Schumann to the involved, entangled, unmelodic atonal weavings of Stravinsky is very near to the diametrical poles of the musical circle.

Bernstein first came to Tanglewood a few years ago as a student of the Berkshire Music Center. Many of the Boston Orchestra men who are also on the faculty of the Center had been his instructors. The return thus as their [illegible] one of their major [illegible] Festival was in the nature [illegible] nal honor, and they [illegible] the audience which, in turn, [illegible]

Tanglewood
Continued on Second Page

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Letters

Seeing Tanglewood With Blanket and Blotter

To the Editor of THE EAGLE:—

To all who might find studies in bewilderment of interest I recommend "Alice in Wonderland" and as a sequel "Barrett at Tanglewood." One begins where the other leaves off.

I had never been to the Festival nor had I given much thought to the possibility that I ever should, when, lo and behold, an unforeseen contingency, two Annie Oakley's and there I was.

To lay low any surviving ragtags of hypocrisy let it be said that despite my Saturday and Sunday sojourn to music's Mount Olympus in the Berkshires I probably haven't changed much. But give me time because it is interesting to note that even in this short time my musical education has progressed to a point where I can tell you with no little assurance that the orchestra takes its A pitch from the oboe. In view of the fact that a few short hours ago I was unaware of the oboe's existence that may be important.

We have in numerous reviews of Festival activities the opinions of men eminently qualified in the field of musical criticism—Jay Rosenfeld, Olin Downs and a great many others whom I never even heard of. It is high time that we have the viewpoint of one entirely devoid of the slightest idea of what it is all about. Who knows, somewhere in the middle ground we may come upon the truth.

First, however, let me sound a warning. If one has even the remotest inclination to agoraphobia let him stay far, far away from Tanglewood, for not only would the traffic en route surely throw him into the vapors but he would still face breath down the back of his neck, feet in his lap, blown hair across his face and conversations carried on over his recumbent torso.

One thing that impressed me forcibly was the acres and acres of suntan. In contrast ordinary persons look anemically ghastly. If I were a purveyor to Lenox I would certainly make it a point to carry a good line of sweet-scented saddle soap.

Correspondence to this column on topics of public interest is welcome. Short letters are preferred. Communications, particularly if over 200 words, are subject to condensation. The only requirement of letters, which do not violate good taste and are neither slanderous nor libelous, is that they bear a genuine signature.—Ed.

Upon our arrival at the grounds we wandered about seeking a favorable vantage point. Before long we were snugly wedged in between ever so many other wedged-in people.

One of the first things I noticed was that these Tanglewood habitués converse in what I would describe as cadenced modulation. For example, being always the neighborly, friendly tail-wagging type, I turn to my neighbor, a somewhat mournful looking individual, and inquire moderato, "Do you come down quite often?" "No" he replies, doloroso, "the only time I come down is when my wife says 'C'mon get ready we're going to Tanglewood'."

And shortly thereafter a sweet young thing on my right asks, pianissimo, "Aren't the woodwinds simply too—what I mean is utterly divine?"

"Yes," I reply andantino, "but they don't seem to cool it off much. What we need is a good off shore breeze from Hudson's Bay."

Her reply was much too staccato for me to grasp in its entirety. And, moreover, it was somewhat submerged by the thunder, crescendo, which was rapidly becoming positively fortissimo.

When Jupe Pluvius decided to throw a wet blanket over the whole party, the whole party decided to go into the wet blanket business also. I think I shall never see anything so depressing as several thousand soaking wet people under an equal number of soaking wet blankets. Barefoot boys and girls with their shoes tucked under their wings, poor things, wandered hither and yon.

During intermission my meanderings carried me far into the Shed up toward the stage or should I say, out of my new found sophistication, toward the proscenium. Anyhow I decided to go out at about the same time the paying customers decided to come back in. I finally made it and feel pretty confident that I could swim the English Channel. What I learned about bucking a rip-tide was just about everything.

I also made the mistake of believing that when I became separated from my companion that because she wore a blue dress with large polka dots she would be easy to find. As a result I spent three-quarters of an hour looking over more blue, large dotted dresses than I ever knew existed—and some of them containing packages sufficient to easily enough cause one in a careless moment to completely forget his original quest.

In summation of my impressions of Tanglewood may I say that one requires neither musical education nor background to realize that he has been with many who for a few fleeting moments have put aside the doubts, the fears and the cares of a workday world to pay homage to beauty in one of her loveliest forms. And I am thoroughly convinced that by so doing one comes better to know an elevation of spirit, an increased capacity to experience more fully all that is worthwhile in human emotion.

HOWARD E. BARRETT.
Pittsfield.

Comment

ANSWER READY
(Pathfinder)

Recenty radio announcer Bob Trout asked Senator Margaret Chase Smith (R-Me.) a question she often hears in one form or another—what she'd do if she woke up some morning and found herself in the White House.

Said the Senate's only feminine member: "I think I'd go right to Mrs. Truman, apologize and go right home."

BRAVO: Leonard Bernstein, 31-year-old guest conductor acknowledges the ovation given him following yesterday afternoon's concert. Adding their praise of the young conductor's work are Richard de Pasquale, first viola.

Tanglewood

Continued From First Page

ed so many of his former classmates, in the ovation given him. His nickname, "Lenny," acquired while a student, has stuck in a familiarly cordial way. This was not his first appearance in this capacity, of course, for on one of his previous engagements two years ago, in identical circumstances, he had conducted the very "Sacre" which was the vehicle of his particular acclaim yesterday and another tour de force.

Saturday Night Concert

The introduction to the "Faust" symphony calls for muted strings. The string sections of the orchestra hardly needed to affix sordines to their bridges Saturday night for the rainstorm which had hovered overhead and burst into action intermittently provided a sufficient hum at that particular moment to slightly dampen the sound as well as the grass on which the record overflow crowd was spread. At this point there was a mass surge of humanity toward the safety and protection of the expansive colonnade which extends beyond the seating provisions of the Shed but still under the wide roof. Liszt gave his symphony the title: "A Faust symphony of three character pictures (after Goethe)." There are three movements, "Faust," "Gretchen," and "Mephistopheles." They are rather three acts of an opera, lacking only scenery and individuals to assume the roles. It abounds in dramatic episodes which are full of deep emotion. One can't listen without allowing his imagination to fill in action and dialogue to the graphic music. Faust has many introspective conflicts; Gretchen became a fragilely tender chapter, played Saturday a bit too long and thin-drawn; Mephistopheles is a stirring finale. Liszt makes use of a male chorus with a tenor soloist in the last section. He obliges the vocalists to sit a full hour before calling on them for less than 10 min vocal demands. David Llo tenor soloist, was eminentl fying, and the male chor cruited from the student b the Center and prepared by topher Honaas, delivered t pressive, long sustained voc with vivid and round tone.

Liszt provides great co and Koussevitzky labored p ously to realize them, to m a moving drama. Particular able is Liszt's orchestratio pioneering combinations of i ments, their most in favorabl isters, produces a timbre, espe by means of such an orchest the Boston, which becomes a of beauty itself, over and the content of the text.

Goethe opens his "Egmont" the Low Country mob shouting "Freedom, Security, Security, Freedom" exhorting the Count to intercede for them with the Spanish governor. Writing near two centuries ago and placing his plot another couple centuries previous to that, he still gives them a theme which oppressed peoples throughout the ages have sought and pleaded and fought for. Beethoven translates its spirit into music with remarkable fidelity. The deep, ominous chords which open the introduction are profoundly expressive and when they are used later, in the allegro, they became eloquently effective. This is a conception on a vast scale by Koussevitzky and the orchestra's response matched it on the same plane.

Arrau Handicapped

Claudio Arrau was the unfortunate victim of being placed between two formidable musical mountains. It was an evening of epic drama. Solo playing, even so humble and unpretentious yet superior, as Mr. Arrau in the Bethoven concerto, just did not have the vehicle with which to enter the lists. Placed between two estheticallly exhausting peaks of theatrical intensity, he could not make the impression he has left here on his other appearances. From the selfless simplicity and tonal purity of his opening statement, on through the three movements of the great concerto he played with incontestable mastery, both at the keyboard and in his understanding. Koussevitzky provided an accompaniment in the slow movement of notable vibrant intensity upon which Arrau described a compassionately gentle sketch.

9000 Hear

Continued From Page 1

ment. The lovely "Romance" was particularly rewarding. Here is music as fresh and captivating to the ear as the day it was written.

Two years ago Bernstein conducted the Stravinsky "Sacre du Printemps," with sensational success. He repeated the feat this afternoon. Surely this is a definitive performance, highly polished, brutal or suave at will. No wonder there were prolonged applause and cheers when it was concluded.

Excellent Performance

The novelty of the program was the performance of Stravinsky's "Scenes de Ballet." This work, comprising 11 dances, was commissioned by Billy Rose, who used some of the movements, or dances, as part of a ballet in his "Seven Lively Arts." We have noted before that Bernstein is the embodiment of rhythm, thus this music fits his interpretive abilities perfectly. Let no one accuse Stravinsky of being unable to write tunes. He has written some delicious little waltzes, marches and variations for this ballet. The orchestral color, provocative rhythmic patterns and the perfection of the players all joined to provide a performance we would have been happy to have had repeated.

Series B opens Thursday night. Dr. Koussevitzky will conduct an all-Tschaikowsky program featuring Jascha Heifetz in the violin concerto. The program will open with "Serenade for Strings" and conclude with Koussevitzky's unforgettable reading of the Fourth Symphony.

AT TANGLEWOOD

Concert Goers Caught In Storm Saturday

(Special to The Union)

Tanglewood, July 31—This afternoon's program of the Berkshire Symphonic Festival was given under clear, bright skies in contrast to the stormy session of last evening. However, today's attendance of about 9000 was much lower than that of Saturday night.

Several Causes

This may be attributed to several causes. The ever-popular Dr. Serge Koussevitzky was not conducting today's concert as the baton was in the hand of guest conductor Leonard Bernstein, who, although a noted musician, does not enjoy the widespread popularity of the doctor. Then, too, music-lovers were hesitant at gambling on the Berkshire weather after having suffered its wrath last night as hundreds were unable to reach their homes until the early hours of the morning due to the traffic tieup.

One record was established this afternoon, however, as the youngest patron to attend was seen enjoying Schumann's Fourth Symphony while reclining in his basinet. Only three months old, Saxon Martin of South Africa, son of Mr. and Mrs. Henry Martin of the South African consulate in New York, was apparently enjoying himself as was Kenneth Blanning of Schenectady, N. Y., who celebrated his first birthday on the rolling lawns in front of the shed.

Families Picnic

Family groups also took advantage of the perfect concert weather as the sun shone bright and were seen enjoying picnic lunches on the lawn as the program progressed.

In contrast to the exacting dapperness of Dr. Koussevitzky, conductor Bernstein led the famed Boston Symphony musicians today dressed in a brown business suit and brown jazz bow tie instead of the white dinner jacket and black tie which is usually the vogue here at Tanglewood.

And a half hour before the end of this afternoon's concert hundreds of general admission patrons were seen to be leaving the grounds, evidently in an effort to avoid being caught in another traffic jam.

"Storm" Develops

The tremendous heat wave of the first concert week and the added strain of the Saturday morning rehearsals, saw a "storm" blow up in the shed here that well might have reached the proportions of the evening's electrical storm. Midway in the traditional Saturday morning rehearsal of the orchestra the lights and cameras of the State Department's film group that was shooting the proceedings touched off the "spark" that caused Dr. Koussevitsky to release an ever-abundant rage when the timing of the cameramen and the previously-made sound track did not coincide. The doctor ordered the lights and cameramen from the music shed and then faced the audience of some 3000 and let forth a barrage of words against the "stupidity" of the whole State Department's project here at Tanglewood. With that an orderly retreat by the camera crew followed and peace once again reigned.

Recalls Other Events

Saturday night's concert recalled memories of 1937-the first year that the Berkshire Symphonic Festival was held here at Tanglewood under a huge circus tent. It was that season that saw Dr. Koussevitsky and the Boston Orchestra battle the elements as a terrific thunderstorm let loose with all its fury.

However, last night the rain was intermittent during the concert. It didn't reach its full peak until the closing notes of the concert and with the first burst of tumultuous applause the heavens opened up then came the couldburst. As the photographers' flash bulbs flashed through the shed, as the eminent conductor and the tenor soloist, David Lloyd, took their bows, Mother Nature too got into the act as brilliant flashes of lightening burst.

A half hour after the start of Beethoven's "Egmont," officials released an attendance figure of 12,000 paid but for three-quarters of an hour music-lovers were still seen pouring through the gates and even after the light rain had begun.

Parking Problem

Every parking area at Tanglewood was overtaxed as were adjoining private parking areas and before all were accommodated cars were parked off the shoulder of the roads for over a mile in all directions. Thus a new problem has arisen here at the music center.

As the audience broke for their cars following the close of the program, the rain came in torrents. In the boxholders' parking area adjacent to the shed, dowagers were seen making their way to their cars which were tied up and unable to swingup to the canopy, many were seen minus their shoes and stockings as the heavy rain beat a steady staccato.

More fortunate, however, were these in the box parking area for the reserved seat parking section on the West St. side was so overcrowded, and the rain so heavy, that it was hours before some people were able to locate their cars and by then were drenched to the very skin. Some concert-goers from Pittsfield did not arrive home until after 2 in the morning.

Drivers Give Up

Travel on Route 20 to the south out of Lenox was at a snailspace as the rain limited vision to only a few feet. All the way to Lee, drivers were seen giving up and pulling off to the side of the highway as bursts of lightning added to the driving hazards.

So it was that the populace of this area in the Berkshire Hills finally had the answer to their repeated question of, "Why doesn't it rain and cool things off."

It came, however, at an inconvenient time and resulted in the largest tieup of traffic ever seen in the 15-year history of the Berkshire Symphonic Festival.

It is interesting to note that every new milestone in the colorful growth of the festival has been marked by an outburst of the elements. The building of the large music shed was actually the aftermath of the terrific rainstorm of 1937 and it is reasonable to assume that Saturday night's occurence, will result in a program of improvement of highway approaches to this mecca of the masses during the concert season.

Vanderbilts Are Luncheon Hosts

Lenox, July 31—William H. Vanderbilt, former governor of Rhode Island, and Mrs. Vanderbilt, who are in residence at Cricket Creek Farm, South Williamstown, were luncheon hosts today at the Lenox Club and later took their guests to the Boston Symphony Orchestra concert at Tanglewood. They included Mr. and Mrs. Robert Woods Bliss of Washington, Mr. and Mrs. Adolph A. Berle Jr., Mr. and Mrs. Albert Spalding, Mrs. Frederick Fisher of Westover, Va.; Mr. and Mrs. Horace L. Weller of Providence, R. I. and Mr. Chauvel.

BRAVO: Leonard Bernstein, 31-year-old guest conductor with the Boston Symphony Orchestra, acknowledges the ovation given him following yesterday afternoon's concert program at Tanglewood. Adding their praise of the young conductor's work are Richard Burgin, concertmaster, at left, and Joseph de Pasquale, first viola. Babbitt

Tanglewood

Continued From First Page

ed so many of his former classmates, in the ovation given him. His nickname, "Lenny," acquired while a student, has stuck in a familiarly cordial way. This was not his first appearance in this capacity, of course, for on one of his previous engagements two years ago, in identical circumstances, he had conducted the very "Sacre" which was the vehicle of his particular acclaim yesterday and another tour de force.

Saturday Night Concert

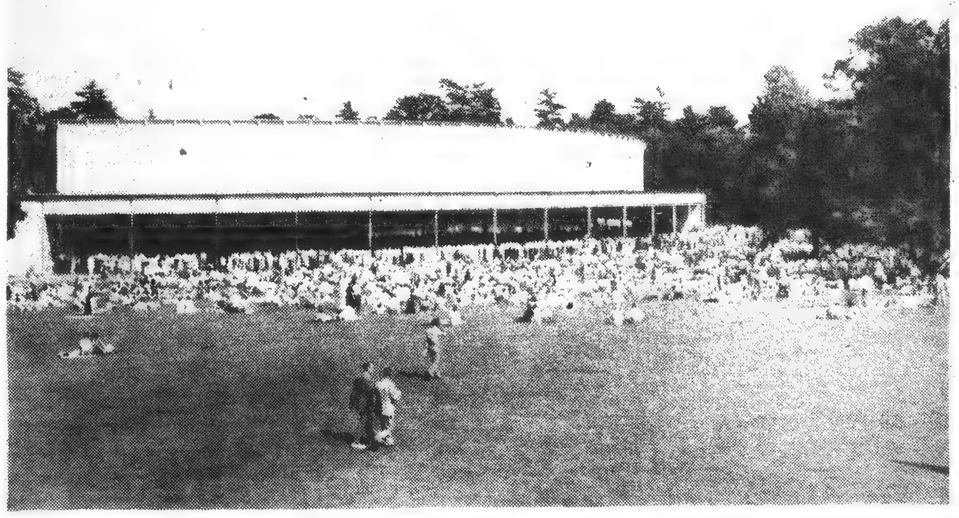
The introduction to the "Faust" symphony calls for muted strings. The string sections of the orchestra hardly needed to affix sordines to their bridges Saturday night for the rainstorm which had hovered overhead and burst into action intermittently provided a sufficient hum at that particular moment to slightly dampen the sound as well as the grass on which the record overflow crowd was spread. At this point there was a mass surge of humanity toward the safety and protection of the expansive colonnade which extends beyond the seating provisions of the Shed but still under the wide roof. Liszt gave his symphony the title: "A Faust symphony of three character pictures (after Goethe)." There are three movements, "Faust," "Gretchen," and "Mephistopheles." They are rather three acts of an opera, lacking only scenery and individuals to assume the roles. It abounds in dramatic episodes which are full of deep emotion. One can't listen without allowing his imagination to fill in action and dialogue to the graphic music. Faust has many introspective conflicts; Gretchen became a fragilely tender chapter, played Saturday a bit too long and thin-drawn; Mephistopheles is a stirring finale. Liszt makes use of a male chorus with a tenor soloist in the last section. He obliges the vocalists to sit a full hour before calling on them for less than 10 minutes of vocal demands. David Lloyd, the tenor soloist, was eminently satisfying, and the male chorus, recruited from the student body of the Center and prepared by Christopher Honaas, delivered the impressive, long sustained vocal line with vivid and round tone.

Liszt provides great contrasts and Koussevitzky labored prodigiously to realize them, to make it a moving drama. Particularly notable is Liszt's orchestration. His pioneering combinations of instruments, their most in favorable registers, produces a timbre, especially by means of such an orchestra as the Boston, which becomes a thing of beauty itself, over and above the content of the text.

Goethe opens his "Egmont" with the Low Country mob shouting "Freedom, Security, Security, Freedom" exhorting the Count to intercede for them with the Spanish governor. Writing near two centuries ago and placing his plot another couple centuries previous to that, he still gives them a theme which oppressed peoples throughout the ages have sought and pleaded and fought for. Beethoven translates its spirit into music with remarkable fidelity. The deep, ominous chords which open the introduction are profoundly expressive and when they are used later, in the allegro, they became eloquently effective. This is a conception on a vast scale by Koussevitzky and the orchestra's response matched it on the same plane.

Arrau Handicapped

Claudio Arrau was the unfortunate victim of being placed between two formidable musical mountains. It was an evening of epic drama. Solo playing, even so humble and unpretentious yet superior, as Mr. Arrau in the Beethoven concerto, just did not have the vehicle with which to enter the lists. Placed between two esthetically exhausting peaks of theatrical intensity, he could not make the impression he has left here on his other appearances. From the selfless simplicity and tonal purity of his opening statement, on through the three movements of the great concerto he played with incontestable mastery, both at the keyboard and in his understanding. Koussevitzky provided an accompaniment in the slow movement of notable vibrant intensity upon which Arrau described a compassionately gentle sketch.



AT TANGLEWOOD CONCERT—Part of the overflow audience attending the Schumann and Stravinsky program of the Berkshire Symphonic Festival at Tanglewood yesterday.

9000 Hear Orchestra, See Bernstein Perform

Afternoon Audience at Tanglewood Treated to Double Attraction as Series A Program Is Concluded

By WILLARD M. CLARK

Tanglewood, July 31—The 9000 people who attended the final concert in series A given here this afternoon by the Boston Symphony Orchestra got what amounted to a double header. First, they heard the superb playing of the orchestra. Secondly, they watched the youthful, elegantly-tailored Leonard Bernstein give a revelatory demonstration of the "super-gesticulatory school of conducting. Like those who came to hear, those who came to listen got their money's worth, for Bernstein gave them everything from a "tip-toe" takeoff," as in the Stravinsky "Scenes de Ballet" to the Beecham "crouch."

Yet, withall among the conductors of his generation we know none who

Continued On Page 3

general admission patrons were seen to be leaving the grounds, evidently in an effort to avoid being caught in another traffic jam.

"Storm" Develops

The tremendous heat wave ... first concert.

H. W. Coggeshall Dies In Uthica, N. Y.

... of Earl G. Sturtevant. ...ngfield Rd, who died Fri... at Westfield State Sana... ill take place Monday after... at the Hraley funeral home ... St. Rev. Edward T. Cowles ... Congregational Church will ... Cremation will follow at ... d Cemetery.

... e of Springfield, son of Fred... and Emma La. (Pratt) Stur... e leaves his mother, Mrs. ... Sturtevant of Northboro; a ... Vernon O. of Poughkeepsie, ... wo sisters, Mrs. Kenneth W. ... Northboro and Mrs. Henry ... Berwick, Me.

... l services for Mrs. Anna ... o Kiwlowski, 61, widow of ... Kiwlowski and who died Sat... her home, 12 Woodmont St. ... day morning at ... the Rose E. Chisek fu... followed by a solemn ... the Holy Trinity ... Mass ... Holy Trinity ... Cemetery.

... Coggeshall, 70, onetime assistant edi... of Berkshire Hill Topics, a week... by publication devoted to Berkshire ... summer resort interests, died yester... day in Utica, N. Y.

He came to Pittsfield about the ... turn of the century and was on the ... staff of The Pittsfield Sun which ... published the topics. A practiced ... printer and writer of ability he described a number of ... Stockbridge villas and golf courses in ... connection with his resort notes. For ... the past 30-odd years he had been ... proprietor of a large print shop and ... bindery in Utica.

Mr. Coggeshall was twice married, ... his first wife, since deceased was the ... former Miss Virginia C. Gamwell, ... daughter of the late Mr. and Mrs. ... Gamwell of Pittsfield. Surviving ... are his widow, Mrs. Marie ... Coggeshall and a son and daughter ...

CHRISTOPHER MARTIN

Pittsfield, July 31—Christopher ... Martin, 66, of 58 Pomeroy Ave., died ... suddenly at his home today. A native ... and lifelong resident of the city he ... was retired from the GE. He leaves ... three brothers, Rev. Andrew Martin ... of St. Jerome's Church, Holyoke, Wal... ter of Springfield, and James of ... Cleveland, Ohio; and several nieces ... and nephews. Arrangements will be under the direction of the Drennan funeral home and ... are incomplete.

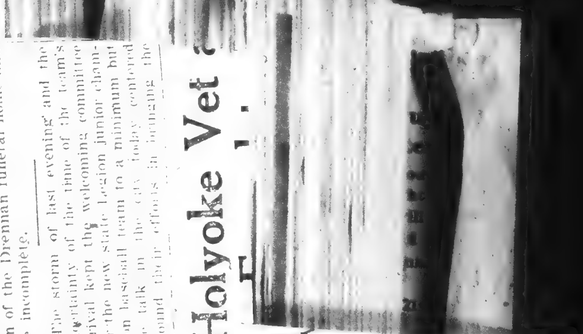
... Funeral arrangements are incomplete.

... Miss Roanne Robarge; a brother, ... Frank Robarge of East Angus, Canada.

... several nieces and nephews; a sister, ... ard of Worcester; eight grandchildren, ... Mrs. Edward B. Alden; one son, Rich... Quillard, Mrs. William Marcel, and ... he had retired from the GE where ... he had been a welder. He attended ... Notre Dame Church and was a mem... ber of the League of the Sacred Heart ... and St. Jean de Baptiste Society. He ... leaves three daughters, Mrs. Frank ...

... Lanesboro, and He ... and Raymond of ... three sisters, Mrs. Louis Rhel of this ... city, Mrs. James Whitaker of Lanes... boro, and Mrs. Paul Carlson of Bris... one son, ... The fu... tol, Conn. ... Worcester. Arrangements are incom... ... the O'Meara ... plete. ... afternoon at ... Pine Hill Ceme...

Holyoke Vet ...



Red Cross Certificates Given to 140 Youngsters

Award Follows Completion of Four-Week Water Safe... ty Course at Hampton Ponds

[90]

The Boston Globe

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SATURDAY, AUG. 6

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Globe Man's Daily Story

A mother and young daughter were walkir through a street which had been strewn with stra to deaden sound, because of illness, reports Capper Weekly. "What is the straw for?" asked the little girl.

"Because," said the mother, pointing, "the lady in that house just had a little baby."

"H'm," said the child thoughtly. "It came awfully well packed, didn't it?"

SPLENDOR OF ITS PRIME

If the shade of Nathaniel Hawthorne could see his Tanglewood on the night of a Festival concert, he would be a perturbed spirit. Hawthorne went to Lenox for solitude and found it—where now "the whole world," as the French say, rolls in on vehicles which would sorely perplex his ghost.

The Berkshire Festival is today a success so stentorian, its fame has so gone out through all this land and on to others, that it is like a freshet: you couldn't stop it if you wanted to; and yet the Festival should not be allowed in the attention of the public to overshadow something else which is a part of it and of which it is a part, "the School," the Berkshire Music Center, for advanced study. The big orchestral concerts are, so to say, the end-result, the final product; the School is the process where the product is produced, and always and in everything, the process is more important than the product, since it is that without which no product could exist.

This process, which is just now in full career, is worth noting in brief detail: 465 students, from 36 states and 19 foreign countries. They are instructed by an extraordinarily distinguished faculty in orchestral conducting, orchestra and chamber music, composition, opera, choral singing, and this season for the first time even the writing of operatic libretti. To a terrified amateur, if the management of the whole affair were not so gracious and so conducive to the enjoyment of such multitudes of people, that array of talent at Tanglewood would be somewhat crushing, for the Boston Symphony is the only great orchestra which conducts a school, its first-desk artists giving instruction to advanced students.

More is meant here than music alone. Since the collapse of Europe, one of the questions central to modern history is whether the cultural initiative which Europe held for centuries can be picked up and carried on in North America. Music is a good type-specimen to watch, since it is the dominant art of our time. Anyone reading Mr. Bruno Walter's autobiography, "Theme and Variations," can see what a Golden Age perished in Europe between 1914 and 1945, but in perishing at least out of Central Europe did it bequeath to us in America, like sunset to the skies, the splendor of its prime? Tanglewood is worth watching, for already its Festival is world famous, while its School, brief though its sessions are (about six weeks), is becoming famous in a more quiet way, and here, where the transplantation of a great art from Europe to America is being dramatized on the concert platform, the re-rooting of that art indigenously in our own cultural soil and in original creative process may prove in the long run to have been the more important. Our performers can play the great music of the Europeans: can our composers equal their grandeur in works of their own? Even though the Festival be such a grand Court Ball, the School is far more than a little sister Cinderella.

Neither School nor Festival needs advertising at this late date; but both can profit by discriminating appreciation. Even the briefest dip into the School's curricular student concerts is immersion in some of that vast literature of music which used to be routine of European repertory, but which we in America seldom if ever hear. And if there were an Elysium for the souls of musicians, as of poets dead and gone, some Garden of the Hesperides where youth is immortal, where the year is always at high Summer, and where eternity is spent in eagerly developing a budding talent, it is hard to see how the Celestial Architect could find a better blueprint for it than at Tanglewood.

UNCLE DUDLEY.

OIL CITY, PA.
BLIZZARD

Koussevitzky Receives $12,000 From Friends on 75th Birthday

LENOX—Six committee members who described themselves as "devoted friends" of Dr. Serge Koussevitzky helped to make the Boston Symphony Orchestra conductor's 75th birthday a happy event at Tanglewood yesterday. They presented him $12,000 as a contribution to the Koussevitzky music foundation.

Mrs. Edward Thaw of Boston, speaking for Mrs. M. Graene Haughton of Pride's Crossing who was head of the committee of six, made the presentation at the birthday exercises practiced on the lawn near the main house with the student body and members of the faculty of the Berkshire Music Center grouped in a semicircle.

In presenting the gift, Mrs. Thaw said, "A group of your devoted friends, wishing to express their admiration and, above all, their deep gratitude to you, have joined in making a contribution to the Koussevitzky music foundation to be given on your birthday.

"We selected the foundation, which is your creation for the development of musical art, because we believe that a gift to it would give you the greatest personal satisfaction. Speaking for the committee and many friends from everywhere who have subscribed, we now give you the contribution to date—$12,000—to be used for whatever purposes you may select."

Other members of the committee of six are Mrs. Chester B. Humphrey and Mrs. Ronald T. Lyman of Boston, Mrs. Theodore E. Brown of Milton, Mrs. William James and Mrs. John C. Phillips of Cambridge.

About 600 persons gathered on the lawn to wish Dr. Koussevitzky happy returns on his birthday. In a short speech at the opening of the exercises, Dr. Koussevitzky said that "every year this is my happiest day, not because it is my birthday, but because I am reminded I am working with young people and helping them."

He mentioned the movie being made of Tanglewood by the State Department, adding it would help to inform people all over the world about what is being done at Tanglewood.

Dr. Koussevitzky declared:

"The world will know America is not just a group of money-makers. The world will know it is composed of young people working for the arts and the culture of this country."

After the $12,000 gift was made to the director and founder of the Music Center, an instrumental ensemble and a chorus sang "In Grato Jubile," which was written by five Boston musicians, all veterans of Tanglewood. They are Irving Fine, Lukas Foss, Daniel Pinkham, Gardner Read and Herbert Fromm. Mr. Foss conducted and the soloists were Janet Southwick and Edith Evans.

A comic note was added by Howard Shanet and a group he called "The Tangled Six," who played variations on "Happy Birthday," with such titles as "Also Sprach Koussevitzky," "Disintegration," "Disfigured Night," and "Appalachian Birthday Portrait."

The ceremony closed with Dr. Koussevitzky cutting a huge birthday cake and passing slices around to the guests.

...du Festival de Berkshire

(Par Gilles Potvin)

LENOX, Mass., (Spécial au "Canada") — La deuxième série des grands concerts du Festival de Berkshire a commencé avec un programme consacré à Tschaikowsky joué par l'Orchestre Symphonique de Boston sous la direction de Serge Koussevitsky. Au programme : deux mouvements de la Sérénade pour cordes Op 48, la Quatrième symphonie en fa mineur Op. 36 et enfin le Concerto pour violon en ré Op. 35 avec Jascha Heifetz comme soliste.

De la Sérénade, Koussevitsky ne dirigera que deux mouvements : l'Elégie et la Valse qui une fois de plus, mirent en lumière la sonorité incomparable des cordes de l'Orchestre de Boston. Dans la Quatrième Symphonie, le chef n'eut aucune difficulté à obtenir de l'orchestre — spécialement des cuivres et de la percussion — les effets sonores que requiert la partition, surtout dans le mouvement initial et dans l'allegro con fuoco final. Malgré le brillant traitement que reçut l'oeuvre, il n'en reste pas moins que les tempi du chef d'orchestre soient, en général, fort discutables et un peu pressés. Mais c'était un plaisir de voir avec quelle facilité l'orchestre répondait aux exigences de son directeur.

Heifetz

Le nom de Heifetz est devenu synonyme de perfection. Il fut possible de le constater encore hier soir du commencement à la fin du beau concert de Tschaikowsky. Le violoniste conserve toujours les qualités qui en ont fait l'un des plus grands du siècle; sonorité chaude, justesse des attaques, phrasé exemplaire et virtuosité déroutante. M. Heifetz remporta un triomphe personnel auquel il voulut associer l'orchestre que l'auditoire avait involontairement relégué au second plan.

Le Quatuor Juilliard

Ce magnifique ensemble, entendu à Montréal la saison dernière, a présenté, mercredi soir dernier, le premier de deux programmes consacrés aux oeuvres de Beethoven et à celles des trois maîtres de l'école atonale : Schoenberg, Alban Berg et von Webern.

Commencer un concert avec le Troisième Quatuor Op. 30 de Schoenberg, voilà qui ne manque certes pas d'audace. Dire que l'oeuvre remporta un succès général serait inexact. Une partie de l'auditoire ne ménagea pas ses bravos une fois l'oeuvre terminée. Reste à savoir si tout cet enthousiasme s'adressait à l'oeuvre elle-même où aux jeunes artistes qui l'exécutèrent avec une précision remarquable. L'écriture de Schoenberg demeure toujours aussi complexe et n'a pas beaucoup d'attrait pour des oreilles non préparées. L'opus 135 de Beethoven qui suivit fit un contraste heureux. Voilà l'une des grandes oeuvres du compositeur que les jeunes instrumentistes du Quatuor Juilliard interprérèrent avec justesse et compréhension. Pour terminer, ce fut la Suite Lyrique d'Alban Berg, disciple et élève de Schoenberg. En dépit de l'écriture atonale de l'oeuvre, Berg est certes plus accessible et plus humain que son maître. On retrouve même quelques affinités romantiques dans les six mouvements de l'oeuvre intitulés respectivement : giovale, amoroso, misterioso, appassionato, delirando et desolato. Cette oeuvre difficile d'exécution reçut un traitement fort judicieux et d'une exactitude remarquable.

...Koussevitsky

LENOX, Mass. 5. (Spécial au "Canada"). — Si le Festival de Berkshire est remarquable par la qualité de ses grands concerts auxquels participent les grandes vedettes internationales comme Heifetz, Piatigorsky, Arrau, Bernstein, Koussevitsky et de Carvalho, il ne faut pas négliger l'importance de l'école de musique qui a été créée en 1940 par Serge Koussevitsky.

L'école de musique obtint un succès immédiat. En 1940, trois cent douze élèves furent inscrits aux diverses classes, comprenant la direction d'orchestre avec Koussevitsky, la composition avec Hindemith et Couland, une classe d'opéra avec Herbert Graf et Boris Goldovsky et aussi un cours de direction chorale. L'année suivante, une classe de musique de chambre fut ajoutée.

Cette année, l'école de musique est encore sous la direction de Koussevitsky avec Aaron Couland comme assistant. Les élèves sont au nombre de quatre cent cinquante, venant de toutes les parties de l'Amérique du Nord et même d'Europe. Le corps enseignant de l'école compte, en plus des principaux instrumentistes de l'Orchestre de Boston, les membres du Quatuor Juilliard, Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Boris Goldovsky, Olivier Messiaen, Gregor Piatigorsky, Hugh Ross et Christopher Honaas.

Au cours du festival — spécialement les jours où il n'y a pas de concerts pas l'Orchestre de Boston — les élèves des diverses classes se font entendre devant un public composé des amis du Festival et aussi des journalistes, professeurs et élèves. Tout en étant des récitals d'élèves, ces auditions sont parfois d'une qualité sortant de l'ordinaire. Dans un article précédent, nous avons parlé d'un concert de la classe de composition. Récemment, les classes de chant et d'opéra présentaient deux auditions très intéressantes. Un récital de chant nous permit d'entendre un cycle de mélodies de Benjamin Britten, intitulé "On This Island", qui fut fort bien interprété, ainsi que "Dover Beach" de Samuel Barber, pour voix et quatuor à cordes. La classe d'opéra pour sa part a présenté des scènes d'opéras avec décors, costumes et orchestre. Une scène de Don Juan de Mozart, le Quintette de Carmen de Bizet, la jolie scène du quatuor de l'Enlèvement au Sérail de Mozart, deux scènes de "The Old Maid and The Thief" de Menotti et enfin un nouvel opéra en un acte écrit par un élève de l'école, Jan Meyerowitz. Cet oeuvre intitulée "Simoon" est inspirée d'Auguste Strinberg, et renferme de très belles pages. L'instrumentation est très originale et utilise plusieurs instruments de percussion ainsi que le vibraphone qui, tout le long de l'oeuvre, suggère le vent soufflant dans le désert. "Simoon" a remporté un succès mérité par la qualité de l'oeuvre, la belle mise-en-scène et le talent des principaux interprètes.

Giveaway Programs Take Over

In an interview in a recent issue of Life Magazine, Fred Allen said that it was too bad what was happening to radio at the hands of television, adding that radio is "a medium with wonderful possibilities, and it never came anywhere near realizing them."

A principal reason for Allen's retirement from radio—where he was one of the few remaining comedians who could get a laugh without the help of either Joe Miller or double entendre—was the onset of the give-away program. Allen, good as he is, couldn't buck the something-for-nothing hucksters. And Allen is as good as they come. Which seems to mean that until something happens to diminish the drawing power of the jackpot people, legitimate comedy, and perhaps a great many other legitimate forms of radio entertainment, are on the skids.

This is a sad thing for the most enlightened Nation on earth to have to admit. It's the same as saying that the average radio listener would rather take his chance in 50,000,000 (or thereabouts) of connecting with a $5000 or $15,000 or $25,000 jackpot (less tax) than listen to something both constructive and entertaining. It also means that this predeliction of the average listener is fast foreclosing his chance to hear anything, at any time, above the cultural level of a record played backward which would still be hammy if played frontward. (You, too, can cut yourself in on this fantastic caterwauling; there's $15,000 in it, more or less, if you tag the tune.)

We are against anything that drives good comedy off the air, and we are especially against the kind of substitute that gives us only the chance to hear a simulated catfight, or one end of a conversation between a hard-bitten radio announcer and some confused citizen on the other end whose name happened to be Number 17 on Page 36 of the local telephone book.

We have never been able to understand, incidentally, why millions of apparently rational people stay home, glued to the speaker, on jackpot nights, some of them swooning or barking indignantly when a friend rings them up during the sacred half-hour, but brooking no further curtailment of their chance-in-50,000,000 to be a winner. We are more sympathetic with John McNulty's friends, described recently in the New Yorker, whose glee turned gradually to disillusionment and finally to frantic dismay as they dug their way out from under the mountains of taxes and useless debris that piled up in the wake of their "triumph."

But facts are facts, and the jackpot people seem to have twanged that rare chord in the universal makeup that sends people chasing rainbows to the end of their days, and we are concerned here only in asking whether something can't be done before radio jackpots its way completely out of the picture as a cultural medium.

What we are leading up to, perhaps, is a form of self-imposed censorship by that diffused hierarchy that controls radio—the network managements, the advertising agencies and the commercial sponsors. We suggest that perhaps too much attention is being paid now to the box-office criteria. Sure, people listen to the jackpot programs, and when that reported million-dollar once-a-year jackpot gets into operation it may be that no other program can command a Hooper high enough to rate a sponsor. But there must be a law of diminishing financial returns somewhere. And the question we raise is whether, when that point is reached, radio will not discover that it has chucked overboard long since the only claim to permanent prestige it ever had—its cultural offerings. And we suggest that if the awakening is postponed until then it may be too late; the television habit may by then be so strong that radio will find itself outside, banging foolishly upon a locked door.

INFORMATION OBSCURED

NADA — MONTREAL, SAMEDI 6 AOUT, 1949

Deuxième série des concerts du Festival de Berkshire

(Par Gilles Potvin)

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Le Quatuor Juilliard

Ce magnifique ensemble, entendu à Montréal la saison dernière, a présenté, mercredi soir dernier, le premier de deux programmes consacrés aux oeuvres de Beethoven et à celles des trois maîtres de l'école atonale: Schoenberg, Alban Berg et von Webern.

Commencer un concert avec le Troisième Quatuor Op. 30 de Schoenberg, voilà qui ne manque certes pas d'audace. Dire que l'oeuvre remporta un succès général serait inexact. Une partie de l'auditoire ne ménagea pas ses bravos une fois l'oeuvre terminée. Reste à savoir si tout cet enthousiasme s'adressait à l'oeuvre elle-même où aux jeunes artistes qui l'exécutèrent avec une précision remarquable. L'écriture de Schoenberg demeure toujours aussi complexe et n'a pas beaucoup d'attrait pour des oreilles non préparées. L'opus 135 de Beethoven qui suivit fit un contraste heureux. Voilà l'une des grandes oeuvres du compositeur que les jeunes instrumentistes du Quatuor Juilliard interprérèrent avec justesse et compréhension. Pour terminer, ce fut la Suite Lyrique d'Alban Berg, disciple et élève de Schoenberg. En dépit de l'écriture atonale de l'oeuvre, Berg est certes plus accessible et plus humain que son maître. On retrouve même quelques affinités romantiques dans les six mouvements de l'oeuvre intitulés respectivement: giovale, amoroso, misterioso, appassionato, delirando et desolato. Cette oeuvre difficile d'exécution reçut un traitement fort judicieux et d'une exactitude remarquable.

magnifique succès obtenu r l'école de Koussevitsky

LENOX, Mass. 5. (Spécial au "Canada"). — Si le Festival de Berkshire est remarquable par la qualité de ses grands concerts auxquels participent les grandes vedettes internationales comme Heifetz, Piatigorsky, Arrau, Bernstein, Koussevitsky et de Carvalho, il ne faut pas négliger l'importance de l'école de musique qui a été créée en 1940 par Serge Koussevitsky.

L'école de musique obtint un succès immédiat. En 1940, trois cent douze élèves furent inscrits aux diverses classes, comprenant la direction d'orchestre avec Koussevitsky, la composition avec Hindemith et Couland, une classe d'opéra avec Herbert Graf et Boris Goldovsky et aussi un cours de direction chorale. L'année suivante, une classe de musique de chambre fut ajoutée.

Cette année, l'école de musique est encore sous la direction de Koussevitsky avec Aaron Couland comme assistant. Les élèves sont au nombre de quatre cent cinquante, venant de toutes les parties de l'Amérique du Nord et même d'Europe. Le corps enseignant de l'école compte, en plus des principaux instrumentistes de l'Orchestre de Boston, les membres du Quatuor Juilliard, Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Boris Goldovsky, Olivier Messiaen, Gregor Piatigorsky, Hugh Ross et Christopher Honaas.

Au cours du festival — spécialement les jours où il n'y a pas de concerts pas l'Orchestre de Boston — les élèves des diverses classes se font entendre devant un public composé des amis du Festival et aussi des journalistes, professeurs et élèves. Tout en étant des récitals d'élèves, ces auditions sont parfois d'une qualité sortant de l'ordinaire. Dans un article précédent, nous avons parlé d'un concert de la classe de composition. Récemment, les classes de chant et d'opéra présentaient deux auditions très intéressantes. Un récital de chant nous permit d'entendre un cycle de mélodies de Benjamin Britten, intitulé "On This Island", qui fut fort bien interprété, ainsi que "Dover Beach" de Samuel Barber, pour voix et quatuor à cordes. La classe d'opéra pour sa part a présenté des scènes d'opéras avec décors, costumes et orchestre. Une scène de Don Juan de Mozart, le Quintette de Carmen de Bizet, la jolie scène du quatuor de l'Enlèvement au Sérail de Mozart, deux scènes de "The Old Maid and The Thief" de Menotti et enfin un nouvel opéra en un acte écrit par un élève de l'école, Jan Meyerowitz. Cet oeuvre intitulée "Simoon" est inspirée d'Auguste Strinberg, et renferme de très belles pages. L'instrumentation est très originale et utilise plusieurs instruments de percussion ainsi que le vibraphone qui, tout le long de l'oeuvre, suggère le vent soufflant dans le désert. "Simoon" a remporté un succès mérité par la qualité de l'oeuvre, la belle mise-en-scène et le talent des principaux interprètes.

Giveaway Programs Take Over

In an interview in a recent issue of Life Magazine, Fred Allen said that it was too bad what was happening to radio at the hands of television, adding that radio is "a medium with wonderful possibilities, and it never came anywhere near realizing them."

A principal reason for Allen's retirement from radio—where he was one of the few remaining comedians who could get a laugh without the help of either Joe Miller or double entendre—was the onset of the give-away program. Allen, good as he is, couldn't buck the something-for-nothing hucksters. And Allen is as good as they come. Which seems to mean that until something happens to diminish the drawing power of the jackpot people, legitimate comedy, and perhaps a great many other legitimate forms of radio entertainment, are on the skids.

This is a sad thing for the most enlightened Nation on earth to have to admit. It's the same as saying that the average radio listener would rather take his chance in 50,000,000 (or thereabouts) of connecting with a $5000 or $15,000 or $25,000 jackpot (less tax) than listen to something both constructive and entertaining. It also means that this predeliction of the average listener is fast foreclosing his chance to hear anything, at any time, above the cultural level of a record played backward which would still be hammy if played frontward. (You, too, can cut yourself in on this fantastic caterwauling; there's $15,000 in it, more or less, if you tag the tune.)

We are against anything that drives good comedy off the air, and we are especially against the kind of substitute that gives us only the chance to hear a simulated cat-fight, or one end of a conversation between a hard-bitten radio announcer and some confused citizen on the other end whose name happened to be Number 17 on Page 36 of the local telephone book.

We have never been able to understand, incidentally, why millions of apparently rational people stay home, glued to the speaker, on jackpot nights, some of them swooning or barking indignantly when a friend rings them up during the sacred half-hour, but brooking no further curtailment of their chance-in-50,000,000 to be a winner. We are more sympathetic with John McNulty's friends, described recently in the New Yorker, whose glee turned gradually to disillusionment and finally to frantic dismay as they dug their way out from under the mountains of taxes and useless debris that piled up in the wake of their "triumph."

But facts are facts, and the jackpot people seem to have twanged that rare chord in the universal makeup that sends people chasing rainbows to the end of their days, and we are concerned here only in asking whether something can't be done before radio jackpots its way completely out of the picture as a cultural medium.

What we are leading up to, perhaps, is a form of self-imposed censorship by that diffused hierarchy that controls radio—the network managements, the advertising agencies and the commercial sponsors. We suggest that perhaps too much attention is being paid now to the box-office criteria. Sure, people listen to the jackpot programs, and when that reported million-dollar once-a-year jackpot gets into operation it may be that no other program can command a Hooper high enough to rate a sponsor. But there must be a law of diminishing financial returns somewhere. And the question we raise is whether, when that point is reached, radio will not discover that it has chucked overboard long since the only claim to permanent prestige it ever had—its cultural offerings. And we suggest that if the awakening is postponed until then it may be too late; the television habit may by then be so strong that radio will find itself outside, banging foolishly upon a locked door.

Strindbergs "Samum" i Tanglewood

Som nyligen meddelades i Nordstjernan gavs Strindbergs lilla enaktare "Samum" tisdag f. v., detta som ett led i de musikfestspel som givits dessa veckor under Berkshire Music Centers auspicier i Lenox, Mass. Stycket gavs som opera, varför speltiden blev längre (omkr. en timme).

Samum är en — och den kortaste — av de enaktare Strindberg skrev i slutet av 80-talet med tanke på sin skandinaviska försöksteater i Köpenhamn. Det är en scen i arabmiljö — handlingen utspelas i en gravkammare ute i öknen i Algeriet. Motivet är hämtat från stridigheterna där mellan araber och fransmän under senare hälften av 1800-talet.

En hämndlysten arabflicka, Biskra, lyckas med tillhjälp av ökenvinden, "samum" (som "torkar de vitas hjärnor som dadlar") få en fransk löjtnant, Guimard, i hypnotiskt tillstånd. Genom suggestion får hon honom att tro att sand i en skål är dricksvatten, att han blivit biten av en rabiessmittad hund, att hans lille son i Frankrike är död och hustrun otrogen, ja, att han själv är död. Omtöcknad av hetta, utmattning och de fasansfulla syner han ser under flickans tortyr, dör han. Stycket, som är briljant och fast komponerat, är med sin våldsamt komprimerade stämning, sin skärande, ordknappa dialog, sina inslag av buktaleri och besvärjelse, sina egenartade interiörer och sina suggestiva ljus- och ljudeffekter etc. både svåruppsatt och svårspelat. Samum är en hämndens och hatets höga visa — den är som en ökenpust, en "intensivt lysande fantasmagori över hämnden", som någon sagt.

Samums speltid är på talscenen blott 20 minuter, men på dessa minuter utspinner sig en handling som är fulladdad med passion, själsångest, frenetisk förtvivlan, svartsjuka, hat, hämnd, avsky och andra ingredienser som Strindberg lagt in i detta orientaliskt exotiska, starka kortdrama.

Samum fick sitt första uppförande 1890 på Svenska Teatern. Det gavs 1902 på Dramaten (med Harriet Bosse som idealisk Biskra). Pjäsen gavs förtjänstfullt av Radioteatern i Stockholm 1927. Samum har också uppförts i Frankrike och Tyskland, ja även i USA — detta 1911 i Chicago och något senare i New York (som subskriberad föreställning på Professional Women's Leagues lilla teater) med anmälaren som Guimard och Hilda Hellström som Biskra, Richard Mansfield II (son till den store skådespelaren) hade hand om vindeffekterna bakom scenen.

I Lenox gavs pjäsen som sagt som opera, med musik av Jan Meyerowitz. Guimards roll sjöngs av tenoren Howard Fried, ypperligt, med melodisk röst, känsla och kraft. Elinor Warrens "Biskra" tolkades dramatiskt och med vacker röst. Elise (Guimards hustru) var Mattiwilda Dobbs, som hade en ovanligt vacker röst. Youssef (Biskras älskare) hade också god röst, vilken han behandlade väl, och detsamma kan sägas, på ett undantag när, om de övriga rollinnehavarna.

Vad själva spelet beträffar brast det i mycket. Mr. Fried lyckades ej trovärdigt få fram det hypnotiska tillstånd, i vilket Biskra försätter honom, ej heller från sitt första inträde det utmattade, halvdöda, förpinade och förintryck överkänsliga. Hans spel saknade nyanser. Miss Warrens Biskra hade ej tigrinnans smidiga rörelser — djuret som väntar på att tillintetgöra sitt rov.

Maskeringen var bra men iscensättning och instruering lämnade åtskilligt övrigt att önska. De dramatiskt skiftande ljuseffekterna saknades och sceninteriören kunde ha varit bättre. Librettot hade Peter Jon Stephens på det hela taget lyckats rätt bra med, men han borde ha lämnat ute allt melodramatiskt — sådan blev Strindberg aldrig, han var tragiker av renaste vatten. Meyerowitz musik var däremot Strindberg värdig. Den är fullödig, ömsom djupt tragisk, ömsom skärande av hat och passion och har övergångar och inslag som både värma och förfära. Den är enligt anmälarens åsikt superb.

Endast en föreställning gavs — för överfullt hus. Teatern som normalt rymmer c:a 1,200 personer hade genom vissa dörrarrangemang utökats så att omkring 2,000 fick se pjäsen. En ihållande 3—4 minuters applåd och enstaka bravorop efter pjäsens slut blev publikens hyllning och tack till arrangörer, skådespelare och författaren, vars 100-årsminne som bekant firas i år.

Arvid Paulson.

Also clipping from
SCHENECTADY, N. Y.
GAZETTE
JUL 30 1949

BH-BL Band Members to Hear Concert

BALLSTON LAKE—The 35 members of the Burnt Hills-Ballston Lake Central school band are leaving at 7 a.m. today for Tanglewood in the Berkshires. Walter Beck, band leader, and Francis Stevens, principal, will travel with the group by school bus for the day's outing.

The plan calls for attendance at the morning rehearsal of the Boston Symphony Orchestra in the big shed on the Tanglewood grounds, picnic lunch and supper on the grounds, a swim in the lake and attendance at tonight's Festival concert.

The project was planned last year by Mr. Beck and the youngsters have earned the money for the big event by playing at parades and at a strawberry festival given this spring by the Glenville Fire department. Admission to the rehearsal and the concert, sodas, ice cream, hot dogs and rolls are being furnished from the fund. The children are bringing the cake, salads and other trimmings.

Project Selected

Mr. Beck and members of the band decided on the festival project as the most satisfactory solution to an all-round party and musical event combined. All are looking forward to hearing Serge Koussevitzky conduct and to listen to a real rehearsal of the Boston Symphony.

Members of the band are James Lehman, Irving Melber, Buddy Stote, Barbara Murnane, Richard Gode, Ann Schilling, Janet Getz, Arlene Van Heusen, Chester Rychcik, Virginia Adams, Louise Williams, Fred Lathwood, Joan Bolce, Carol Melber, Gayle Moon, Lois and Louis Getz, Al White, Jack Siebert, Florence Varrone, Donald Grupe, Raymond Salisbury, Pam Warner, Shirley Olin, Barbara Maichele, Kathleen Mooney, Phyllis Stevens, Beverly Vincent, Marie DeGuisippi, Barbara Ettinger, Beverly Bates, James Marx, Joan Yates, Doris McArthur and Judy Stewart.

TULSA, OKLA.
WORLD
JUL 25 1949

Tulsa Orchestra Violinist Praised By Koussevitzy

World's Own Service

TANGLEWOOD, Lenox, Mass., July 24.—Messiaen's "Quartet for the End of Time," in which musicians are interested, had its premier in America today when a Tanglewood quartet played it before a large audience.

The French composer, here on invitation of Dr. Koussevitzy of the Boston Symphony orchestra, praised the young musicians.

Violinist of the quartet was Paul Chalfant of Waynesboro, Penn., who this Fall will become a member of Tulsa Symphony orchestra and hold a post of graduate assistant at the University of Tulsa where he will work on his master's degree.

MANKATO, MINN.
FREE PRESS
JUL 29 1949

Chosen Singer By Boston Symphony

Montevideo, July 29—Miss Janice Moudry of Long Beach, Calif., daughter of Mr. and Mrs. Frank Moudry, former Montevideans, has been chosen by Serge Koussevitsky, to sing with the Boston Symphony orchestra the first week in August at the Berkshire festival in Tanglewood, Mass. Miss Moudry, a gifted young contralto, will sing solo parts in Gustav Mahler's "Das Lied von der Erde" at the festival.

SAN FRANCISCO, CALIF.
EXAMINER

Fiedler Describes Unique Boston 'Pops' Music Success

By ALEXANDER FRIED

WHENEVER a music lover hears the name of Arthur Fiedler, chances are he will immediately start thinking of Boston "Pops" Concerts.

Fiedler has conducted the "Pops" for twenty years. His broadcasts and countless recordings have made them a phenomenon of national interest.

A luncheon brought Fiedler together with the local press yesterday. In no time at all, every one was asking: "Why can't there be a 'Pops' tradition in San Francisco, too?"

On his first San Francisco visit, Fiedler is here to conduct three Sunday night Standard Symphony concerts.

Many of the facts he reported about the Boston "Pops" were so cheerful that they seemed almost incredible.

"We use the Boston Symphony personnel in ten weeks of early summer concerts. We play in Symphony Hall, with a 2,700 seating capacity, and we're sold out every single night."

For good measure, Fiedler follows his indoor "Pops" with four weeks of nightly outdoor Esplanade Concerts.

"Our stage is set on the Charles Riv[illegible] reported. "The audien[illegible]ng us from shore, run [illegible]h as 40,000 persons. And we draw up to 10,000 for our Wednesday morning children's concerts.

"Admission to the Esplanade Concerts is free. People lie on the grass or bring their own chairs. Or they can rent chairs for a dime. We get a few cents for expenses from each dime. Also, public spirited donors help us."

One thing that obviously spurs the success of Boston's "Pops" music is Fiedler's own personality. He's a seasoned musician—gray-haired, but youthful, tanned, peppy, humorous. Incidentally he was a Boston Symphony violinist himself when Pierre Monteux was Boston conductor after World War I.

"We don't get stuffy about audience behavior," he explained. "At our indoor 'Pops,' people sit at tables and have sandwiches, beer or other light drinks. We don't glare at them if they talk.

"Meantime we make the very best music we can. Consequently the audiences stay quiet of their own accord. And we don't even have the comfort of air conditioning."

As a result of the "Pops" tradition, Boston Symphony players get forty-four weeks' consecutive employment every year, including the winter season. That's good for the players and it gives Boston music its basic stability.

A similar arrangement would be marvelous for San Francisco.

SCHENECTA[illegible]
GAZET[illegible]
JUL 2[illegible]

Koussev[illegible] Gets Ov[illegible] At Berk[illegible]

By D. E. [illegible]

The Serge Prokofie[illegible] number 5, opus 100 [illegible] the "new" on the [illegible] shire Festival Concer[illegible] Tanglewood ; Thurad[illegible] The Antonio Vivaldi [illegible] D minor, opus 3, nu[illegible] resented the "old" [illegible] hannes Brahms "Sym[illegible] ber 2 in D major, opu[illegible] between." Serge Kous[illegible] ducted the Boston [illegible] Orchestra in superb [illegible] of all three and E[illegible] assisted at the org[illegible] Vivaldi.

The Prokofieff sy[illegible] composed in the sum[illegible] and received its first [illegible] in Moscow Jan. 18, 1[illegible] American performanc[illegible] by the Boston Symph[illegible] 9, 1945.

Reminiscent of [illegible]

For admirers of ric[illegible] tion (we belong in th[illegible] symphony has muc[illegible] Reminiscent of mode[illegible] Strauss at his thicke[illegible] sky Korsakoff—it has [illegible] flavor of its own bord[illegible] "lush."

The prevailing excite[illegible] first movement, even [illegible] called "Andante," the "[illegible] passages in the secon[illegible] most abrupt ending t[illegible] tener has ever heard, [illegible] of even the nine-eigh[illegible] and the frenzy of the [illegible] "Allegro giocoso" mak[illegible] unique.

The Vivaldi concerto [illegible] ed from the Alexander [illegible] cription for orchestra [illegible] based on the original V[illegible] uscript. A string-play[illegible] it furnished a perfect [illegible] the series. The full-b[illegible] terly orchestration of [illegible] symphony brought to [illegible] to a perfect close.

Koussevitzy Gets [illegible]

An ovation for Dr. K[illegible] and the orchestra fol[illegible] the huge audience re[illegible] pay tribute to the bel[illegible] tor.

Tonight's program [illegible] Claudio Arrau as the [illegible] the Beethoven "Concert[illegible] forte, number 4 in G [illegible] 58." The overture to [illegible] "Egmont" by Beethoven [illegible] "A Faust Symphony [illegible] Character Pictures" w[illegible] Lloyd, tenor, assisting w[illegible] the program. In the fir[illegible] the Festival Chorus [illegible] Voices, prepared by [illegible] Honaas, will present [illegible] part. Dr. Koussevitzky [illegible] duct.

Tomorrow afternoon's [illegible] will be conducted by [illegible] Bernstein. It will in[illegible] Schumann "Overture t[illegible] Manfred, opus 115," and [illegible] mann "Symphony numb[illegible] minor, opus 120." Also [illegible] Ballet" by Stravinski, ar[illegible] Sacre du Printemps," (T[illegible] Spring).

SCHENECTADY, N. Y.
GAZETTE

Koussevitzky Gets Ovation At Berkshire

By D. E. RITZ

The Serge Prokofieff "Symphonie number 5, opus 100" represented the "new" on the opening Berkshire Festival Concert program at Tanglewood Thursday evening. The Antonio Vivaldi "Concerto in D minor, opus 3, number 11" represented the "old" and the Johannes Brahms "Symphony number 2 in D major, opus 73," the "in-between." Serge Koussevitzky conducted the Boston Symphony Orchestra in superb performances of all three and E. Power Biggs assisted at the organ for the Vivaldi.

The Prokofieff symphony was composed in the summer of 1944 and received its first performance in Moscow Jan. 13, 1945. Its first American performance was given by the Boston Symphony on Nov. 9, 1945.

Reminiscent of French

For admirers of rich orchestration (we belong in that class) the symphony has much to offer. Reminiscent of modern French—Strauss at his thickest and Rimsky Korsakoff—it has a distinctive flavor of its own bordering on the "lush."

The prevailing excitement of the first movement, even though it is called "Andante," the "rapidissimo" passages in the second with the most abrupt ending that this listener has ever heard, the "unrest" of even the nine-eight "Adagio" and the frenzy of the concluding "Allegro giocoso" make the work unique.

The Vivaldi concerto was played from the Alexander Siloti transcription for orchestra with organ based on the original Vivaldi manuscript. A string-players delight, it furnished a perfect opening for the series. The full-bodied, masterly orchestration of the Brahms symphony brought to the program to a perfect close.

Koussevitzy Gets Ovation

An ovation for Dr. Koussevitzky and the orchestra followed with the huge audience remaining to pay tribute to the beloved director.

Tonight's program will bring Claudio Arrau as the soloist for the Beethoven Concerto for Pianoforte, number 4 in G major, opus 58." The overture to Goethe's "Egmont" by Beethoven and Liszt's "A Faust Symphony in Three Character Pictures" with David Lloyd, tenor, assisting will conclude the program. In the final number the Festival Chorus of Men's Voices, prepared by Christopher Honaas, will present the vocal part. Dr. Koussevitzky will conduct.

Tomorrow afternoon's program will be conducted by Leonard Bernstein. It will include the Schumann "Overture to Byron's Manfred, opus 115," and the Schumann "Symphony number 4 in D minor, opus 120." Also "Scenes de Ballet" by Stravinski and his "Le Sacre du Printemps," (The Rite of Spring).

PORTLAND, ORE.
JOURNAL

JUL 31 1949

2 Oregon Musicians Bid to Opera Festival

Two well-known Oregon musicians have been engaged to appear at the National Opera festival in Milwaukee, Wis., in August. Boris Sirpo, conductor of the Portland Chamber orchestra and professor of music at Lewis and Clark college, will conduct the Wagner opera, "Tannhauser," August 5, as a highlight of the festival.

Kathryn Oaks, dramatic soprano of Hood River, has been selected to represent Oregon as a singer at the festival, which is sponsored by the National Association for Opera and the Milwaukee Country Park commission. She will sing the role of Leonora in a scene from "La Forza del Destino."

* * *

MR. SIRPO has arrived in Lennox, Mass., on a summer tour. There he will confer with Dr. Koussevitzky and Leonard Bernstein. Later he plans to talk with Aaron Copland, Roy Harris, Igor Stravinsky, Virgil Thomson and Olin Downes on the influence of the music of Jan Sibelius on contemporary American music.

Commissioned by the Helsinki, Finland, newspaper, Uusi Suomi, for interviews, his conclusions will be published in Finland in the fall. He is expected to return to Portland about September 1.

NEW YORK, N. Y.
WORLD-TELEGRAM

JUL 30 1949

Goethe Is Honored In Berkshire Fete

By ROBERT BAGAR.

LENOX, Mass., July 30.—There is no neglecting the Goethe Bicentennial up here at Tanglewood, for the great German poet is being remembered by way of several events. Yesterday afternoon there was a song recital by members of departments 11 and 1 of the Berkshire Music Center, the program of which presented songs written to texts of Goethe.

The recital was under the direction of Ralph Berkowitz, and the composers represented were Beethoven, Schubert, Brahms, and Wolf. Students sang the various works, and the piano accompanists were likewise students.

"Egmont" Given.

Last evening the orchestra of department 11 gave a concert of music based on works of Goethe. First of these was the Beethoven "Egmont" overture and incidental music, with Ellen Faull, as Claerchen, and James Pease as the narrator. Richard Burgin conducted. Then Wagner's "Faust" overture followed under the direction of Irwin Hoffman. And, as you might expect, Dukas' "Sorcerer's Apprentice" came next, directed by Seymour Lipkin. To conclude there were selections from "The Damnation of Faust," by Berlioz, with Mariquita Moll as soloist and Eleazar de Carvalho to conduct.

Student Librettist.

Incidentally, the text for the narrator in the "Egmont" music is by a student librettist, Townsend I. Brewster. He has written a continuity to go between the musical numbers. In order to give the listener better than a casual idea of what the Goethe work consists.

The Boston Symphony itself will contribute to the Goethe celebration this evening with performances of the "Egmont" overture, and the Liszt "Faust" symphony. And all that seems to be a considerable observance of the bicentennial.

Activity on Increase.

The activity around Tanglewood this year seems greater than ever before. This is not only an indication of the growth of the festival idea itself, but it signifies that the Berkshire Music Center has become a sort of finishing school of the first order.

These youngsters, who have had previous training, of course, in the various fields of singing and playing, are given the most difficult assignments, such as parts in works that might well prove exacting to professionals. For instance, a few days ago the opera department of the Berkshire Music Center gave a performance of Gluck's "Iphigenia in Tauris." By no means a sinecure, you can believe it. The piece had been prepared and translated by Boris Goldovsky and Sarah Caldwell, with the assistance of the libretto writers' division of the opera department.

PORTLAND, ORE.
JOURNAL

JUL 31 1949

Composer Is Teacher At Berkshire Center

Olivier Messiaen, eminent French composer, is teaching composition at the famous Berkshire Music center this season at Tanglewood, Mass. He is also completing a symphony in 10 movements commissioned by Dr. Serge Koussevitzky.

PORTLAND, ORE.
JOURNAL

JUL 31 1949

CONDUCTOR AND SOPRANO HONORED—Boris Sirpo, conductor, Portland Chamber orchestra, to conduct "Tannhauser" August 5 at National Opera festival in Milwaukee, Wis., and Kathryn Oaks, Hood River soprano, to sing leading role in "La Forza del Destino" at same festival.

Portlander Writes of Session At Berkshire Music Center

By DELTA W. SPENCER

LENOX, Mass., July 30.—Tanglewood, a beautiful estate nestling in the Berkshire Hills between Lenox and Stockbridge, is the permanent home of the Berkshire Music Center initiated in 1940. Sunday, July 3, the six-week session opened with impressive services in the theatre, one of several buildings on the ground, when Dr. Koussevitsky gave an inspiring address before the 467 students from 36 states and 19 foreign countries, the average age being 24 years.

Besides the students there were many members of the Society of Friends, whose voluntary memberships help finance the Music Center, a most rewarding investment, I assure you! One's card admits to at least 40 concerts and operas presented by these gifted young artists under international leadership.

Elizabeth Sprague Coolidge gave us all a big treat when through her generosity we had three chamber music evenings. The first event was the Kroll String Quartet and the week following was the Bach and Abel compositions for viola da gamba and harpsichord. The closing concert was a woodwind ensemble—Louis Speyer, director; James Pappoutsakis, flute; Pasquale Cardillo, clarinet; Willem Valkenier, French horn; Louis Speyer, oboe and English horn; Raymond Allard, bassoon, and Lukas Foss, piano, assisting members of the Boston Symphony.

The Honegger, "Concerto da Camera for Flute, English Horn and Piano," was written in Lenox, in 1948, when Honegger was recuperating from a heart attack.

Mrs. Coolidge, with her usual understanding heart, realized that this prolonged hospitalization would be an expensive item for Mr. Honneger's budget and forthwith solved the problem by commissioning him to write a trio.

We luckily heard the enchanting result when this lovely trio was superbly presented for the first time Wednesday, June 20. The audience wildly acclaimed both the music and Mrs. Cooledge, who graciously acknowledged the bravos.

This is a delightfully informal place. Students, music lovers and world-renowned artists enjoy Tanglewood's gardens and concerts. Recently, I noted Mr. and Mrs. Fritz Kreisler, Olin Downs and Mr. and Mrs. Albert Spalding chatting leisurely with friends during an intermission of a Mozart concert conducted by Dr. Koussevitsky. The distinguished composer Oliver Messiaen, 38-year-old Parisian, spends his mornings on his own pieces and afternoons with a small group of advanced students.

At present he is putting the finishing touches on a symphony commissioned by Dr. Koussev

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This Clipping From
TOLEDO, OHIO
BLADE

JUL 31 1949

Koussevitzky Reclaims Youth

LENOX, Mass., July 30—Four of the 10 Berkshire Festival concerts scheduled for the Boston Symphony Orchestra, under the baton of Serge Koussevitzky remain to be performed in Tanglewood through August. Thursday Jascha Heifetz will be the soloist in an all-Tchaikovsky program, playing the Violin Concerto. Saturday Gregor Piatigorsky will play the Milhaud Violoncello Concert No. 1 on a Messiaen-Milhaud-Mahler program. Aug. 13 the Haydn Symphony in G, No. 88 and Benjamin Britten's "spring" Symphony, with chorus and soloists, will make up the program. Aug. 14 works of Corelli, Copland, Debussy and Beethoven will be heard in the closing concert of the Festival.

Dr. Koussevitzky reminded students and visitors at the Festival this summer that he has been conductor at Tanglewood less than a decade and still belongs to an age of quest and aspiration.

TULSA, OKLA.
WORLD

JUL 31 1949

BERNSTEIN LEADS BOSTON SYMPHONY

Stravinsky Program Today at Berkshire Festival

Leonard Bernstein will conduct the Boston Symphony orchestra in a Stravinsky program, for the broadcast of the Berkshire Festival concert at Tanglewood, Lenox, Mass., at 2:35 p.m. Sunday over KVOO and NBC.

This will be the third concert to be broadcast from the festival by NBC, and the first in the huge music shed, which seats 6,000 listeners and provides space outside for additional thousands.

Bernstein is a leading native American conductor, composer and pianist. Only 30 years old, he has carried American musical culture to other countries and also has been recognized in this country from coast to coast. Bernstein is one of the several conductors who were given invaluable stimulus through working and studying at the Berkshire Music Center as a protege of Dr. Serge Koussevitzky.

The program will open with Stravinsky's "Scenes de Ballet." This work, composed in 1944, was first performed under the composer's own direction in February, 1945 by the New York Philharmonic Symphony orchestra.

The remaining portion of the program will be devoted to the ballet suite, "Sacre du Printemps" (Rite of Spring). When this ballet first was performed in 1913, riots broke out in the theater because of the unusualness of the music. Today its chief form of presentation is as music in the concert hall, rather than as a ballet. It has won a secure place in the concert repertoire.

Leonard Bernstein

N. ADAMS, MASS.
TRANSCRIPT

AUG 1 - 1949

Over 23,000 Attend Music Fesival; Federal Camera Men Irk Koussevitzky

Near-record crowds, a violent thunderstorm that created an unprecedented traffic jam, and an explosive display of Dr. Serge Koussevitzky's wrath marked the first week-end of the major concerts of the Berkshire Symphonic festival at Tanglewood.

More than 23,000 music-lovers milled about the famous shed in Lenox during the week-end as the final concerts in Series A were given. Saturday night's attendance of 14,200 was only 500 short of a record, while 9,000 were on hand yesterday afternoon when Leonard Bernstein took over the baton from Dr. Koussevitzky.

Yesterday's program, which included Schumann's overture to "Manfred" and Fourth symphony in D minor and Stravinsky's "Scenes de Ballet" and "Le Sacre du Printemps," was a peaceful interlude compared to Saturday's hectic events.

Midway during the traditional Saturday morning rehearsal, Dr. Koussevitzky, enraged when U. S. State department camera men bungled their task, ordered the crew from the shed and then declaimed to the audience of 3,000 about the "stupidity" of the State department's whole project at Tanglewood.

Then on Saturday night, the long concert program ended shortly before midnight with the near-record throng dashing madly for cars as a terrific thunderstorm, accompanied by blinding rain, burst over the scene. Storm-trapped motorists spent hours inching their way through the mile-long lines of traffic clogging the network of roads out of Tanglewood, and the congestion was termed the worst in 15 years.

The Saturday night concert was longer than usual because of the performance of Liszt's "Faust" symphony, presented in commemoration of the 200th anniversary of the birth of Goethe, who immortalized the Faust legend. Also on the program were Beethoven's "Egmont" overture and Fourth piano concerto, with Claudio Arrau as pianist.

Leonard Bernstein divided the Sunday afternoon program in two parts, providing a 45-minute intermission between the Schumann and Stravinsky works.

Series B of the festival will open Thursday night, when Dr. Koussevitsky will conduct an all-Tschaikowsky program, featuring Jascha Heifetz in the violin concerto. The program will open with "Serenade for Strings" and will end with the Fourth symphony.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 1 - 1949

Festival Records Tumble As 30,500 Hear Concerts

Saturday Night Crowd of 14,200 Is Largest Ever for Evening Performance; Bernstein Triumphs in Sunday Program

By JAY C. ROSENFELD

TANGLEWOOD—Leonard Bernstein, who conducted the final concert of the first of three week ends of the Berkshire Festival yesterday afternoon was accorded a personal triumph at the close of the program after the performance of the Stravinsky "Le Sacre du Printemps." A record-breaking crowd of 30,500 turned out for the first series of concerts over the week end, compared with 27,000 for the first series a year ago.

14,200 at Saturday Concert

Saturday night's concert attendance was 14,200, the largest ever recorded here for an evening performance, and only 500 below the all-time high record for a single concert set on the final day of the Festival last year. There were 9000 at the concert yesterday afternoon and 7300 turned out for the opening Thursday night.

Yesterday afternoon the Boston Symphony Orchestra performed the frenzied ballet music of Stravinsky with unsurpassed virtuosity, driving home its cumulative barbarism with what literally becomes a stunning effect.

The weather had been a matter of major interest in this brace of concerts, yesterday afternoon and Saturday evening. A gray day yesterday which dissolved into fine clear and sunny weather by the end of the concert was the happy sequel of the furious storm which broke just as the previous evening's concert was finishing.

Yesterday's Program

Bernstein divided his program yesterday between Schumann and Stravinsky. Like that of the Saturday evening concert conducted by the orchestra's permanent conductor, Serge Koussevitzky, it had contained an extraordinary wealth of interest in the music itself. Saturday's "Egmont" overture of Beethoven and the Liszt "Faust" symphony had been chosen to observe and celebrate the 200th anniversary of the birth of the great poet and dramatist, Johann Wolfgang von Goethe.

There was underlying drama throughout yesterday afternoon's program as well. The Byronic legend seems to have outlived his poetry, but the "poet of passion" gave Schumann inspiration, as he had many other composers, in his half-remorseful, half-defiant Manfred. Composed but a wide decade from Liszt's "Faust" and practically 100 years ago, the two exhibits show better than many words the romantic direction music took following Beethoven. If the programs had been chosen with an eye for a course in musical history, nothing better could have revealed the revolutionary development of music later than the two Stravinsky works: his "Scenes de Ballet" and "The Rite of Spring." From the transparent, patently sentimental music of Liszt and Schumann to the involved, entangled, unmelodic, atonal weavings of Stravinsky is very near to the diametrical poles of the musical circle.

Bernstein first came to Tanglewood a few years ago as a student of the Berkshire Music Center. Many of the Boston Orchestra men who are also on the faculty of the Center had been his instructors. To return thus as their conductor in one of their major concerts of the Festival was in the nature of a signal honor, and they joined with the audience which, in turn, includ-

Tanglewood
Continued on Second Page

Delicious food—delightful atmosphere—unsurpassed view of the Berkshire Hills. Moderate rates. Eastover, East Street. Tel. 425 Lenox. —Adv.
—2

Babbitt

BRAVO: Leonard Bernstein, 31-year-old guest conductor with the Boston Symphony Orchestra, acknowledges the ovation given him following yesterday afternoon's concert program at Tanglewood. Adding their praise of the young conductor's work are Richard Burgin, concertmaster, at left, and Joseph de Pasquale, first viola.

Tanglewood

Continued From First Page

ed so many of his former classmates, in the ovation given him. His nickname, "Lenny," acquired while a student, has stuck in a familiarly cordial way. This was not his first appearance in this capacity, of course, for on one of his previous engagements two years ago, in identical circumstances, he had conducted the very "Sacre" which was the vehicle of his particular acclaim yesterday and another tour de force.

Saturday Night Concert

The introduction to the "Faust" symphony calls for muted strings. The string sections of the orchestra hardly needed to affix sordines to their bridges Saturday night for the rainstorm which had hovered overhead and burst into action intermittently provided a sufficient hum at that particular moment to slightly dampen the sound as well as the grass on which the record overflow crowd was spread. At this point there was a mass surge of humanity toward the safety and protection of the expansive colonnade which extends beyond the seating provisions of the Shed but still under the wide roof. Liszt gave his symphony the title: "A Faust symphony of three character pictures (after Goethe)." There are three movements, "Faust," "Gretchen," and "Mephistopheles." They are rather three acts of an opera, lacking only scenery and individuals to assume the roles. It abounds in dramatic episodes which are full of deep emotion. One can't listen without allowing his imagination to fill in action and dialogue to the graphic music. Faust has many introspective conflicts; Gretchen became a fragilely tender chapter, played Saturday a bit too long and thin-drawn; Mephistopheles is a stirring finale. Liszt makes use of a male chorus with a tenor soloist in the last section. He obliges the vocalists to sit a full hour before calling on them for less than 10 minutes of vocal demands. David Lloyd, the tenor soloist, was eminently satisfying, and the male chorus, recruited from the student body of the Center and prepared by Christopher Honaas, delivered the impressive, long sustained vocal line with vivid and round tone.

Liszt provides great contrasts and Koussevitzky labored prodigiously to realize them, to make it a moving drama. Particularly notable is Liszt's orchestration. His pioneering combinations of instruments, their most in favorable registers, produces a timbre, especially by means of such an orchestra as the Boston, which becomes a thing of beauty itself, over and above the content of the text.

Goethe opens his "Egmont" with the Low Country mob shouting "Freedom, Security, Security, Freedom" exhorting the Count to intercede for them with the Spanish governor. Writing near two centuries ago and placing his plot another couple centuries previous to that, he still gives them a theme which oppressed peoples throughout the ages have sought and pleaded and fought for. Beethoven translates its spirit into music with remarkable fidelity. The deep, ominous chords which open the introduction are profoundly expressive and when they are used later, in the allegro, they became eloquently effective. This is a conception on a vast scale by Koussevitzky and the orchestra's response matched it on the same plane.

Arrau Handicapped

Claudio Arrau was the unfortunate victim of being placed between two formidable musical mountains. It was an evening of epic drama. Solo playing, even so humble and unpretentious yet superior, as Mr. Arrau in the Beethoven concerto, just did not have the vehicle with which to enter the lists. Placed between two esthetically exhausting peaks of theatrical intensity, he could not make the impression he has left here on his other appearances. From the selfless simplicity and tonal purity of his opening statement, on through the three movements of the great concerto he played with incontestable mastery, both at the keyboard and in his understanding. Koussevitzky provided an accompaniment in the slow movement of notable vibrant intensity upon which Arrau described a compassionately gentle sketch.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 1 - 1949

31

Pan-American Observance Opens Today in Berkshires

Museum, Athenaeum, Garden Center And Tanglewood Participating in Two-Week Program

Today is the official opening of a two-week period of Pan-American observance in the Berkshires. The Berkshire Museum, Athenaeum and Garden Center will be among the many organizations to put on special programs and exhibits as well as Tanglewood where some emphasis will be placed on Latin-American composers and conductors.

First of the many exhibits throughout the county opened today at the Berkshire Athenaeum. More than 100 books have been placed in the exhibit cases on subjects of Latin-American arts and ways of life.

In conjunction with this the library's music department will play Latin-American records on the reading lawn between 12 and 1 PM daily for the next two weeks. A special collection of records for this purpose was loaned to the library by the cultural relations department of the Pan-American Union which also furnished most of the books. Colorful posters and displays have also been placed in the Athenaeum.

A table exhibit in keeping with the Latin-American theme was put on view at the Berkshire Garden Center today and will remain up during this week.

Museum Program

The Berkshire Museum will open to the public Saturday a large group of South American paintings which were loaned by the Museum of Modern Art in New York. Also they will have a collection of wash drawings done by Reginald Marsh in South America. Those pieces have been loaned by Life magazine.

Latin America will be the subject of the members' night program at the museum Friday. An exhibit of costumes, special dance demonstrations and a fashion show will be the high lights of the program. The Brazilian consul general of New York will speak.

At Tanglewood, Eleazar de Carvalho, noted Brazilian conductor, will lead the Boston Symphony orchestra Sunday, and a selection by Villa-Lobos, well-known composer of Brazil, will be played.

The whole two-week observance is under the general sponsorship of the Pan-American Society of New England, in co-operation with the Boston Symphony Orchestra, the Berkshire Museum, the Berkshire Athenaeum, the Berkshire Garden Center, the Modern School of Fashion and Design, and Ted Shawn's University of the Dance.

CINCINNATI, OHIO
TIMES-STAR
AUG 2 - 1949

Music and Pavilions

When the current Zoo Opera season was threatened with bisection a few weeks ago, many complaints and suggestions were made about the seating arrangements in the Pavilion. Some said we ought to have a huge open-air amphitheater, like the one in Forest Park where St. Louis listens to operetta and musical comedy every summer. Others suggested that we copy the great shed at Tanglewood, Mass., where the Boston Symphony Orchestra presents the Berkshire Music Festival every summer.

Most opera-goers admit that the Parquette at the Zoo should be covered as soon as possible. An open-air amphitheater, like the one in St. Louis, means an almost total loss whenever it really rains. The Tanglewood shed is something else again. The writer of this editorial heard several Berkshire Festival concerts there last week. The shed is a great wooden, fan-shaped, unadorned auditorium, fully covered but open at the sides and rear and capable of seating up to 10,000. The steel supports and beams suggest the interior of a North River pier. But the acoustics are perfect, and the gradually rising clay floor enables every one to see the stage.

But even Tanglewood is far from ideal. Several thousand people are allowed to recline on the broad lawns surrounding the shed, which is charming on a clear night but means pandemonium for the whole audience whenever it rains, since there is no shelter for the outside crowd. Finally, there is a stupendous parking problem at Tanglewood. Thousands of cars are parked in one lot, with three exits, all debouching on a two-lane road leading to a national highway. The result is a regular post-concert traffic tie-up, lasting anywhere from one to two hours, depending on the weather and the size of the crowd. Cincinnati would never stand for that!

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 1 - 1949

Want To Get in the Movies? Go to Tanglewood Tomorrow

LENOX—Tanglewood's gates will be open at 10.15 tomorrow morning for those who would like to participate in the State Department's movie of the Berkshire Music Center. Admission is free.

An audience of 500 visitors, sitting up front in the Shed, will be filmed at 10.30 in the Music Shed as Dr. Serge Koussevitzky and the Boston Symphony Orchestra run through a "play-back" of Randall Thompson's new choral work, "The Last Words of David."

The sound track for this part of the movie was made last week without an audience present. Tomorrow's shots will be taken while the orchestra goes through the motions of playing in synchronization with the transcription.

The movie crew, under the direction of Larry Madison, has been on location at Tanglewood for two weeks. After the film is completed this month, it will be screened in some 50 foreign countries to acquaint the rest of the world with American cultural life.

This Clipping from
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 1 - 1949

... of a senior at the college near ...

At Tanglewood

Thousands Flock To Sunday Concert Of Schumann And Stravinsky Works

More than 9000 music lovers, among them many from the Holyoke area, took to the Berkshire hills yesterday morning to enjoy music in a pastoral setting in the cool aftermath of Saturday night's storm.

It was the final concert in Series A at Tanglewood with spirited young maestro Leonard Bernstein conducting the Boston Symphony Orchestra in a program of Schumann and Stravinsky.

Most of the crowd sprawled on the grounds surrounding the music shed, eating picnic lunches, and creating a mob scene like a sophisticated Coney Island.

The warm sunshine and soothing melodies of the Schumann music lulled to sleep a few travelers in the first half of the program. Bernstein drew out all the nuances of loneliness and melancholy, in the introspective Overture to Byron's "Manfred," described by Schumann's biographer as "a powerful soul painting."

The Schumann D Minor Symphony, more like a long romantic poem with mercurial shifts of mood, was played with rare sensitivity.

The first Stravinsky composition "Scenes de Ballet," made up of 11 dance movements, is a pixie piece, full of surprises. There are lovely flights of music, quick changes in rhythm, rousing marches, airy waltzes.

Any sleepers were rudely awakened by the final work, Stravinsky's "Le Sacre du Printemp," a masterpiece of dissonance and flashy orchestral color. Opening slowly and sedately, the composition hurls the orchestra from tinkling folk tunes thru dizzy fanfare to the wild, whirling antics of adolescents in a ceremonial of earth worship. The final episode in which the chosen maiden dances herself to death culminates in a frenzy of noise. It was matched by the thunderous applause of the audience.

The Series B concerts at Tanglewood open Thursday night with Serge Koussevitzky conducting and Jascha Heifetz as soloist in an all-Tschaikovsky program

By M. T. F.

This Clipping from
WASHINGTON, D. C.
STAR
AUG 3 - 1949

Expresses Interest in Offer Of Dr. Koussevitsky to Orchestra Board

To the Editor of The Star:

With much interest I noted the letter of July 23, concerning Serge Koussevitsky and the National Symphony Orchestra. As a student of George Washington University and a member of the music-loving public, I would like to add my voice to the issue of making Washington a leading cultural center.

The near-sighted members of the National Symphony board have indeed done Washington an injustice by refusing the help of a musical genius. Dr. Koussevitsky, through his association with the Boston Symphony, has made it one of the leading orchestras of the world. He has created Tanglewood, which affords many young Americans the opportunity to develop their talents.

Washington should be proud that Dr. Koussevitsky has offered us his services and should jump at the offer.

ROBERT B. LIPTON.

SPRINGFIELD, MASS.
NEWS

AUG 3 - 1949

Second Tanglewood Series To Start Tomorrow Night

Heifitz, Piatigorsky Among Soloists for New Concerts; Violinist Will Be Heard in Tchaikovsky Concerto With Boston Symphony

Lenox, Aug. 3—Jascha Heifetz and Gregor Piatigorsky are two of the five soloists featured in the second series of Berkshire Festival concerts starting tomorrow evening at Tanglewood.

Heifetz will play Tchaikovsky's violin concerto in the Tchaikovsky program tomorrow night at 8.15. Piatigorsky will be heard in Milhaud's first 'cello concerto Saturday evening.

Other Saturday soloists will be Janice Moudry, young California contralto, and tenor David Lloyd, who will sing in Mahler's symphony for tenor, contralto and orchestra, "The Song of the Earth."

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the Thursday and Saturday concerts. Eleazar de Carvalho, the Brazilian conductor who assists Dr. Koussevitzky at Tanglewood, will take over Sunday afternoon at 3.

Soloist Sunday will be James Stagliano, Boston Symphony Orchestra horn virtuoso, who will play Richard Strauss' second horn concerto in its second performance in this country. Composed in 1944, the work had its U. S. premiere in New York last fall.

JASCHA HEIFITZ

Also on the program for Sunday is "Mandu-carara," a symphonic poem or ballet for chorus and orchestra by Heitor Villa-Lobos, which will have its first full performance in the United States. The mixed chorus has been prepared by Hugh Ross.

"L'Ascension" by Olivier Messiaen, the French composer who is teaching this summer at the Berkshire Music Center, will be heard Saturday evening. The work consists of four symphonic meditations written originally for the organ and then scored for orchestra. It has been played several times before in the United States, but this will be its first performance by the Boston Symphony.

The Thursday night program:

Serenade for Strings ..... Tchaikovsky
Symphony No. 4 in F-minor .. Tchaikovsky
Intermission
Violin Concerto ..... Tchaikovsky
Jascha Heifetz, soloist
Serge Koussevitzky, conductor

The Saturday night program:

L'Ascension ..... Messiaen
Violoncello Concerto No. 1 ..... Milhaud
Gregor Piatigorsky, soloist
Intermission
The Song of the Earth ..... Manler
Janice Moudry, contralto
David Lloyd, tenor
Serge Koussevitzky, conductor

The Sunday afternoon program:

Symphony for Strings .. William Schuman
Mandu-carara ..... Villa-Lobos
Intermission
Horn Concerto No. 2 ..... Strauss
James Stagliano, soloist
Thus Spake Zarathustra ..... Strauss
Eleazar de Carvalho, conductor

The last half of Sunday's concert will be broadcast from 4.35 to 5.30 E.D.S.T. by the NBC network.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 3 - 1949

All Music Center Departments In Gala Benefit at Tanglewood

LENOX—On Friday, Aug. 12, two days before the close of the Berkshire Festival, the Boston Symphony Orchestra and the Berkshire Music Center will combine forces in a succession of gala events known as Tanglewood on parade. An afternoon and evening is set aside each year during the Festival season for an all-out Tanglewood party where the presence of many thousands results in a substantial contribution to Dr. Koussevitzky's school at Tanglewood.

From 6 to 11 in the evening, the various forces assembled at Tanglewood, with distinguished visitors, will provide a round of entertainment from the first assembly and parade of the 450 students at the Berkshire Music Center to the display of fireworks which will end the evening.

The Boston Symphony Orchestra will furnish a full symphony concert under the direction of Dr. Koussevitzky. It will begin with a new work for chorus and orchestra, composed of Randall Thompson and then to have its first performance: "The Last Words of David."

"The Age of Anxiety," the latest composition of Leonard Bernstein, a symphony for orchestra with piano solo, based on the poem of W. H. Auden, will have its first hearing in these parts, having been introduced by Dr. Koussevitzky in Boston last spring. As at that time, the composer will play the piano part.

Tchaikovsky's Fifth Symphony in E. minor, one of the outstanding interpretations of Dr. Koussevitzky through 25 years as conductor in America, will have its last performance under his direction as the orchestra's regular conductor.

Four departments of the Berkshire Music Center will give simultaneous performances on Tanglewood's four stages: A symphony concert in the Shed, a choral concert in the orchard, opera scenes in the theatre, and a chamber concert in the chamber music hall. After this, time will be allowed for a picnic supper on the lawns and under Tanglewood's trees. This will be followed by a manifestation to which eminent speakers have been invited. After the Boston Symphony concert, the announcement will be made of the winners of the door prizes, which will include a Berkshire radio-phonograph. There will be waltzing on the lawn to music of a student orchestra before the concluding fireworks.

WASHINGTON, D. C.
STAR

AUG 3 - 1949

Expresses Interest in Offer Of Dr. Koussevitsky to Orchestra Board

To the Editor of The Star:

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The near-sighted members of the National Symphony board have indeed done Washington an injustice by refusing the help of a musical genius. Dr. Koussevitsky, through his association with the Boston Symphony, has made it one of the leading orchestras of the world. He has created Tanglewood, which affords many young Americans the opportunity to develop their talents.

Washington should be proud that Dr. Koussevitsky has offered us his services and should jump at the offer.

ROBERT B. LIPTON.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 4 - 1949

Heifitz Soloist At Tanglewood Concert Tonight

A large crowd is expected tonight at the Berkshire Music festival at Tanglewood for one of the highlights of the summer concert season, the appearance of Jascha Heifitz as soloist with the Boston Symphony orchestra.

Heifitz, who will be the guest of Dr. and Mrs. Serge Koussevitzky at Saranak in the Berkshires, will play Tchaikovsky's violin concerto.

Koussevitzky will conduct the all-Tchaikovsky program which begins at 8.15 tonight. Selections will include Serenade for Strings and the Fourth Symphony in F minor.

Soloist Saturday evening will be Gregor Piatigorsky, cellist, who will be heard in Milhaud's first cello concerto. Other Saturday soloists will be Janice Moudry, young California contralto, and David Lloyd, tenor who appeared in the Holyoke Community Concert series last winter. They will sing Mahler's "The Song of the Earth" accompanied by the Boston Symphony orchestra under Dr. Koussevitzky.

The concluding selection Saturday's program will be "La Perl" by Paul Dukas.

SCHENECTADY, N. Y.
GAZETTE

AUG 3 - 1949

Local Girls at Tanglewood

Leonore P. Coplon and Marjorie R. Kellert, Schenectady students, relax on the lawn at Tanglewood, where they are attending the Berkshire Music Center. Both young women are in the choral department, which is being taught this year by Christopher Honaas and Hugh Ross. The center, which will close on Aug. 14, has a record enrollment of 465 students drawn from 36 states and 19 foreign countries.

SCHENECTADY, N. Y.
GAZETTE

AUG 3 - 1949

Music Notes

By D. E. RITZ

Benjamin Britten's "Albert Herring," a lyric comedy in three acts, will have its first American performance on Monday and Tuesday evenings of next week. It will be given by members of the opera department of the Berkshire Music Center at the Theatre-Concert Hall under the direction of Boris Goldovsky. It will be open by invitation (subject to the capacity of the Theatre) to those who have joined the Society of Friends of the Berkshire Music Center at Tanglewood.

The comedy, composed in 1946-47, calls for a cast of 13 appearing as the village characters and an accompanying orchestra of 12 solo players. There is no chorus.

It was first performed at Glyndebourne by the English Opera Group on June 20, 1947, with Peter Pears singing the title part and Joan Cross the part of Lady Billows. It has also been presented in Holland, Switzerland and Belgium. Eric Crozier, the librettist, also prepared the libretto for "Peter Grimes."

The story was adapted from Guy de Maupassant's "Le Rosier de Madame Husson." The locale has been changed from provincial France to a small town in east Suffolk about the year 1900.

Lady Billows, rich lady and patroness of the town, has offered a substantial prize for a May Queen, but on investigation the village proves to have no virtuous maiden to deserve the honor. The village policeman proposes Albert Herring, girl-shy lad who has never had an escapade, to replace the village maiden. Although not desiring the honor the lad takes it—but the butcher boy puts rum in his lemonade! The effect includes his running off pleasure bent with the prize money in his pocket.

When the festival is held Albert has disappeared and his crown of flowers is found on the road mangled by a cartwheel. But at the end of the opera Albert appears dishevelled, drunk, unrepentent and ineligible.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 4 - 1949

Koussevitsky to Aid Brandeis U. Music

To Help Development of a Special School

Special to the Herald Tribune

WALTHAM, Mass., Aug. 3.—Serge Koussevitzky, former conductor of the Boston Symphony Orchestra, will serve as consultant in music to Brandeis University, Dr. Abram L. Sacher, president of the university, announced today.

Dr. Koussevitzky will help Brandeis, which opened as a liberal arts institution in September, to establish a department of music for the coming academic year. He will aid the administration in the development of curriculum, programing, selection of personnel and long-range planning for the ultimate development of a School of Music.

A group of musicians and laymen have formed a group called the Friends of the School of Music, Dr. Sacher announced, to lend financial support for physical facilities for the school and to plan a series of musical programs for the university's Institute of Adult Education.

"It is most appropriate," Dr. Sacher said, "that Dr. Koussevitzky, who has given so much of his inspired counsel and aid to young musicians, should participate in the creation of our School of Music."

Dr. Koussevitzky, who retired last spring after twenty-four years as conductor of the Boston Symphony, initiated the Berkshire Music Center and has served as director since 1940. In 1942 he established the Koussevitzky Music Foundation, Inc., to help young composers and further the development of musical culture.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 4 - 1949

'Tanglewood on Parade' To Be Given on Aug. 12

The Boston Symphony Orchestra and the Berkshire Music Center will give their annual "Tanglewood on Parade" program at Tanglewood, Lenox, Mass. on Friday evening, Aug. 12, between 6 and 11 o'clock.

The principal feature will be an evening concert by the orchestra under Serge Koussevitzky's direction, in which Randall Thompson's "The Last Words of David," for chorus and orchestra, will be performed for the first time. Leonard Bernstein will be the pianist in his "The Age of Anxiety," a symphony for orchestra with piano solo based on a poem by W. H. Auden. This was first performed in Boston on April 8. Dr. Koussevitzky will also conduct Tchaikovsky's fifth symphony.

The series of activities opens with an assembly and parade by the Center's 450 students. There will then be simultaneous performances by four departments of the Center, including a symphony concert in the Music Shed, a choral concert in the Orchard, opera scenes in the Theater and a chamber music program in the Chamber Music Hall. After a picnic supper, a ceremonial with prominent speakers will precede the Boston Symphony's concert. Dancing on the lawn, with music by a student orchestra, and fireworks completes the day's schedule.

In the Tchaikovsky program to be played tonight at 8:15 by the Boston Symphony in its regular festival series at Tanglewood, Dr. Koussevitzky has changed the order of the three works scheduled. The serenade for strings and the fourth symphony will be heard in the first half of the program, and the violin concerto, with Jascha Heifetz as soloist, will follow the intermission.

Circ. D. 331,4[illegible]
AUG 11 1949

BERKSHIRE CENTER GETS GIFT OF $3,000

Anonymous Donation Is Added to Heifetz Fund to Provide Scholarships for Violinists

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 10—An anonymous gift of $3,000 for Berkshire Music Center scholarships was received here this morning and was added, by a vote of the trustees of the Boston Symphony Orchestra, to the Jascha Heifetz Fund for Violinists.

The Heifetz fund was instituted last week as the result of a gesture by the distinguished violinist. When he received a check for the fee covering his appearance as soloist last Thursday night, he endorsed it to "the perpetual Heifetz Fund for Violinists at the Berkshire Music Center."

The Boston Symphony trustees responded by contributing a sum to Mr. Heifetz's gift, which made a total of about $6,000. With the $3,000 added today, the fund of $9,000 is expected to provide an annual net income sufficient to pay for a scholarship of about $400.

Violinist May Sit on Jury

In making his gift Mr. Heifetz said that if he were in the East when candidates for the scholarship were being auditioned next year he would sit in on the jury making the selection. Otherwise, he deputized Richard Burgin, concertmaster and associate conductor of the Boston Symphony, to preside over the selection committee.

Mr. Heifetz indicated that he hoped the scholarship holder would be chosen both for talent and need. He added that if a worthy prospect were not found in any season, the money should be added to the fund for future use.

At the opening session of the Berkshire Music Center early in July, this year, Serge Koussevitzky, director of the center and conductor of the annual festival, stressed the need of developing string players in this country. He welcomed Mr. Heifetz's gesture as an encouraging move in a direction the nation's musical life required.

The final week of the festival begins tomorrow night with a concert to be conducted by Leonard Bernstein of the musical staff. He will direct the Boston Symphony in Schubert's Symphony No. 2, in B flat, and Shostakovich's Seventh symphony, the one written during the siege of Leningrad.

Tanglewood on Parade

On Friday, Tanglewood on Parade will marshal all the forces of the center and the Boston Symphony in a demonstration beginning at 4:30 in the afternoon and ending late in the evening with dancing on the lawn. Gustave Holst's one-act opera, "Savitri," will be performed for boxholders and holders of reserved section tickets.

There will be a program by the Boston Symphony under Dr. Koussevitzky's direction with Randall Thompson's new and specially written choral work, "The Last Words of David," listed for its première. Mr. Bernstein's second symphony, "The Age of Anxiety," will be on the program, with the composer as piano soloist. Tchaikovsky's Fifth symphony will complete the program.

The various departments of the center will show their stuff in the widely dispersed sections of Tanglewood's beautiful grounds. It will be a three-ring musical circus, with a serious note to be provided by a group of noted speakers.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Suggestion From Will Rogers Responsible For the Success of First Cellist With BSO

Sam Houston Mayes Is Making a Hit At Music Festival

If it hadn't been for Will Rogers, the famous humorist and philosopher, Samuel Houston Mayes 3d might not be holding the No. 1 cello position with the Boston Symphony Orchestra today.

The youthful-looking musician is attracting much attention on the stage of the Music Shed at Tanglewood ths season — his first in the Berkshires with the BSO.

The 32-year-old celist could pass for a teen-ager. In fact many of the students at the Berkshire Music Center think he is a former student at the nine-year-old Tanglewood school, but Mayes has been playing the cello for a long time.

A native of St. Louis, Mo., he is the grandson of Samuel Houston Mayes, a full blooded Cherokee Indian, who once spent several weeks in the White House with President Grover Cleveland and later viewed with the Chief Executive Indian land rights in Oklahoma.

Young Mayes's mother, a violinist and pianist, was a native of Atlanta, Ga. His father was a surgeon.

Babbitt
Samuel Houston Mayes 3d

Started Career at 4, Gave First Solo In St. Louis at 8

When Samuel Houston Mayes 3d was only four, his father's first cousin, Will Rogers, suggested that the boy be given a small sized cello. He studied under Max Steindel of the St. Louis Orchestra and did so well that at the age of eight he appeared as soloist with the St. Louis Orchestra.

Four years later he entered the Curtis Institute of Music in Philadelphia where he continued his studies with Felix Salmond. He joined the Philadelphia Orchestra in 1936 and was advanced to first desk position in 1939. He appeared on several occasions as soloist with the Philadelphia Orchestra and other orchestras and in 1944 made his New York recital debut.

After joining the Boston Symphony Orchestra at the beginning of the 1948-49 season at Symphony Hall, Boston, Mr. Mayes took over the No. 1 position held for many years by Jean Bedetti, who is now on the faculty of the Berkshire Music Center.

This Clipping From
NEW YORK, N. Y.
TIMES
AUG 4 - 1949

Kassern to Write Opera For Koussevitzky Group

Tadeusz Kassern Abresch

Tadeusz Kassern, 45-year-old Polish composer, who came to this country at the end of the war, has received a $1,000 commission from the Koussevitzky Music Foundation to write an opera. He is working on it at the Berkshire Music Center.

Mr. Kassern is basing it on "The Annointed," a Polish play by Jerzy Zulawski, produced in 1910. It tells the story of a false prophet of the seventeenth century.

During the recent war Mr. Kassern was in Poland, most of the time being in hiding from the Gestapo. His harrowing experiences have given fresh light on Zulawski's play. When he was 25 he composed an opera called "Daniel."

Born in Lwow, Mr. Kassern was a pupil of Karol Szymanowski in his last years. Few of his works have been performed in this country, but many, particularly a concerto for Voice and Orchestra, have been heard in Europe.

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NEW YORK, N. Y.
TIMES

AUG 9 - 1949

OPERA BY BRITTEN IN LENOX PREMIERE

'Albert Herring' Is Presented at Tanglewood Festival—Crozier Did Libretto

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES

LENOX, Mass., Aug. 8—Benjamin Britten, the gifted young British composer, is having a vogue these days on several continents, and during this, the final week of activities at Tanglewood, he is receiving American premières of two major works.

His comic opera, "Albert Herring," was done for the first time in this country tonight by the opera department of the Berkshire Music Center. His "Spring Symphony," which was written upon commission of the Koussevitzky Musical Foundation, will be performed on Saturday night by the Boston Symphony Orchestra under Serge Koussevitzky in the final set of concerts of the Berkshire Symphonic Festival.

"Albert Herring" has a libretto written by Eric Crozier, who has directed several of Mr. Britten's stage works in England at their premières. It is a free adaptation of a short tale by de Maupassant.

Comedy Seems Strained

The best that can be said for the opera is that it has its moments. At the risk of being too hard on a work after a single hearing, one must record an impression that its comedy is often attenuated and that the music, as a whole, relies too much on skillful manipulation of instruments and marshalling of rhythmic and harmonic effects. In short, "Albert Herring" strikes one as being a joke that may have seemed funny to its creators as they put it together but that comes off only in places in performance.

The libretto is not hopelessly pretentious and unactable, as books for operas generally are. Eric Crozier, who modestly says he has no poetic gift, has done a workmanlike job, even if his diction occasionally is stiff and wordy. But it does provide scope for some movement on the stage, and it manages to spin out the thin story so that it is not enervating—after three acts.

The story may be summed up briefly enough. Mr. Crozier has placed it in an East Suffolk market town in the year 1890. It is concerned with Lady Billows, the village power, who is busybody, tyrant and bluenose. She decided to set up a prize of twenty-five sovereigns to the girl who shall be crowned Queen of the May, and who shall be chosen for her virtue. But a canvassing of the town's girls, according to the bluenose, discovers no maiden worthy of the prize. And the decision is to crown Albert Herring, son of the greengrocer woman, as King of the May, since his record for purity is unassailable.

Action Moves Swiftly

At the prize-giving ceremony, Albert drinks a toast that has been spiked with rum, and he ends by going on a toot. When he returns, he tells off Lady Billows, the rest of the town's elder citizens and his mother.

Woven into this scenario are touches of folksiness and humor. They are not too abundant, but the action moves swiftly, and there is opportunity for some innocent merriment. The first scene of the second act is the most amusing, for the very obviousness of some of the humor is disarming.

While this is not the most dramatic and earth-shaking story material, other opera composers have had little better, in all conscience. It may be that a touch of genius and an approach of warmth and tenderness might have given this story a suny musical setting worth remembering.

But Mr. Britten's talent seems to be for description of action rather than for probing into the hearts of his people. His music is at its most effective when it deals with motion and commotion. It is good when it paints a moment in the night. It has point and precision when the composer is making a dramatic point swiftly and leanly.

But in other places its humors are those of the intellectual who knows a great deal about orchestration. Mr. Britten has employed a small chamber orchestra and has managed to get a vast congeries of sounds out of it. Some of them are diverting for an instant. Others are just cute. He relies too much on juxtaposition of colors and rhythms. He rarely sings out. And in comedy a little sunshine would light up the whole stage.

Opera Department Good

The Berkshire center's opera department, which is headed by Boris Goldovsky, did a good job of putting the opera on. Mr. Goldovsky conducted with spirit and vitality, though one felt that he might have done the singers—and the composer—a favor if he had kept the sound down a bit in many places. A good deal of the time the words were incomprehensible. For this Britten was to blame more often than the conductor, for he uses intricate part-writing for several concerted passages that makes the words a blur.

Mr. Goldovsky's chief contribution is in integrating the piece. Remember that all this has been accomplished in a few weeks—singers trained, sets built, costumes designed and prepared, orchestra rehearsed, etc., etc. He deserves credit for seeking out new works to do here each summer, or fine old ones to revive, and in this enterprise he has had the steady support of Serge Koussevitzky, the controlling figure of the entire Tanglewood enterprise.

David Lloyd, as Albert Herring, was delightful. He acted and sang with intelligence and clarity. Ellen Faull, as Lady Billows, had a difficult task, and she did the best she could with a poorly realized part. James Pease was capital as a typical village vicar. These singers will be in the cast tomorrow night, when the opera is repeated.

The others who made valuable contributions tonight were Rut Ramsey, Janet Southwick, Kar Brock, Francis Barnard, Beverly Shearer, Manfred Hecht, Edith Evans and Eleanor Davis. They will be replaced tonight by Elinor Warren, Beverly Hunziker, Howard Fried, Joseph Contreras, Irvin Nordquist, Helen Spaeth and Lise Sorrell. Frances G. Cammuso and Bennett Epes sing both nights.

SCHENECTADY, N. Y.
GAZETTE

AUG 4 - 1949

Heifetz, Piatigorsky To Appear at Festival

Jascha Heifetz and Gregor Piatigorsky are two of the five soloists featured in this week's series of Berkshire Festival concerts at Tanglewood in the Berkshires. The series begins tonight with Heifetz as soloist in the Tchaikovsky violin concerto in the all-Tchaikovsky program conducted by Dr. Serge Koussevitzky.

Piatigorsky will be heard in Milhaud's first 'cello concerto Saturday evening. Other Saturday soloists will be Janice Moudry, young California soprano, and tenor David Lloyd, who will sing in Mahler's symphony for tenor, contralto and orchestra, "The Song of the Earth."

Dr. Koussevitzky will conduct tonight and Saturday. On Sunday afternoon Eleazar de Carvalho, the Brazilian conductor who assists Dr. Koussevitzky at Tanglewood, will conduct the program at 3 p.m.

The Sunday soloist will be James Stagliano, Boston Symphony Orchestra horn virtuoso, who will play Richard Strauss' second horn concerto in its second performance in this country. Composed in 1944, the work had its United States premiere in New York last fall.

"L'Ascension" by Olivier Messiaen, French composer who is teaching this summer at the Berkshire Music Center, will be heard Saturday evening.

SPRINGFIELD, MASS.
MORNING UNION

AUG 4 - 1949

JASCHA HEIFETZ PLAYS TONIGHT

Piatigorsky On Saturday Program at Tanglewood

Lenox, Aug. 3 — Jascha Heifetz and Gregor Piatigorsky are two of the five soloists featured in the second series of Berkshire Festival concerts starting this Thursday evening at Tanglewood.

Heifetz will play Tchaikovsky's violin concerto in the Tchaikovsky program Thursday night at 8.15. Piatigorsky will be heard in Milhaud's first 'cello concerto Saturday evening.

Other Saturday soloists will be Janice Moudry, young California contralto, and tenor David Lloyd, who will sing in Mahler's symphony for tenor, contralto and orchestra, "The Song of the Earth."

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the Thursday and Saturday concerts. Eleazar de Carvalho, the Brazilian conductor who assists Dr. Koussevitzky at Tanglewood, will take over Sunday afternoon at 3.

Soloist Sunday will be James Stagliano, Boston Symphony Orchestra horn virtuoso, who will play Richard Strauss' second horn concerto in its second performance in this country. Composed in 1944, the work had its U. S. premiere in New York last fall.

Also on the program for Sunday is "Mandu-carara," a symphonic poem or ballet for chorus and orchestra by Heitor Villa-Lobos, which will have its first full performance in the United States. The mixed chorus has been prepared by Hugh Ross.

"L'Ascension" by Olivier Messiaen, the French composer who is teaching this summer at the Berkshire Music Center, will be heard Saturday evening. The work consists of four symphonic meditations written originally for the organ and then scored for orchestra. It has been played several times before in the U. S., but this will be its first performance by the Boston Symphony.

WAYNESBORO, PA.
RECORD HERALD

AUG 4 - 1949

Messiaen Discusses Score At American Premiere

Olivier Messiaen, French composer, who is making his initial visit to America, is shown above discussing his "Quartet for the End of Time" with the quartet that played it in this country for the first time at Tanglewood, Mass.

Reading left to right: Edward Bisha, cellist; Edmund Chassman, Los Angeles, clarinetist; Rosario Mazzo, Boston Symphony Orchestra; coach: Messiaen; Jane Matthies, pianist; and Paul F. Chalfant, Waynesboro, violinist.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 4 - 1949

Tanglewood

Koussevitzky To Serve As Consultant in Music

Dr. Serge Koussevitzky has consented to serve as consultant in music to Brandeis University, it was announced today by Dr. Abram L. Sachar, president of the Waltham institution.

Concurrent with Dr. Koussevitzky's appointment as music consultant, announcement was made of the intention of the newly created university to establish a school of music. First step in the emergence of the school is the department of music which will open in the fall of the 1949-50 academic year with the counsel of Dr. Koussevitzky.

Dr. Koussevitzky will aid the Brandeis administration in the development of curriculum, programming, the selection of personnel, and in the long-range plans for the emergence of the school of music.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Babbitt

HEIFETZ AND FRIEND: Relaxing after rehearsing with the Boston Symphony Orchestra in preparation for his appearance as soloist at Tanglewood tonight at 8.15, violinist Jascha Heifetz looks over the grounds near the Music Shed with Gregor Piatigorsky, left, who will be cello soloist with the Boston Symphony Orchestra Saturday night. Dr. Serge Koussevitzky will conduct tonight and Saturday. Eleazar de Carvalho will conduct Sunday afternoon at 3.

KINGSTON, N.Y.
FREEMAN

Friday, Aug. 12, two days before the close of the Berkshire Festival, the Boston Symphony Orchestra and the Berkshire Music Center will combine forces in a succession of gala events known as "Tanglewood on Parade." An afternoon and evening is set aside each year during the festival season for an all-out Tanglewood party where the presence of many thousands results in a substantial contribution to Dr. Koussevitzky's famous school at Tanglewood.

From 6 to 11 p. m., the various forces assembled at Tanglewood, with distinguished visitors, will provide a round of entertainment from the first assembly and parade of the 450 students at the Berkshire Music Center to the display of fireworks which will end the evening.

The Boston Symphony Orchestra will furnish a full symphony concert under the direction of Serge Koussevitzky. Four departments of the Berkshire Music Center will give simultaneous performances on Tanglewood's four stages.

LAWRENCE, MASS.
TRIBUNE

Retired Conductor Music Consultant

WALTHAM, Aug. 4 (UP)—Dr. Serge Koussevitzky, famed retired conductor of the Boston Symphony Orchestra, has been appointed consultant in music to Brandeis University.

In announcing Dr. Koussevitzky's appointment last night, University President Abraham L. Sachar revealed that Brandeis would open a school of music this fall.

It also was announced that Dr. Selman Waksman, Rutgers University scientist who discovered the drugs streptomycin and neomycin, will serve as a science consultant to the university.

HARTFORD, CONN.
TIMES

Heifetz Is Soloist at Tanglewood

Special to The Hartford Times

Lenox, Mass. — Jascha Heifetz has returned from his year's sabbatical leave a more meticulous musician than ever.

This we gathered from his performance with the Boston Symphony Orchestra at Tanglewood Thursday evening in the Tschaikowsky Concerto with Dr. Serge Koussevitzky conducting.

It was an all-Tschaikowsky evening, opening with two charming movements from the Serenade for Strings and the Fourth Symphony. The 13,000 in the shed and on the rain-fresh lawn roared applause.

It was Mr. Heifetz's first performance at Tanglewood since the year of freedom from engagements he gave himself for further study. His style is now more carefully refined than previously, brilliant, astonishing, but nevertheless it seemed almost a miniature in the great Berkshire spaces.

In fact, this was a new Tschaikowsky for Dr. Koussevitzky and the orchestra. It seemed to us perceptively softer and looser. The tone colorings were there, the rapt attention to certain details, the inescapable dynamics of finales, but there were wide open spaces elsewhere in the symphony's casual rhythm, a lack of intensity that communicated itself to the audience, especially in those slow movements that became so noticeable.

But if they were not breathless during the performance, at the end they demanded seven curtain calls.—A.B.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 2 - 1949

Koussevitzky To Give Niece In Marriage

Lenox Princess Announces Plans for Sunday Wedding

LENOX—Princess Maria de Leuchtenberg de Beauharnais, niece of Dr. and Mrs. Serge Kous-

Babbitt

Princess Maria

sevitzky of Seranak and daughter of Duchess Anna de Leuchtenberg de Beauharnais of Nice, France, has announced plans for her wedding Sunday morning at 11 to Joseph de Pasquale, first viola with the Boston Symphony Orchestra and son of Mr. and Mrs. Horace de Pasquale of Philadelphia.

The ceremony will be performed by Rev. Hector J. Hebert, S.J., at Shadowbrook, the Jesuit Novitiate near Dr. and Mrs. Koussevitzky's home. A quartet from the Boston Symphony Orchestra members will provide music.

The bride-elect, who is to be given in marriage by Dr. Koussevitzky, will have Miss Irene Raichman of Boston as maid of honor. Best man will be Francis de Pasquale of Philadelphia, brother of the prospective bridegroom.

After the wedding, a reception at Seranak will be held for the families and intimate friends, and at Tanglewood for Boston Symphony Orchestra members and students at the Berkshire Music Center.

The couple are planning a wedding trip in 1950 to California and Europe.

NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 5 - 1949

Music

Throng Hears Heifetz At Berkshire Festival

By ROBERT BAGAR.

LENOX, Mass., Aug. 5.—The largest Thursday night crowd in Berkshire Festival history, 12,500 music lovers, attended the opening concert of the second symphony week, here at Tanglewood last night. Again there was rain, around six o'clock in the evening. But this, apparently was not a deterrent to those who had come to hear the Boston Symphony and Jascha Heifetz, the soloist, and—let's face it—Serge Koussevitzky.

There was reward aplenty for all, because the Bostonians played in the glamorous manner that has made them the famous organization they are.

A few out-of-doors concerts under their belts was all that they need to reach that peak, and the music itself, as you can surmise, gained by all that.

Great Performance.

It is not often that one can feel a great performance in the making. The Fourth Symphony of Tchaikovsky, in this all-Tchaikovsky evening, began with all the little subtle touches that predicted, or so it seemed, a first-class rendering to come. And the work grew in proportion, in beauty, in significance and mechanical efficiency, as the nattily attired conductor, ever a graceful figure on the podium, relayed his instructions to the musicians.

Of course, what Koussevitsky does musically before an audience has been more or less prepared for in rehearsal. The instrumentalists all know exactly what they are supposed to do in the actual performance, and when they do manage to do it, there is no doubt about it.

The scene outside the music shed, with several thousand listeners huddled together in a church-like communion with the artists, is something to witness. Here and there, there will be some young student of the Berkshire Music Center, poring over—in the dark, mind you, a score of the work being played.

Audience Enraptured.

He is completely unaware of those about him, and he conducts some imaginary orchestra simultaneously with Koussevitsky and the Bostons. Others lie lazily on the ground—on a blanket, of course, for the grass is still wet from the early evening rain, and others walk about in a semidaze, drinking in Tchaikovsky's lyrical effusions.

Heifetz, tonight, played the composer's violin concerto, which he recently did in New York with the Philharmonic-Symphony at the Lewisohn Stadium. Here is another magician. He works his violinistic miracles with the ease and skill that come of long and valuable experience. The violinist, I thought, wished the tempo a bit faster in the first and final movements, with the result that he kept speeding up the orchestra, which, as it happened, was never really far behind him.

The playing of Heifetz in this concerto is especially agreeable to me for one fact namely, that he does no maudlin dwelling upon tear-stained notes. There is finesse in his work, and great polish, and last night not less than ever before.

This all-Tchaikovsky program began with the Serenade for Strings, OP. 48, in C major, and the real applause storm of the evening came at the end of the violin concerto, where the noise was deafening.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 4 - 1949

Babbitt

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Heifetz, tonight, played the composer's violin concerto, which he recently did in New York with the Philharmonic-Symphony at the Lewisohn Stadium. Here is another magician. He works his violinistic miracles with the ease and skill that come of long and valuable experience. The violinist, I thought, wished the tempo a bit faster in the first and final movements, with the result that he kept speeding up the orchestra, which, as it happened, was never really far behind him.

The playing of Heifetz in this concerto is especially agreeable to me for one fact namely, that he does no maudlin dwelling upon tear-stained notes. There is finesse and great polish to his work, and last night not less so than ever before.

This all-Tchaikovsky program began with the Serenade for Strings, Op. 48, the real applause storm of the evening came at the end of the violin concerto, where the noise was deafening.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG - 5 1949

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GAZETTE
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NEW YORK, N. Y.
SUN
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The Music Makers

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[10]

SPRINGFIELD, MASS.
MORNING UNION

AUG 5

AT TANGLEWOOD CONCERT—Jascha Heifetz (right) and Richard Burgin, concertmaster of the Boston Symphony Orchestra, shown chatting together at Tanglewood before Heifetz' solo appearance under the baton of Dr. Serge Koussevitsky last night, in the all-Tchaikovsky Berkshire Festival concert.

Heifetz and Symphony Win Two Big Ovations

Tanglewood Audience Numbers 12,500, Largest Thursday Night Attendance in Festival's History

By WILLARD M. CLARK

Stockbridge, Aug. 4. Ovations were in order during the all-Tchaikovsky program given by Dr. Sergi Koussevitzky and the Boston Symphony Orchestra to open the second series of the current Berkshire Music Festival. There were two prolonged ovations during the evening. The first occurred after a compelling performance of the "Symphony No. 4 in F minor." The second, after the superb performance of the violin concerto by Jascha Heifetz.

Record Thursday Audience

The audience numbering 12,500, the largest Thursday night audience in the history of the festival, is still applauding, and it is at least 15 minutes since the concert ended.

The program opening with two movements from the "Serenade for Strings," the "Eletgiac" and "Waltz." The perfection of the ensemble, the beauty of tone and the wide range of dynamics provided a performance truly wonderful.

It has become almost a tradition for the fourth symphony of Tchaikovsky to be played during a Berkshire Music Festival. Dr. Koussevitzky has made this work particularly his own and he has all the orchestral resources he needs for the heroic proportioned performance he gives. Tonight was no exception. From the first mighty utterance of the brasses the music flowed with unending surge. True, there was a greater variety of dynamics than usual. The softer passages were played with more sweetness and lightness of touch than in former years and this was all to the good. Yet the climaxes were almost frightening in their intensity. The virtuosity displayed in the scherzo with its continuous pizzacati was one of those things one has to hear in order to believe. Take the Boston Symphony Orchestra, its distinguished conductor and Jascha Heifetz and you have a combination to provide the sort of violin concerto of which Tchaikovsky no doubt dreamed, but never heard.

Music Seems Inspired

At its best, this is music of direct emotional appeal, music from the heart. We have never heard Heifetz play with such sympathy and feeling. His violin sang from the first note to the last, sang with full-throated beauty and ethereal purity. The orchestra seemed inspired and provided magnificent accompaniment. No wonder the air was punctuated with bravos after this performance.

Saturday night the concert should prove of tremendous interest as it is made up of works, for the most part, unfamiliar to the average concert attendant. The concert will open with "L'ascension," four symphonic mediations, by Olivier Messiaen, the youthful French composer, who is teaching composition here this summer. Gregor Piatigorsky will play the 'cello concert by Darius Milhaud, and the program will conclude with a performance of the too-seldom-heard "Song of the Earth" by Gustav Mahler. The soloists in this work will be David Lloyd, tenor, and Janice Moudry, contralto.

Thus we will have a concert which no one should miss.

Showers Do Not Dampen Tanglewood Enthusiasm

(Special to The Union)

Tanglewood, Aug. 4—Another [illegible] breaking audience of [illegible] greeted Dr. Sergei Koussevitzky here tonight as he picked up his baton to begin the program of Tchaikovsky works opening Series B of the Berkshire Symphonic Festival. As in previous concerts, the patrons were not discouraged by threatening clouds and [illegible] that the area was blanketed [illegible] heavy shower between 5 and 6 [illegible] but which stopped an hour [illegible] half before the scheduled start [illegible] program. Again [illegible] conditions were decided [illegible] with traffic conti[illegible] to be [illegible] problem.

Thousands of music lovers here [illegible] as usual the [illegible] the heralded musicians of [illegible] Symphony [illegible] close [illegible] marvel [illegible] stamina [illegible] by them [illegible] they had [illegible] 11.30 [illegible] the State Department's [illegible] orchestra [illegible] where [illegible] staged a gala [illegible] for [illegible] to join the ranks [illegible] the [illegible] Guest [illegible] Joseph D. Pasquale [illegible] married on Sunday morning [illegible] Dr. S[illegible] Koussevitzky [illegible] formerly of New France [illegible] making her home [illegible] conductor for the [illegible]

[illegible] lawns of Tanglewood [illegible] early evening [illegible] some 6500 general admission [illegible] holders reclined on blankets [illegible] the sold-out shed to enjoy [illegible] program, which featured Heifetz as soloist. Among [illegible] the lawn in the vicinity of [illegible] entrance canopy was Mayor [illegible] T. Capeless of Pittsfield and [illegible] The Shire City's first family [illegible] comfortably seated in [illegible] with a perfect view of [illegible] and enjoying the cool [illegible] breeze that swept across the [illegible]

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 5 - 1948

Tanglewood

Boston Symphony Orchestra pianist Lukas Foss will conduct one of his own compositions, written after the death of Mahatma Gandhi, at the fifth concert by the Department 2 orchestra tonight at 8.15 in the Music Shed.

The elegiac work was introduced during Koussevitzky's 25th anniversary season Festival of American Music the past season and conducted by the composer at BSO concerts in New York and Boston.

Student conductors will be Miss Beatrice Brown, the second girl to conduct here in the history of the Berkshire Music Center, Seymour Lipkin, Irwin Hoffman, and Bernardo Federowski of Rio de Janeiro. Miss Brown has conducted the Hunter College orchestra and a Tanglewood alumni orchestra in New York.

Mr. Hoffman will lead Stravinsky's concerto in D for violin and orchestra. Violin soloist will be Esther Glazer, Mr. Hoffman's wife, who has been concertmaster.

The program:

Italian symphony No. 4 in A major ...... Mendelssohn
Seymour Lipkin, conductor
Recordare ...... Foss
Lukas Foss, conductor
Intermission
Concerto in D for violin and orchestra ...... Stravinsky
Esther Glazer, soloist
Irwin Hoffman, conductor
Adagio for Strings, Op. 11 ...... Barber
Beatrice Brown, conductor
Overture to "Rosamunde" ...... Schubert
Bernardo Federowski, conductor

'Composers' Evening' Tomorrow

Works by five Tanglewood musicians, Jean Catoire of Paris, Leonard Pennario of Los Angeles, Lockrem Johnson of Seattle, Easley Blackwood of Indianapolis and Lee Pockriss of New York, will be played at the fifth "composers' evening" tomorrow afternoon at 3.45 in the chamber music hall.

The program:

Passacaglia for piano ...... Pockriss
Joyce Paul, piano
Allegro from fifth piano sonata .. Johnson
Composer at the piano
Quartette in C major ...... Catoire
Hans Schneeberger, violin
Jan Turkiewicz, violin
Emile Simonel, viola
Avron Coleman, cello
Three inventions for clarinet and bassoon ...... Pennario
Diron Chertavian, clarinet
Norman Kasow, bassoon
Music for Three Cellos (finale). Blackwood
Avron Coleman, cello
David Baumgartner, cello
George Flaxman, cello

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 5 - 194[illegible]

12,500 Give Heifetz Tumultuous Ovation

By JAY C. ROSENFELD

TANGLEWOOD—Jascha Heifetz motioned to Concertmaster Richard Burgin last night after his sixth recall and indicated that he should set the example for the men of the Boston Symphony Orchestra and leave the stage. Otherwise the applause and bravos might have continued indefinitely.

Tops Thursday Records

The record-breaking crowd of 12,500 persons for a Thursday night concert filled the Music Shed and 6500 others covered the spacious lawns. The crowd gave Heifetz one of the greatest ovations ever received by a guest artist at the Berkshire Festival when he finished his violin concerto, the final number, of the all-Tchaikovsky program directed by Serge Koussevitzky as the first in the middle week end of concerts at the Festival. Other concerts in the second series are scheduled tomorrow night at 8.15 and Sunday afternoon at 3.

Heifetz played the concerto with dazzling assurance and brilliance, and with sublime elevation in the slow movement and certain phrases of the first movement. His is an individual approach, severe often, and unyielding and with the forward drive of some mighty engine to which small implements are of no concern. His security at all speeds and over all kinds of terrain grows more marvelous at each hearing. He has borrowed very little from tradition in his performance. It is his own Tchaikovsky that he has established and which many musicians accept as a standard. It is constructed of massive stone, however, and not of any mutable element.

We had heard a different Tchaikovsky in the fourth symphony. Here Koussevitzky gave us the luscious music which has become so endeared to so many of us by reason of its lush, mellow and frankly sentimental abundance. Koussevitzky laid it on with all the mighty passion which he can express from his peerless orchestra, particularly exhausting the power of his brass, but achieving a point of excitement in which the thousands of Tchaikovsky enthusiasts instantly found their eagerly expected stimulation.

Heifetz drained the concerto of all that romantic softer saccharine and set it before us in classic design and scholarly dignity. The absolute mastery of the instrument is uncanny. It permits him to play with an audacity which would lead lesser fiddlers into difficulties. The immaculate phrases at breakneck speed have a definite influence on his conception of the concerto. His tone and the personal use of shifting to create beauty of phrasing are attributes which are sources of incalculable joy to his listeners. No one can gainsay the delirium he evokes in his audience but his version is not established beyond argument.

Two movements from the "Serenade for Strings" had been used to open the concert: the elegy and the valse. They are pleasing but were inappropriate on such a program, even though played with all the beauty of tone the Boston string sections consistently have on tap.

SPRINGFIELD, MASS.
MORNING UNION

AUG 5 - 1948

MUSIC FOR THE MASTER—The complete work of Spring symphony with chorus and soloists by Britten, as recorded by the composer, have been air-mailed via American Overseas Airlines to Dr. Serge Koussevitsky, director of the Boston Symphony Orchestra, at Tanglewood, where it will be played for the first time in America on August 13. Presenting the parcel to the conductor is Laurence E. Fullerton, sales manager of American Airlines. Dr. Koussevitsky will study the recordings of the symphony as led by its composer, as well as the musical score, so as to insure its exact reproduction by the Boston Symphony at Tanglewood.

HARTFORD, CONN.
COURANT

AUG 5 - 194[illegible]

Koussevitzky to Help Set Up Music School

Waltham, Mass., Aug. 4.—(AP.)—Serge Koussevitzky, former conductor of the Boston Symphony Orchestra, has agreed to serve as a consultant in music and help with the establishment of a school of music at Brandeis University.

Dr. Abraham L. Sachar, president of the Jewish-sponsored university, said last night Koussevitzky "will aid in the development of curriculum, programming, the selection of personnel and in the long range plans."

Brandeis plans to establish a department of music this fall as the first step toward the school.

WORCESTER, MASS.
TELEGRAM
AUG 5 - 1949

BERKSHIRE FESTIVAL

Koussevitzky Conducts Tschaikowsky Scores

By RAYMOND MORIN

LENOX, Friday—Serge Koussevitzky, Jascha Heifetz, the Boston Symphony Orchestra and three scores by Tschaikowsky gave Series B of the Berkshire Music Festival a memorable send-off last night in the Tanglewood shed. In spite of downpours throughout the afternoon there was an attendance of 12,500.

The only defects in programming (both of which were puzzling at that) were the omission of two movements from the Serenade for Strings, Opus 48 (leaving a rather flimsy text for the opening) and the appearance of the soloist after intermission. This arrangement of ending a concert with a concerto is new to me, but I'm sure there must have been a practical reason for it.

The Ultimate

Koussevitzky's interpretations of Tschaikowsky are, so far as we are concerned, the achievement of the Tschaikowsky ultimate. One of the first reasons, I think, is the conductor's shrewd sense of timing, evidenced clearly last night in the Symphony No. 4 in F Minor, Opus 36. The boiling points of the first movement were reached with steady momentum.

Last season, Worcester heard a performance of this symphony that dragged unmercifully to a point where inner substances in each climactic section were made unduly prominent at the expense of the total effect. It gave a good view into the inner workings of the machine but the drama never quite came through. Not so last night.

We have frequently heard Koussevitzky interpret this favorite of his, and each time something is added or changed. For example, last night he adopted an unusually slow tempo for the theme in woodwinds following the first movement's main climax and stepped up the final section.

No Distortion

But never did he distort the main issues for the purpose of self-indulgence; that is, unless you insist that the Fourth Symphony is an unyielding vehicle of musical drama, which it is not.

The orchestra played it superbly. With the exception of a few instances of shrill tone, the brasses penetrated the texture of the first and final movements with sharp commands giving dramatic points powerful import.

The woodwinds and string excelled in the melancholic slow movement. It was perhaps more calculated instrumental playing but remained a vivid impression of the poignancy that it relates. The lightsome third movement presented its opposed attitudes with finesse, minus the slightest trace of pedantry.

The Program

The program opened with two movements from the Serenade (a last minute change, as all four movements were programmed). The familiar waltz movement maintained its pulse firmly, but there was an excellent revelation of the personalities of sections. Also notable was a closely unified "follow suit" style that was carried through as the themes visited the various desks.

Dr. Koussevitzky sought no profound implications in the religiously-styled Elegia: Larghetto Elegiaco (the work's third movement). Rather there was a rewarding concentration on tonal beauty and graceful phrase lines.

Heifetz' Performance

Mr. Heifetz' performance of the Concerto for Violin in D Major, Opus 35, gave a summation of long list of extraordinary accomplishments. As shown in the first movement, cadenza, it was technical playing of such security as belies the existence of difficulty. It wasn't the young virtuoso's conception of technical exhibitioin, but a utilization of digital skill for reasons of musicianship.

There was poetry in this playing, but it was formal poetry.

Last night's audience was an admiring one. The ovations at the end of the first and final movements attested to that: it recognized the polish, adroitness and security of every phrase, but it is possible that many did not lose themselves in Mr. Heifetz' playing.

Power of Violin

For some, the violin is an instrument of deeply personal communication, on a par with the human voice. Last night's playing provided such people with an extraordinary view of the instrument's technical and tonal powers. But Tschaikowsky's music was the vehicle of illustration, more so than of communication.

The festival will be resumed tomorrow night. Dr. Koussevitzky will conduct the following scores: "L'Ascension," four symphonic meditations by Messiaen; Concerto for Violoncello and Orchestra, No. 1, by Milhaud (Piatigorsky, soloist); Mahler's "The Song of the Earth" (Janice Moudry, soprano, and David Lloyd, tenor, soloists).

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 5 - 1949

Tanglewood Attendance And American Taste

The Tanglewood Festival has still ten days to go, but one thing is certain. The trend toward larger audiences, at performances of every kind, that has been evident for years, has continued unabated, if not at an accelerated pitch. Not snow nor rain nor heat nor gloom of night, not to mention lightning, wet grass, nor the difficulty of getting home before 1 AM stays these enthusiasts from buying general admissions.

The fact is a commentary on sour remarks made in various form by supercilious Europeans or their spouses, the morbid young esthetes, the permanent Pooh-Bahs, and all those whose snobbery takes the form of sneering at the opinions of the commonalty. The original form of the comment was that Americans were artistic barbarians with no interest in anything except jazz and that there were not enough music-lovers in the country to sustain a music festival like that of Salzberg. When this position was flanked, the critics retired to their next line of entrenchments. The new position was that the large attendance was due to the fact that the Festival was a novelty, that going was the thing to do, and that a lot of ignoramuses were trying to get the reputation of being highbrows. Therefore, the large attendance was temporary and would begin to decline as soon as the novelty wore off and it was no longer a social advantage to be able to say that one had been to Tanglewood. Also, at the first hint of a business recession, ticket buying would fall off heavily. This position also is going to be difficult to sustain much longer, in view of statistics.

There remains the last line of defense, which is available only to a limited number. It is that the cognoscenti recognize that Koussevitzky is not really a great conductor, that the Boston Symphony is not what it used to be, and that no American orchestra can be compared to the best European ones.

The recent opinion of a German critic, Hans Stuckenschmidt, that "there is a degree of perfection in American symphony orchestras unknown to European artists," seems to contradict this interesting theory. Probably Herr Stuckenschmidt doesn't know anything either. All we and others like us can do in our state of blissful ignorance is to continue, in our rough way, to enjoy the Tanglewood music in the delusion that we are hearing superlative performances of the world's greatest music.

NEW YORK, N. Y.
TIMES
AUG 6 - 1949 1 a c

Koussevitzky's Niece to Marry

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 5—Princess Maria de Leuchtenberg de Beauharnais, niece of Dr. Serge Koussevitzky, will be married on Sunday to Joseph de Pasquale, son of Mr. and Mrs. Horace de Pasquale of Philadelphia, at Shadowbrook, a Jesuit novitiate near the Koussevitzky summer home, by the Rev. Hector J. Herbert, S. J. The maestro will give his niece in marriage. The bridegroom-to-be plays first viola in the Boston Symphony.

SPRINGFIELD, MASS.
MORNING UNION

BSO Viola Player, Princess to Wed

Beauharnais-Pasquale Event at Shadowbrook Sunday

Lenox, Aug. 5—Princess Maria de Leuchtenberg de Beauharnais, niece of Dr. and Mrs. Sergei Koussevitzky, is to be married to Joseph De Pasquale, son of Mr. and Mrs. Horace De Pasquale of Philadelphia at Shadowbrook, a Jesuit novitiate, near the Koussevitzky summer home, Seranak, Sunday at 11 a. m., with Rev. Hector J. Herbert, S. J., officiating. A Boston Symphony quartet will play.

The Maestro will give his niece in marriage and the attendants will be Miss Irene Raichman of Boston and Francis De Pasquale, a brother of the bridegroom, Philadelphia. The prospective bride's mother, Princess Anna De Leuchtenberg, flew today from Nice, France, and is at Seranak. The reception for the families will be held there followed by another at Tanglewood for the orchestra, in which the bridegroom plays first viola. The couple are to leave the 16th by car for the West Coast.

WAYNESBORO, PA.
RECORD HERALD
AUG 5 - 1949

Crowds Pack Symphony Concert Like Big Grid Tilt

Music Is Business At Busy Tanglewood Summer Activity

By Staff Correspondent

TANGLEWOOD, Mass. — Something must be good about a cultural activity when it attracts a football crowd.

That is the case with the Boston Symphony Orchestra which plays highbrow music to the thousands who gather here from many states during a hot summer.

Last Thursday night, Sergi Koussevitzky conducted the orchestra through Vivaldi, Prokofieff and Brahms. The music shed at Berkshire Music Center has about 6500 seats. All of them were occupied, while outside the shed on grass damp from rain another thousand or so listened.

4,000 CARS PARKED

One of the traffic officers who directed parking in the several acres of land estimated 4000 cars were parked there. Maybe one or two more could have wedged in, maybe not.

The sea of cars looked like one of the big ten football games or else ladies' day at a crucial big league ball game. It took an hour and a half to clear the parking area when it was all done. The traffic officer grinned when he said "Wait until next Thursday night when Heifetz comes. Then you will see something."

There are many "bests" among orchestras in the world, but to the thousands who are here and who love "Koussie," as Koussevitzky is lovingly called, the Boston Symphony remains the best among the many bests. Of course no one can really tell.

Orchestras like New York Philharmonic, Philadelphia, Cleveland, Minneapolis, Los Angeles, Chicago, or the foreign groups never appear in contest. Critics always have their opinions, but critics can be prejudiced too. Some of them favor one or another.

Anyhow, there is little point to arguing over which is best when folk are so dead sure Boston is tops. This is as it should be in this picturesque spot of the musical world where Boston Symphony holds forth during the summer.

CONDUCTOR HONORED

Last Tuesday night a celebration was held at Tanglewood in honor of the birthday of Dr. Koussevitzky. He was in rare good humor. Symphony men and students at the Music Center attended. They gave "Koussie" what was reported to be $12,000 for the Tanglewood Foundation, and they cut a huge birthday cake. The only gripe was that of some of the students who couldn't get near enough to snitch a bite of cake.

Going back to the cultural activities, one might be impressed with the notion Tanglewood is the only music center of the sort. This seems to be a wrong assumption.

Others exist elsewhere. Stowkowski has one for young folk at Interlaken out West. And there are others where about the same sort of job is done as here in training young musicians. Fred Waring, the Tyrone and State College lad who started the famous Pennsylvanians, is developing a camp along the Delaware at Shawnee.

In this Berkshire camp are about 460 young musicians who are training in one form or another. The best instrumentalists of the group are in the big student orchestra. Others are scattered around in ensembles. Some singers are being given a chance to test their voices in opera.

A concert is held almost nightly by one group or another. Second in interest probably to the Boston Symphony concerts are the concerts given by the student orchestra. Koussevitzky has directed some of these. Richard Burgin, concertmaster of Boston Symphony, directed that last Friday night.

SOURCE OF TALENT

From this group of students it may be expected some day the big orchestras will obtain talent. Most of the young students are concentrating on music in a big way, looking to their big opportunity. To them music will become a job as soon as they get through school.

Many of them have lines out for big orchestra jobs right now, just as many other young lads get out lines for business or other opportunities when through school. And these jobs are just as hard working jobs as you find in the mills at home.

One gets the notion music is not only cultural but a matter of business, too, with its economic phases not lost in the sweet sounds pervading these hills when orchestras play. And musicians who are among the best in the world don't wear their hair long, or act temperamental. They are just natural, normal human beings who act human, and are concerned with breadwinning under the great American flag.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 7 1949

Tanglewood Tale

Hardships and Traffic Jams at Berkshire Music Shrine

To the New York Herald Tribune:

I am one of the Tanglewood "pilgrims."

Although the three-hour musical program in honor of the 200th anniversary of Goethe's birth gave me spiritual enjoyment, the traffic congestion and other conditions at Tanglewood gave me no enjoyment.

When the concerts first were given for the enjoyment of the old ladies of Stockbridge, the only road leading to Tanglewood from Lenox might have been sufficient, but publicity and the dramatic and electrifying personality of Mr. Serge Koussevitzky have drawn annually such large crowds that this one road has now become a nuisance. Conditions should have been improved.

The "pilgrims" come from all over the United States and Canada; they leave considerable amounts of money in Massachusetts. I should say, the State of Massachusetts should have done something to make the "pilgrimage" to Tanglewood a full enjoyment.

At present, the one road between Tanglewood and Lenox is a two-lane road. There is ample space to make it a four-lane road, leaving a path for those lovers who prefer to walk the mile and a half to the music grounds.

A new road should be constructed on the north side of the music shed to expedite the moving of cars. As it is, most private cars enter and leave the west gate, the buses from many points go to the farther east gate and are parked back of the private cars. (It should be the other way.) When the concert is over, the private cars move first, buses are of secondary importance, although those passengers have to travel quite a distance to reach their hotels and lodgings.

The Goethe night, the concert was over at 11:15 p. m. The buses did not move until 12:15 a. m. Then it was a stop and go, more stop than go. It was 12:45 before we reached Lenox and 1:15 a. m. before we came back to Pittsfield.

We "pilgrims" put up with hardship, inconvenience and expense and we could expect the music committee and the State of Massachusetts to co-operate with us. Lenox does not show a hospitable spirit toward the one-day mass crowds. Hotel and restaurant dining-room doors are locked. Lodgings at Lenox are not available and those at points farther away, at Pittsfield, can be had only after standing in line at the Pittsfield information center of the Berkshire Chamber of Commerce.

On the Tanglewood music grounds, luncheon counters are so far away from the shed that by the time one has reached the counter the signal is sounded to return to the seats.

I am writing about these conditions, not to find fault, but to point out that the existing conditions for the enjoyment of the concerts are not ideal and should be improved.

B. G. PULVER.

New York, Aug. 1, 1949.

NEW YORK, N. Y.
TIMES
AUG 7 1949

FESTIVAL

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Other works to be done in Cincinnati include Verdi's "Requiem," Prokofieff's "Alexander Nevsky," Bruckner's Eighth Symphony, Bach's "Sleepers Awake" and Pierne's "The Children's Crusade."

SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 7 - 1949

Tanglewood on Parade To Feature Bernstein's 'Age of Anxiety'

By E. V. W.

This date in music: 1580, Baldassare Donato, 16th century singer, organist and composer named maestro di canto at St. Mark's, Venice; 1615, death of Melchior Vulpius. He was cantor in Weimar and composer of many notable choral works for the church; 1829, Mendelssohn visited Fingal's Cave in the Hebrides Islands and wrote 20 bars of music for his Hebrides overture; 1835, birth, in Tipperary, Ireland, of James Eglen, called "Signor Foli." The Irish-American basso was in the United States from childhood and sang with success in Europe, returning here with equal success in opera, oratorio and concerts. He retained his fine voice almost to his death in 1899; 1868, born, in London, Granville Bantock, English composer and professor of music; 1883, birth of Reginald Werrenrath, American concert baritone and teacher, and, in recent years, music director.

NEXT FRIDAY, two days before the close of the Berkshire Music Festival, the Boston Symphony Orchestra and the Berkshire Center will combine forces in gala events known as "Tanglewood on Parade." Each year, an afternoon and evening are set aside during the Festival season for a Tanglewood party. This summer the 450 students in Berkshire Music Center will parade, there will be a full symphony program under direction of Dr. Koussevitzky. Featured will be latest composition of Leonard Bernstein, "The Age of Anxiety," a symphony for orchestra with piano solo, and a new work for chorus and orchestra, "The Last Words of David," by Randall Thompson. Tschaikowsky's Fifth Symphony in E Minor, an outstanding interpretation of Dr. Koussevitzky through 25 years as conductor in the United States, will have its final performance under his director as the orchestra's regular conductor. In the Bernstein composition, the composer will play the piano part.

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POST-STANDARD
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Five-thousand listeners of South

LIFE
CHICAGO, ILL.
AUG 8 - 1949

DR. SERGE KOUSSEVITZKY

The distinguished conductor of the Boston Symphony opened the 12th annual Berkshire Music Festival at Tanglewood, and at the same time observed his 75th birthday. Here he cuts the birthday cake.

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NOW AND THEN

THOUSANDS present when the gifted young composer-conductor **Leonard Bernstein** directed the Boston Symphony Orchestra in The Shed at Tanglewood last Sunday afternoon had opportunity to hear memorable performances of **Stravinsky** and **Schumann**, notably the former's "Le Sacre du Printemps" (The Rite of Spring). These pictures of pagan Russia are in two parts and include "The Adoration of the Earth" and "The Sacrifice," played in continuous succession. The Corps de Ballet dances, pantomimes and variation of the ballerina and the dancer, are included in the Stravinsky Scenes de Ballet. This composition, composed five seasons ago, had its first concert performance the following year in Carnegie Hall, New York, with the composer conducting.

SCHUMANN'S Overture to Byron's "Manfred" Opus 115, the story of a restless, wandering, distracted man, was, indeed, a powerful musical soul-painting, as played by the Boston Symphony. The Schumann "Fourth" in D Minor, Opus 120, was numbered thus only because Schumann revised it 10 years after its completion, although he wrote it in 1841, a few months after completion of his First Symphony in B Flat. His second symphony was written in 1846, the third in 1850. The Fourth was published in 1853. It was Schumann who wrote his teacher, **Heinrich Dunn:** "I often feel tempted to crush my piano if it is too narrow for my thoughts."

"CHORUS MYSTICUS," which closes the second part of **Goethe's** "Faust" with its deification of Woman's love, is translated thus by **Albert G. Latham:**

All things corruptible
Are but parables.
Earth's insufficiency
Here finds perfection.
Here the ineffable
Wrought is with love.
The Eternal-Womanly
Draws us above.

"IT GOES without saying that any translation of **Goethe's** text is a desecration," says the Berkshire Festival program notes on the **Franz Liszt** "Faust Symphony" (after **Goethe**). The program adds: "Sacheverell Sitwell mentions in his book on **Liszt** an unfortunate custom in England of singing this chorus in English, delivering the words 'Eternal F eminine' with the accent on the last syllable of the second word, pronouncing it to rhyme with wine and pine."

expected enrollment of 150 freshmen. **Dr. Koussevitzky** will aid the University administration in development of curriculum, programs and selection of personnel for the projected school of music . . . Word from **Gladys Eldreft Bush**, in Green Lake, Wis., Northern Baptist Assembly for the musical season, says that the **Rev. Dr. Edwin T.**

NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 7 1949

NOMINATED . . . Albert is informed of his nomination as King of the May in this scene from "Albert Herring," which will have its first American performance tomorrow and Tuesday evening at the Berkshire Music Center, Tanglewood, Lenox, Mass. Left to right are David Lloyd as Albert, Ellen Faull as Lady Billows and James Peace as Vicar Gedge.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 6 1949

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Experienced Listeners of South

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This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 7 1949

NOMINATED . . . Albert is informed of his nomination as King of the May in this scene from "Albert Herring," which will have its first American performance tomorrow and Tuesday evening at the Berkshire Music Center, Tanglewood, Lenox, Mass. Left to right are David Lloyd as Albert, Ellen Faull as Lady Billows and James Peace as Vicar Gedge.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 6 - 1949

Tanglewood Tale

Hardships and Traffic Jams at Berkshire Music Shrine

To the New York Herald Tribune:

I am one of the Tanglewood "pilgrims."

Although the three-hour musical program in honor of the 200th anniversary of Goethe's birth gave me spiritual enjoyment, the traffic congestion and other conditions at Tanglewood gave me no enjoyment.

When the concerts first were given for the enjoyment of the old ladies of Stockbridge, the only road leading to Tanglewood from Lenox might have been sufficient, but publicity and the dramatic and electrifying personality of Mr. Serge Koussevitzky have drawn annually such large crowds that this one road has now become a nuisance. Conditions should have been improved.

The "pilgrims" come from all over the United States and Canada; they leave considerable amounts of money in Massachusetts. I should say, the State of Massachusetts should have done something to make the "pilgrimage" to Tanglewood a full enjoyment.

At present, the one road between Tanglewood and Lenox is a two-lane road. There is ample space to make it a four-lane road, leaving a path for those lovers who prefer to walk the mile and a half to the music grounds.

A new road should be constructed on the north side of the music shed to expedite the moving of cars. As it is, most private cars enter and leave the west gate, the buses from many points go to the farther east gate and are parked back of the private cars. (It should be the other way.) When the concert is over, the private cars move first, buses are of secondary importance, although those passengers have to travel quite a distance to reach their hotels and lodgings.

The Goethe night, the concert was over at 11:15 p. m. The buses did not move until 12:15 a. m. Then it was a stop and go, more stop than go. It was 12:45 before we reached Lenox and 1:15 a. m. before we came back to Pittsfield.

We "pilgrims" put up with hardship, inconvenience and expense and we could expect the music committee and the State of Massachusetts to co-operate with us. Lenox does not show a hospitable spirit toward the one-day mass crowds. Hotel and restaurant dining-room doors are locked. Lodgings at Lenox are not available and those at points farther away, at Pittsfield, can be had only after standing in line at the Pittsfield information center of the Berkshire Chamber of Commerce.

On the Tanglewood music grounds, luncheon counters are so far away from the shed that by the time one has reached the counter the signal is sounded to return to the seats.

I am writing about these conditions, not to find fault, but to point out that the existing conditions for the enjoyment of the concerts are not ideal and should be improved.

B. G. PULVER.

New York, Aug. 1, 1949.

NEW YORK, N. Y.
TIMES
AUG 7 - 1949

FESTIVAL

Cincinnati's next Biennial May Festival will come next year. Fritz Busch will conduct and Willis Beckett is already preparing the 350-voice festival chorus. One of the major works will be Benjamin Britten's "Spring" Symphony which will receive its American première at the Berkshire Festival this Saturday night.

Other works to be done in Cincinnati include Verdi's "Requiem," Prokofieff's "Alexander Nevsky," Bruckner's Eighth Symphony, Bach's "Sleepers Awake" and Pierne's "The Children's Crusade."

SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 7 - 1949

Tanglewood on Parade To Feature Bernstein's 'Age of Anxiety'

By E. V. W.

This date in music: 1580, Baldassare Donato, 16th century singer, organist and composer named maestro di canto in St. Mark's, Venice; 1615, death of Melchior Vulpius. He was cantor in Weimar and composer of many notable choral works for the church; 1829, Mendelssohn visited Fingal's Cave in the Hebrides Islands and wrote 20 bars of music for his Hebrides overture; 1835, birth, in Tipperary, Ireland, of James Foley, called "Signor Foli." The Irish-American basso was in the United States from childhood and sang with success in Europe, returning here with equal success in opera, oratorio and concerts. He retained his fine voice almost to his death in 1899; 1868, born, in London, Granville Bantock, English composer and professor of music; 1883, birth of Reinald Werrenrath, American concert baritone and teacher, and, in recent years, music director.

NEXT FRIDAY, two days before the close of the Berkshire Music Festival, the Boston Symphony Orchestra and the Berkshire Center will combine forces in gala events known as "Tanglewood on Parade." Each year, an afternoon and evening are set aside during the Festival season for a Tanglewood party. This summer the 450 students in Berkshire Music Center will parade, there will be a full symphony program under direction of Dr. Koussevitzky. Featured will be latest composition of Leonard Bernstein, "The Age of Anxiety," a symphony for orchestra with piano solo, and a new work for chorus and orchestra, "The Last Words of David," by Randall Thompson. Tschaikowsky's Fifth Symphony in E Minor, an outstanding interpretation of Dr. Koussevitzky through 25 years as conductor in the United States, will have its final performance under his director as the orchestra's regular conductor. In the Bernstein composition, the composer will play the piano part.

SYRACUSE, N. Y.
POST-STANDARD
AUG 7 - 1949

Dr. Serge Koussevitzky will be interviewed by Ben Grauer as an intermission feature of the broadcast (NBC) from the Berkshire Music Center at 4.30 p. m. today. Eleazer de Carvalho, one of Koussevitzky's proteges, will conduct the Boston Symphony orchestra in the music shed at Tanglewood for today's concert, an all-Richard Strauss program.

LIFE
CHICAGO, ILL.
AUG 8 - 1949

DR. SERGE KOUSSEVITZKY

The distinguished conductor of the Boston Symphony opened the 12th annual Berkshire Music Festival at Tanglewood, and at the same time observed his 75th birthday. Here he cuts the birthday cake.

THE ORIGINAL
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HERALD-AMERICAN
AUG 7 - 1949

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NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 7 - 1949

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[104]

NEW YORK, N. Y.
SUN
AUG 8 - 1949

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Lenox, Mass., Aug. 8 (A. P.).—Princess Maria M. De Leuchtenberg De Beauharnais, formerly of Nice, France, and Joseph De Pasquale, first violinist of the Boston symphony orchestra, were married yesterday in a Roman Catholic ceremony at Shadowbrook, a jesuit novitiate.

The bride was escorted by her uncle, Dr. Serge Koussevitzky, retired Boston symphony conductor. Her mother, Duchess Anna De Leuchtenberg De Beauharnais, came from Nice to attend the wedding. Miss Irene Raichman of Boston was maid of honor. Francis De Pasquale of Philadelphia, the groom's brother, was best man.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 7 - 1949

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The weekly composers' programs at Tanglewood are an unusual feature of the Berkshire Music Center's current session. Several works by student composers, usually chamber music or songs, are presented each time and, after the first half and at the end, members of the audience are invited to discuss the works with the composers. Aaron Copland acts as the moderator for the discussion. The last session is scheduled for next Saturday afternoon.

PROVIDENCE, R. I.
JOURNAL
AUG 8 - 1949

10,500 ATTEND CONCERT

All 'Manducarara' Given First Time in U.S. at Lenox

Lenox, Mass., Aug. 7.—(AP)—More than 10,500 persons today saw Eleazar De Carvalho, noted young Brazilian conductor, lead the Boston Symphony Orchestra in the first full performance in this country of Heitor Villa-Lobos' "Manducarara."

"Manducarara," described as a symphonic poem or ballet composed for a mixed chorus, boys' chorus and full orchestra, is a legend of the Nheengatu people, a Brazilian Indian tribe.

De Carvalho, appearing as a guest conductor in place of Dr. Serge Koussevitzky, was recalled four times to the stage in the huge music shed to acknowledge the applause.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 7 - 1949

Tanglewood Music

Boston Symphony Presents Roussel's Suite in F

LENOX, Mass., Aug. 6.—The program scheduled for tonight's concert of the Boston Symphony Orchestra in the shed at Tanglewood had been twice revised during the course of the week, and in its final form opened with Roussel's Suite in F. The work originally scheduled to open this program was "The Ascension; Four Symphonic Meditations," by Olivier Messiaen. But Serge Koussevitzky has postponed this work until the final concert, Aug. 14, to give himself more time to prepare it.

This evening's program also listed Darius Milhaud's concerto for cello and orchestra, with Gregor Piatigorsky as soloist, and Mahler's "Das Lied Von Der Erde," with Janice Moudry, contralto, and David Lloyd, tenor, as soloists. Critical comment on this program will appear in Monday's Herald Tribune.

As usual, the musical activity at Tanglewood is by no means confined to the concerts of the Berkshire Music Festival, which is now in its second week. The Berkshire Music Center, with which the festival is affiliated, offered a lecture yesterday by Nicholas Nabokov, who gave an audience made up largely of students some of his wide first-hand knowledge of Soviet music in the '20s.

In the evening, the advanced student orchestra, Department 11 of the school, gave a concert which offered a chance to estimate the progress of the two advanced students who make up Dr. Koussevitzky's conducting class, Seymour Lipkin and Irwin Hoffman.

Mr. Lipkin conducted Mendelssohn's "Italian Symphony," and Mr. Hoffman made an ambitious and enterprising choice, Stravinsky's violin concerto, in which he was joined by his wife, Esther Glazer, as soloist. Two other conducting students, Beatrice Brown and Bernardo Federowski, were heard in shorter works.

Lukas Foss, a faculty member, also participated, and his contribution was of special interest. He gave us the occasion to re-estimate his own "Recordare," which he had introduced to New York audiences earlier this year at a Boston Symphony concert. The work is not one of his most successful. It is somewhat problematic, a bit leisurely and meandering in its form, and unfulfilled in its potentialities for thematic development and extension. But it is full of creativity, and could have been written only by a young man with a strong composing gift, craftsmanship and sensitivity, the qualities which have almost inevitably marked this young composer's works.

Mr. Foss, incidentally, conducted quite impressively, with a firm beat and command of shading and dynamics. The orchestra was very responsive to him, and to the others, too. This year's orchestral group is an unusually polished one, even though it is weak in its string sections, in both number and resonance. This weakness was pointed up by the acoustics of the shed, which exaggerates the instruments at the back of the platform—the brass and percussion. But once the listener took these factors into account, the virtues of the student ensemble appeared to be not inconsiderable.

A. V. B.

SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 7 - 1949

Dr. Serge Koussevitsky, center, to r... phony Orchestra, is pictured with so... camera, is Richard Burgin, concert... violist. The orchestra, Dr. Charles M... High School, the night of Oct. 18, un...

...the Boston S... e left, nearest ... le Pasquale, ... Syracuse Cer... ists Series.

r "Peter Gr... d its first An... in Tanglewoo... e short story ... sant, "Le Rosi... usson." Crozi... e locale from ... to a small t... k, about 1900 ... for a cast o... village cha... no chorus. T... g orchestra con... yers.

iends ... nter ir... mem... lbert ... 46 an... med a... nglish ... 47, wh... de rol... rt of ... THE ... esented ... d and ... rettist,

Tanglewood Jam

To the Editor of THE EAGLE:—

It is typical of George Sokolsky that, in belly-aching to the Lee Rotary Club on Tuesday about his difficulties in driving to and from the Tanglewood concerts, he should aim his ridicule at the hard-working, underpaid special officers who did their best to unsnarl tangles that would have driven a New York traffic policeman into a crying spell. Mr. Sokolsky, who is a former paid publicist for big industry, has apparently acquired the rich man's habit of blaming the workingman for everything but the weather.

Now I am not qualified to say whether the special officers really do look like characters out of "Toonerville Trolley," or if George Sokolsky does actually look like something out of Li'l Abner. I have never set eyes on Mr. Sokolsky and I have lived among these special officers so long I am used to their appearance. But I do know that nothing the special officers could have done would fit three automobiles into the road space for one or turn bumpy dirt roads into boulevards. Mr. Sokolsky, with his wide acquaintance among the all-wise and all-powerful, may be acquainted with a magician who can accomplish these things; but I am sure no such man resides in the Berkshires.

I am usually out of town during the Tanglewood Festival. But I would guarantee to show up with a hundred friends and pay a good high admission price if next year we could put Sokolsky to work out there on the highway, trying to persuade people, without any signs to help him, that there are better ways to get to Albany than via the Patterson Monument in Lenox and that the little side road really does lead somewhere besides to some farmer's cowbarn.

ROBERT SMITH.

Lenox.

Lenox By-Pass, To Berkshire's I...

By Paul W. Foster

THIS week's news that the so-called Lenox cutoff highway would be up for bids the last of the month made pleasant reading to many South Berkshire people who have been plugging for some sort of relief for a score of years. Tied into the story out of the state public works office was the statement that this million-dollar job is a part of Berkshire's slice of the famous $100,000,000 bond issue.

The South Berkshire by-pass has long been scheduled as one of the early state construction jobs, long before there was any talk of a bond issue. It was conceived originally as a piece of highway which would take off from Route 20 near East Lee and divert traffic westward over a roadbed which would permit heavy trucks and passenger cars to avoid the business center and the bad hill north of it at Lee, Church hill in Lenox, city traffic in Pittsfield and Lebanon Mountain.

This, it was thought, could be accomplished by running the road through portions of South Lee, continuing either north or south of Stockbridge, and connecting west of West Stockbridge with a new highway which had its termination near the white church in Lebanon.

The job for which bids will be opened in a week or ten days will do nothing more in itself than avoid Church hill in Lenox. All of the other bad spots must be eliminated by some future construction and the avoidance of the Lebanon Mountain climb for trucks is not included in any announced plans.

It is therefore reasonable to assume that truck operators on through trips across the state will continue to utilize the present route. How much of the passenger car traffic can be induced to turn off Route 20 at the Cranwell School and cut over to the Pittsfield-Lenox road on Routes 7 and 20 is problematical. It may offer some relief to the heavy traffic at Festival time after its completion a year from this December.

* * *

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SPRINGFIELD, MASS.
MORNING UNION
AUG 8 - 1949

Rodzinski Attends Afternoon Concert

(Special to The Union)

Tanglewood, Aug. 7—The 10th program of the Berkshire Symphonic Festival was attended by 10,500 concert goers this afternoon and the talented and ever popular Brazilian conductors, Eleazar De Carvalho was given a tremendous ovation at the close of the first half of the afternoon program. Time after time the beaming guest conductor was called back as the overflow crowd sent up a resounding tribute to his combined musical talent and personality.

Enjoying the concert from his box seat this afternoon as he did last night, was Arthur Rodzinski, noted conductor, who a few years ago made his summer home in Stockbridge where, as a hobby, he conducted a goat farm. The tipoff that he was attending last night came in a unique manner as two members of the Boston Symphony Orchestra were stranded on the Pittsfield-Lenox Highway and in desperation began to hitch hike. A passing motorist stopped to give the instrument-laden musicians a lift and lo and behold, one was Rodzinski on the way to Tanglewood.

Absent from the orchestra this afternoon was Joseph De Pasquale, 1st viola, who this morning was married at nearby Shadowbrook, the Jesuit novitiate, to Princess Maria de Leuchtenberg de Beauharnais, niece of Dr. Sergei Koussevitzky.

Koussevitzky Late

Late arriving at today's program was Dr. Koussevitzky, whose party entered their box at intermission. Included in the group were Mrs. Koussevitzky, Duchess Anna de Leuchtenberg de Beauharnais of Nice, France mother of the newly-wedded princess and the immediate family of Joseph De Pasquale. However the newly weds chose to pass up the concert.

At the start of the second half of the program, James Stagliano, French horn soloist, preceded the guest conductor to the podium where Carvalho personally led the huge audience in a tremendous ovation for the young soloist. The National Broadcasting Company broadcast his solo in its entireity and a recording was made by the State Department's Voice of America.

At the close the audience called and recalled the brilliant soloist and guest conductor as the applause rent the air.

Noticed at today's event were a group of nuns—something new for Tanglewood—although for years the clergy has attended in fairly large numbers.

[105]

NEW YORK, N. Y.
SUN
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A. V. B.

The Difficult Problem Of Tanglewood Traffic

The leading letter in Saturday's *New York Herald Tribune* comprised a complaint by an attender of the Tanglewood concerts at traffic congestion and the difficulties of getting home at a seasonable hour. The writer asserted that on the night of the Goethe program, while the concert ended at 11.15, he did not reach Lenox until 12.45 and Pittsfield until 1.15.

Much of the cause of the complainer's trouble will be eliminated by the completion of the Lenox by-pass. Nevertheless, the constant patron is led to inquire if the matter of Tanglewood parking should not be referred to thorough study by an expert. In particular, it does seem as if it would be possible to classify the cars, when they were being parked, according to their direction on leaving. As it is, with northward and southward cars parked in the same adjoining lots, it is impossible to allow cars to leave in a steady and uninterrupted stream. It is necessary to hold lines at a standstill while a chance is given to cross traffic. If criss-crossing traffic were eliminated, southbound traffic parked in the south and northbound toward the north, the congestion would be relieved.

There is no question that the growing congestion is the inevitable result of the increasing attendance. That being the case, the natural solution would seem to be some effective steps toward widening or otherwise improving the approaches to Tanglewood. If the capacity of the roads within two or three miles of the Shed can be increased, and cross-traffic eliminated, the time required for emptying the grounds at the conclusion of the concerts would be greatly reduced. Unless something is done, it will not be long before the tangle in Tanglewood will be assumed to ter to the traffic situation.

SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 7 -

Dr. Serge Koussevitsky, center, to retire this season as director of the Boston Symphony Orchestra, is pictured with some of the first chair men. At the left, nearest the camera, is Richard Burgin, concertmaster; at the right, Joseph de Pasquale, first violist. The orchestra, Dr. Charles Muench conducting, will play in Syracuse Central High School, the night of Oct. 18, under m anagement of Famous Artists Series.

"ALBERT HERRING," lyric comedy in three acts by Benjamin Britten, will have its first American performance when the Opera Department of the Berkshire Music Center produces this work in the theater in Tanglewood tomorrow and Tuesday nights. Boris Goldovsky will direct and conduct the production. The performances are open by invitation subject to the capacity of the theater to those who have joined the Society of Friends of the Berkshire Music Center in Tanglewood, to which all memberships are welcome. "Albert Herring," composed in 1946 and 1947, was first performed at Glyndebourne by the English Opera Group in June, 1947, when Peter Pears sang the title role and Joan Cross the part of Lady Billows.

THE OPERA also has been presented in Holland, Switzerland and Belgium. Eric Crozier, librettist, who also prepared the libretto for "Peter Grimes" (which had its first American production in Tanglewood), has adapted the short story of Guy de Maupassant, "Le Rosiere de Madame Husson." Crozier has changed the locale from provincial France to a small town in east Suffolk, about 1900. The opera calls for a cast of 13, a group of village characters. There is no chorus. The accompanying orchestra consists of 12 solo players.

...ollision

...an Injured

Marjorie Walker of Sand... Road, Williamstown, sus... lacerations of the head yes... afternoon when a car ... by her brother collided ...e back of another car at ...by Avenue and Howard ...ugh the operator of the ...vehicle, Miss Katherine B. ...Longmeadow, was not in... Miss Walker required treat... St. Luke's Hospital.

...r Walker, also of Williams... said he unsuccessfully tried ...d the collision. Accordin... scientific ...dandruff ... Falling ... Sc... Live ... Op... Bei... Conn... Edw. C... —Adv.

...n School ...ject of ...Hebr... To B... At R...

...Joseph ... pointed st... field Jewi... School, wi... tion tomo... the local o... rectors. T... invited to ... Center fro... Sussman a... Prior to ... the new ir... Preparator... and had b... schools in ... N.Y., and ... graduate ... Allentown, ... in langua... Greek, F... Spanish, C...

...ing Monday

...s. Ellen Abrams ...hors Case Stories ...le Series

...s of six articles by Ellen Abrams, local free-lance ...n the work of the Berk... ...ustrial Farm in Canaan ... published in The Eagle ... Monday.

...r in the form of case ...e articles are based on a ...he farm made recently by

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NEW YORK, N. Y.
TIMES
AUG 7 - 1949

"ALBERT HERRING" AT TANGLEWOOD

Howard S. Babbit Jr.

A scene from the Benjamin Britten opera, which will have its first American performance Monday night, with David Lloyd as Albert, Ellen Faull as Lady Billows, and James Pease as Vicar Gedge.

LIBRETTISTS: A new development at the Berkshire Music Center this summer is a class for opera librettists. The preliminary announcement drew many applicants, but only four were accepted. They are kept busy by Boris Goldovsky around the Theatre-Concert Hall where the opera department rehearses. "Librettists," he'll call when a word does not seem right in the translation being used. They then put their heads together to find a better one.

They also discuss problems with composition students and work on projects of their own. Making librettos from well-known plays is one task, and one student, Theodore Brewster, prepared a continuity that was used at a student concert to introduce Beethoven's incidental music for Goethe's "Egmont." To give the librettists a still further taste of the opera stage, they have been supers in some of the productions. In "Iphigenia in Tauris" they we the Furies.

NEW YORK, N. Y.
TIMES
AUG 7 - 1949

PRINCESS IS BRIDE OF BOSTON VIOLIST

Maria de Leuchtenberg, Niece of Dr. Koussevitzky, Wed to Joseph de Pasquale

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Aug. 7—At Shadowbrook, one-time summer home of Andrew Carnegie and now a Jesuit College, Princess Maria de Leuchtenberg de Beauharnais, niece of Dr. and Mrs. Serge Koussevitzky, was married this morning to Joseph de Pasquale, first violist in the Boston Symphony Orchestra. It was the first wedding at Shadowbrook since it became a novitiate in 1923.

The Rev. Hector J. Hebert, a member of the faculty, performed the ceremony in an altar setting of white gladioluses and palms. A string quartet from the orchestra played selections from Handel and Mendelssohn.

The bride, given in marriage by her uncle, had Miss Irene Raichman of Boston, as her attendant. Francis de Pasquale of Philadelphia, was his brother's best man.

A reception was given by Dr. and Mrs. Koussevitzky at their near-by home, Seranak. After this afternoon's concert at Tanglewood, the couple met there a group of 800 persons, comprising members of the orchestra and summer school faculty and students. They will leave Aug. 16 by motor for California.

The bride is a daughter of the Duke and Duchess de Leuchtenberg of Nice, France. Her mother came here by plane for the wedding. The bride was educated in France and Germany and studied for two years at Emmanuel College, Boston. She said today she would renounce her title and become an American citizen.

The bridegroom, a son of Mr. and Mrs. Horace de Pasquale of Philadelphia, was graduated from the Curtis Institute of Music, class of '42.

The couple will live in Brookline, Mass.

Mrs. Joseph de Pasquale
Babbitt

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 9 - 1949

Dr. Serge Koussevitzky's Niece Is Married

Associated Press wirephoto

The retired Boston Symphony Orchestra conductor, right, with the former Princess Maria M. de Leuchtenberg de Beauharnais, of Nice, France, and her husband, Mr. Joseph de Pasquale, of Philadelphia, first violist of the Boston Symphony. The couple were married Sunday in a Jesuit novitiate in Lenox, Mass.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 9 - 1949

'Albert Herring'

Britten Opera Has Debut in U. S. at Tanglewood

By Francis D. Perkins

LENOX, Mass., Aug. 8.—Benjamin Britten's fourth opera, "Albert Herring," had its first American performance tonight in Tanglewood's Theater Concert Hall by the Berkshire Music Center's opera department, whose enterprising head, Boris Goldovsky, doubled as conductor and producer. The demand for tickets by members of the Friends of the Center taxed the capacity of the theater and many sat or stood outside of the building. All tickets for tomorrow's repeat performance have already been taken.

The cast for this comic opera whose libretto is by Eric Crozier, has David Lloyd as Albert, the village youth who after being crowned May king for his exemplary virtue departs form straightlaced ways. Ellen Faull is Lady Billows, the village's moral autocrat. Others singing in both performances are James Pease as Mr. Gedge, the vicar; and Frances Cammuso and Bennett Eppes as two members of a trio of children. Tonight's cast also included Janet Southwick as Miss Wordsworth, the teacher; Karl Brock as Mr. Upfold, the mayor; Francis Barnard, as Budd, the police superintendent; Eleanor Davis as Albert's mother; Manfred Hecht and Edith Evans as the appealingly amorous pair, Sid and Nancy; Beverly Shearer as the third child, and Ruth Ramsey as Lady Billows's housekeeper. Sarah Caldwel is cooperating with Mr. Goldovsky in the stage direction.

"Albert Herring" was first produced at Glyndebourne in England in June, 1947. Like Britten's "Peter Grimes," which was produced at Tanglewood three summers ago, its scene is English. Like "The Rape of Lucreita," which was heard in New York last winter, it calls for a relatively small singing group without a chorus and a chamber orchestra, but the atmosphere of the newer work is very different. It is based on Guy de Maupassant's story, "Le Rosier de Madame Huson,' but the action is transferred from the Norman town of Gisors to the Suffolk village of Loxford and the time advanced from a vaguely specified mid-nineteenth-century date to 1900.

Crozier's story follows the general line of Maupassant's up to the time that the protagonist forsakes strictly virtuous ways. Albert gives the impression that his revolt against maternal domination is good for him. His French counterpart, Isidore, however, takes permanently to drink, dies of delirium tremens and his title of Rosier becomes a byword in the neighborhood of Gisors. The atmosphere of the libretto is thoroughly English and one of relatively light, pleasant comedy. There is a touch of pathos when the vanished and supposedly dead Albert is lamented, but this swiftly vanishes when the erring youth turns up.

Comment upon the music and the work as a whole must be deferred until tomorrow. In the first of the three acts, the most pronounced impressions included instrumental descriptiveness and occasional grotesquerie and a varied style including the sometime parodistic use of set musical forms.

The Berkshire Music Center's program for today also included an afternoon performance of Robert Schumann's overture and incidental music for Byron's dramatic poem "Manfred," given by the orchestra and chorus of the Center's Department 5 in the Music Shed under Howard Shanet's direction. The overture is in the standard concert repertory, but the rest of this music is seldom heard nowadays in public. While it does not always match the expressive intensity of the text, it is appealing and characteristic; much of it is expressively persuasive. Mr. Shanet, whose interpretation showed understanding of the score, also outlined the dramatic situations and Brent Miller, James Minser and Joan Gilbert read parts of the poem in this informative performance.

NEW YORK, N. Y.
JOURNAL AMERICAN
AUG 8 - 1949

Mahler's and Roussel's Music Makes for Pleasant Listening

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 8.—Koussevitzky and Eleanor de Carvalho shared the conducting of the second weekend concerts of the Berkshire Festival.

The master directed the Saturday night program featuring Mahler's "Das Leid von der Erde;" his disciple conducted the Sunday afternoon concert. Attendance was 21,500.

Koussevitzky chose to preface the Mahler with Roussel's Suite in F and Milhaud's Cello Concerto. Thus the program became wholly 20th Century.

The French music was hardly as weighty as the German, but then it did not aspire to substance. The Mahler qualifies as a noble work.

A certain obviousness and accompanying thinness characterize the Roussel and the Milhaud. They make pleasant listening, and the audience of 11,000 found both quite entertaining.

* * *

Clarifies Music

The casual charm and melodic insinuation noted in the Milhaud when first heard in New York last January were clarified in a discerning performance by Koussevitzky and the soloist Piatigorsky.

The noted cellist played with just that touch of abandon necessary to this music. It fitted the mood perfectly.

The haunting melodies and the brooding quality of Mahler's music won engrossed attention from the audience. Their interest was heightened by the singing of the young soloists Janice Moudry, contralto, and David Lloyd tenor. On the basis of their performance in this work, they have bright futures.

Miss Moudry has a voice of exceptional quality. Clear and firm in focus, fine in texture. She has the power to compete favorably with the Mahler orchestration. While there was more of innocence than of experience in her interpretation of the text, she clearly indicated a capacity for feeling and understanding. We must hear more of her.

Mr. Lloyd sang earnestly and well. Gifted with a superior tenor voice, he needed more strength to rise above Mahler's powerful orchestra. The voice thus became more an instrument of the orchestra than a solo part.

Koussevitzky caught the essence of youth and beauty in the middle movements quite appealingly. The final song, "Farewell," carried more than its usual message as the conductor's personal feelings could find a kindred response in Mahler's since these festival concerts terminate his formal direction of the Boston Symphony.

The contemporary note in yesterday's concert was sounded by William Schuman and Villa-Lobos. Schuman's Symphony for Strings became pale and vapid juxtaposed to Villa-Lobos' colorful symphonic poem, "Mandu-Carara," which scored a hit in its first orchestral performance.

Strauss consumed the remainder of the program. His undistinguished second horn concerto of recent date was followed by the distinguished tone poem "Also Sprach Zarathustra."

* * *

Grown Incisive

Carvalho's conducting has gained measurably. Not only has he broadened in interpretation but he has grown more incisive in rhythmic conciseness. The performances of the Schuman and the Villa-Lobos reflected these gains. His ability to control massed orchestral sonorities was brilliantly illustrated in the Strauss.

The Villa-Lobos piece is named for a famous young dancer of a Brazilian Indian tribe. He leads a triumphal dance in celebration of the happy outcome of an old legend which parallels the famous Hansel-Gretel story.

By nature the dance is elemental music, devastatingly exciting as the audience testified with a tremendous ovation. The music is typically Villa-Lobos, original, native, and stimulating. It should easily find a place in the orchestra repertory for its audience response.

A mediocre performance of the horn solo by James Stagliano made the Strauss concerto heavy going. Carvalho had the tone poem well in hand. Though the performance needed more penetrating comprehension, he made it sound in all its orchestral glory.

NEW YORK, N. Y.
TIMES
AUG 8 - 1949

10,500 HEAR DE CARVALHO

He Leads Villa-Lobos Work in U. S. Premiere at Tanglewood

LENOX, Mass., Aug. 7 (AP)—More than 10,500 persons today heard Eleazar de Carvalho, noted young Brazilian conductor, lead the Boston Symphony Orchestra at Tanglewood in the first full performance in this country of Heitor Villa-Lobos' "Mandu-carara."

"Mandu-carara," described as a symphonic poem or ballet composed for a mixed chorus, boys' chorus and full orchestra, is a legend of the Nheengatu people, a Brazilian Indian tribe.

De Carvalho, appearing as a guest conductor, was called back to the stage four times in the huge music shed to acknowledge the applause.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 8 - 1949

Tanglewood

Boston Symphony Presents 'Mandu-Carara'

By Arthur V. Berger

LENOX, Mass., Aug. 7.—"Mandu-Carara," on this afternoon's program of the Boston Symphony Orchestra at Tanglewood, was a shrewd choice for an outdoor concert, since it is just a step off from the tribal beating of the drum and the barbaric cry. It was a loud piece that offered no difficulties of audibility to listeners spread out on the farthest reaches of the lawn outside the shed.

Both its volume and the hypnotic, repeated patterns could scarcely miss and it was inevitable that today's conductor, Eleazar de Carvalho, and Hugh Ross, who was in charge of preparing the chorus, should get a big ovation. Such music was, after all, originally done out of doors and intended to incite people to frenzy and some sort of action. It was the pent-up motor energy aroused by its devices that received spontaneous outlet at the end in the shouts and applause of the audience, which was understandably anxious to participate in some action to which it was impelled by the music.

It is important to get this matter straight, because in musical artifice this work was not that much greater than William Schuman's Symphony for Strings immediately preceding it that it deserved that much more applause. Villa-Lobos's well known facility with this type of music, based on Indian sources of his native Brazil, is, to be sure, not easily to be dismissed. And Mr. Carvalho, his countryman, was naturally quite in his element, and he applied his energy and gifts with particular cogency to this work. He also, however, did a good job with the Schuman.

Mr. Ross deserves credit, too, for preparing the chorus, which indulged in all sorts of trick effects, including slides, a play on sibilants and some rugged barking. He had conducted the same work in New York early last year with accompaniment of two pianos and percussion, but this was its first orchestral performance in the United States.

The second half of the program was devoted to Richard Strauss. James Stagliano was soloist in the second horn concerto and Mr. Carvalho conducted "Also Sprach Zarathustra" to close.

Last night's program of the Boston Symphony Orchestra was under the direction of Serge Koussevitzky and served to introduce a young contralto, Janice Moudry, endowed with a very fine voice which she uses, in many respects, very ably and cleanly. There is still some work for her to be done in equalizing the ranges, and she is quite evidently not ready to embrace, convincingly, the broad sweep, the ramifications of tenderness and nostalgia, and the poetic conetnt of anything so vast as Mahler's "Das Lied von der Erde."

David Lloyd, who performed the tenor part, sang with much more authority where German diction, emotional intensity and musical understanding were concerned. But, unfortunately, he did not have the volume to win out in the ruthless battle almost any singer would have to wage against the stormy orchestral accompaniments that underpin the vocal sections Mahler assigned to the male soloist.

There was a certain sophistication, almost a kind of whimsy, in the way Dr. Koussevitzky built his program around the Mahler, and it worked out very agreeably. Instead of the usual quasi-religious deference in leading up to so solemn and brooding a work, he assembled, for the first half, two French contemporary works that bubbled and bounced along with characteristic, suave Gallic allusions to the music hall.

Roussel's bright suite in F is fairly familiar by now, and deserves to be still more so. The second French work, Milhaud's Cello Concerto, was heard in New York for the first time last season. It tends a bit in the direction of salon music, and the solo introduction and cadenzas for the cello seem to pad it and give it proportions it does not intrinsically have. But, as always, Milhaud gives us charming melodies. Gregor Piatigorsky played with extremely warm and attractive tone, though he became a bit too sentimental, I thought, in the slow movement. Dr. Koussevitzky provided him with a sympathetic accompaniment, but his Mahler did not seem too well prepared, and often did not quite coalesce. The second movement of the Mahler was, however, quite affecting and quite beautiful in orchestral sonority.

Special Attention.

Special attention focused on the appearance of Janice Moudray, contralto (who is a Koussevitzky discovery), in the Mahler work. Miss Moudray, from all one could gather, is a young woman of comparatively brief experience in professional surroundings such as those provided by the Boston Symphony, et al.

I found her voice to be an especially agreeable one, quite strong and of an unusual dark beauty.

Her companion soloist in the Mahler was David Lloyd, a young tenor who has brought upon himself a good deal of praise for the agreeable and knowing quality of his singing, here and elsewhere.

For all the musicianly attributes shown by these two young people, it was my impression that neither could quite grasp the full import of the Mahler text, let alone the vocal lines. Furthermore, their partiuclar efforts were not especially aided by an orchestra that often overwhelmed them.

Slipped Considerably.

As a matter of fact, the Mahler, speaking of the whole rendering, fell considerably down from Boston Symphony standards.

In the Milhaud concerto Gregor Piatigorsky again proved his sterling musical qualities. If his tone sometimes slipped a cog or two from the true pitch (and to few cellists does this not happen), his playing had all the richness of sound the piece could take.

Yesterday afternoon young Mr. De Carvalho offered Williams Schuman's Symphony for Strings, and a good piece it is; the Villa-Lobos "Mandu-Carara," a symphonic poem with chorus (prepared by Hugh Ross), an obvious work, but because of that no less absorbing; the Strauss Concer for French Horn No. 2, with Joseph Staglione in the solo spo and the same composer's "Zara thustra."

Setting himself this exacting schedule, the conductor functioned well and often quite brilliantly.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 8 - [illegible]

Dr. Koussevitzky's Niece Wed at Jesuit Novitiate

LENOX, Mass., Aug. 7.—At Shadow Brook, Jesuit novitiate, here today Princess Maria De Leuchtenberg De BeauHarnais, niece of Dr. Serge Koussevitzky, was married to Mr. Joseph De Pasquale, first viola of the Boston Symphony Orchestra, son of Mr. and Mrs. Horace De Pasquale, of Philadelphia. It was the first wedding in the twenty-six-year history of Shadow Brook as a novitiate. The Rev. Hector J. Herbert, a member of the faculty, performed the ceremony.

Dr. Koussevitzky escorted the bride, Miss Irene Raichman, of Boston, was the bride's only attendant. Mr. Francis De Pasquale, of Philadelphia, was his brother's best man.

A reception was held at near-by Seranak, the Koussevitzky summer home.

The bride is a daughter of the Duke and Duchess of Leuchtenberg and the duchess flew Friday from Nice, France, for the wedding. Educated in France, Germany and at Immanuel College, Boston, the bride said today she will renounce her title and become an American citizen.

An alumnus of Curtis Institute of Music, Philadelphia, class of '42, Mr. De Pasquale has been with the Boston Symphony Orchestra three years. They will live at 191 Buckminster Road, Brookline.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 8 - 1949

Music

Song of Earth Presented at Tanglewood

By ROBERT BAGAR.

LENOX, Mass., Aug. 8.—Music in the Berkshires, at Tanglewood, which is the seat of the Berkshire Music Festival, provided much interest (all kinds) over the past week end. There were the two concerts, as per usual, one on Saturday evening and the other yesterday afternoon, both of course, by the Boston Symphony with Serge Koussevitzky and Eleazar De Carvalho, respectively, to conduct.

The Saturday night program offered, as special attractions, the Milhaud cello concerto No. 1, with Gregor Piatigorsky officiating as soloist, and Mahler's "Song of the Earth," which calls for a sizable group of performers, including, besides the full orchestra, a chorus and one tenor and one contralto soloist. There had been, also, a program change, for the Roussel Suite in F major, which opened the evening, had been substituted for Messiaen's "L'Ascension," which comes next Sunday.

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SPRINGFIELD, MASS.
MORNING UNION
AUG 6 - 1949

MUSIC

Our Critic's Report of the Week

BY WARREN STOREY SMITH

Admittedly, music is addressed to the ear. But were that the only channel through which it can be grasped, the Germans would not have invented the words Augenmusik and Papiermusik (eye-music and paper-music). Augenmusik can be arid, or merely ingenious—mirror canons and the like—and without esthetic value. Yet many of the great ones, especially Bach, have written it, in the sense that what they have set down cannot be fully apprehended by the ear alone. The great "Art of Fugue" was probably intended for study only, not for performance, or at least, public performance. And there are things in the "Well-tempered Clavier" that the ear can grasp only when the eye has pointed them out. The ear is a wonderfully perceptive organ, but composers sometimes expect too much of it. Music is evanescent. It is no sooner heard than it disappears, and when too many things go on at once the listener is hard put to take them in. Here is where the leisurely contemplation of the printed page comes in, with its special satisfactions.

This thesis might be further elaborated, but just now I am concerned with a special phase of Augenmusik, namely, the instrumental part that is written to words. This sounds like a paradox. Nevertheless, Beethoven has done it and after him Liszt and Strauss.

Archduke Rudolph

Among the high-placed individuals who skedaddled from Vienna in 1809, when Napoleon's troops arrived, was the Archduke Rudolph, friend, pupil and patron of Beethoven. Rudolph's departure wrung from the composer one of his most deeply-felt compositions, the Piano Sonata in E-flat, Opus 81 a, "Les Adieux, l'Absence et le Retour." In the Adagio introduction to the first movement Beethoven inaugurated the practice here under discussion. Over the first three notes he inscribed the syllables "Le-be-wohl!" (Farewell!). These three descending tones serve as a motto for the movement; it begins the alluring second subject and it is extensively developed.

Sentimentalists will jump to the false conclusion that the "Farewell" Sonata depicts an affair of the heart. They will also read too great significance into Beethoven's other use of this particular device. In the last of his string quartets, that in F major, Opus 135, the finale bears the superscription, "The difficult resolution." Underneath the questioning motive, G, E, A-flat, that turns up later with modifications, in Liszt, Wagner and Franck, he set the words "Muss es sein?" (Must it be?). And underneath its assertive inversion, A, C, G, he put the words "Es muss sein!" (It must be!) and repeated the latter process a tone lower. It is a long story and you find it all in Thayer, but the gist of it is that what got Beethoven down was not fate but the weekly wage that he owed his housekeeper.

If this device was original with Beethoven, what Liszt did in the now generally neglected "Dante" Symphony, after the "Divina Commedia," was probably just as much his own idea. Nor, so far as I know, was his example ever followed. Not only was the symphony based upon Dante's "Inferno" and "Purgatorio," with a hint of the "Paradiso" in the final choral Magnificat; but the chief themes of the work, or some of them, are instrumental settings of the poet's words. At the outset, the deep brass and lower strings suitably intone the words that Longfellow has thus translated: "Through me the way is to the city dolent; through me the way is to eternal dole; through me the way among the people lost." Then the horns take over with "All hope abandon, ye who enter in!"

Paolo and Francesca

These star-crossed lovers, Paolo and Francesca, make their inevitable appearance, and Liszt has done far better by them than Tchaikovsky did. There is no sadder story than theirs and no more poignant line in all poetry than Dante's "Nessun maggior dolore che ricordarsi del tempo felice nella miseria." (There is no greater sorrow than to be mindful of the happy time in misery.) The English horn later joined by the oboe, "sings" it over a harp accompaniment.

We pass now from the sublime to the ridiculous. The "Symphonia Domestica" is a remarkable work. But its warmest admirers, and I am one of them, find Strauss' humor in the first section a bit heavy-handed. There is the baby's bath, in which the full orchestra shudders in dissonant fortissimo. And there is the episode that completes my list. Shortly after this Gargantuan infant has been introduced to us, his aunts and uncles make a noisy entrance, and, after the immemorial fashion of relatives, declare which side of the family he resembles. "Just like papa," say "the aunts" in the trumpets to the first three notes of the father's first theme. And "the uncles," in the trombones, to the corresponding notes of mama's theme, (an intentional inversion of the other figure) counter with "Ganz die Mama" (Just like mama).

TANGLEWOOD MUSICIAN TO WED—James Stagliano and his fiancee, Marguerite Willauer, shown at Tanglewood as they announced their engagement.

Tanglewood Horn Artist Announces His Engagement

James Stagliano and Miss Marguerite Willauer, Soprano, to Wed; He'll Be Heard Sunday

By ED TOOLE

Stockbridge, Aug. 5—The musical background of James Stagliano, rated by many of the symphonic experts as the greatest of present-day French horn players, is a romantic and colorful one. And as he prepares to give the first horn solo in the history of the Boston Symphony Orchestra at Sunday afternoon's concert, he has injected additional romance into his life.

To Be Broadcast

In an exclusive story to The Union tonight he revealed that he had given a diamond and become engaged to Miss Marguerite Willauer of Carolina who, too, is well known in musical circles as a soprano. As the couple beamed for a photo it seemed as though the thrill of the Sunday solo was being greatly overshadowed by the thrill of their betrothal.

In addition to it being the first time that the Boston Symphony Orchestra under the baton of Serge Koussevitsky has featured a horn solo, it will be the first time that such will be broadcast. Stagliano's solo number will be Richard Strauss' Horn Concerto No. 2 in E Flat. In the Allegro the solo horn is coalescent with the wood winds and strings without losing its individuality and distinctive tone. In the second movement in A-flat major a pastoral theme in the wood winds is projected against the background of softly murmuring strings. Following this is a dynamic rise, and the solo horn plays the pastoral theme to signalize a returning serenity. Then follows a change of key to a remote D major. The strings play pianissimo, while the quickened syncopation maintains the musical momentum. With the return of A flat major the horn once more intones the pastoral melody, against the rapid passages in the strings.

The third and last movement, a Rondo, is in quick time, in the basic key of the concerto. The orchestra gives the exposition of a gigue-like movement; then the horn enters solo with bouncing rhythms, sliding along the harmonic row. After a resounding orchestral bustle, the horn resumes the foreground, sounding a repeated series of piercing B flats, first in the low, then in the high register, and does not let go until all the sonorous resources of the resonant E-flat harmonies are completely exhausted.

Family Affair

Down through the years the horn has been the instrument of the Stagliano family. And James is not the first horn soloist in the family, either, for his uncle Albert, achieved like honor with Toscanini. Taught by James' father, Joseph, Albert rose to great heights and instructed his nephew. Now today, to carry the tradition down through the family, James is teaching his 19-year-old nephew, Vincent.

At the age of 11, James was considered a piano prodigy in Detroit but gave up the keys for the horn. He attended the Detroit Institute of Music but says he really mastered the horn under the guidance of his relatives.

Before joining the Boston Symphony Orchestra in 1945 he played with the Detroit Symphony in 1928 at the age of 16. Later he was with the St. Louis, Chicago, Los Angeles and Cleveland Symphony Orchestras. For the past two seasons he has been instructing in the Berkshire Music Center here.

Of diversified abilities, he is rated as a 5-handicap golfer and holds the title of champion of the BSO. During the forthcoming winter season he has an engagement to give a horn solo in Springfield.

Miss Willauer's Accomplishments

His fiancee, "Margo", holds a bachelor of music degree from Converse College in Spartanburg, S. C., and an artist diploma from the New England Conservatory Graduate School. She is also a member of Pi Kappa Lambda, the honorary music fraternity.

In 1948 she had her musical debut at Jordan Hall. On many occasions she has given performances with the Boston Symphony Chamber Orchestra. In addition she has been soprano soloist on numerous occasions with the New England Conservatory Orchestra.

Miss Willauer studied voice with Joseph Regneas in New York City and opera with Boris Goldovske. She is a member of the New England Opera Society.

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...To Conduct ...k at Tanglewood

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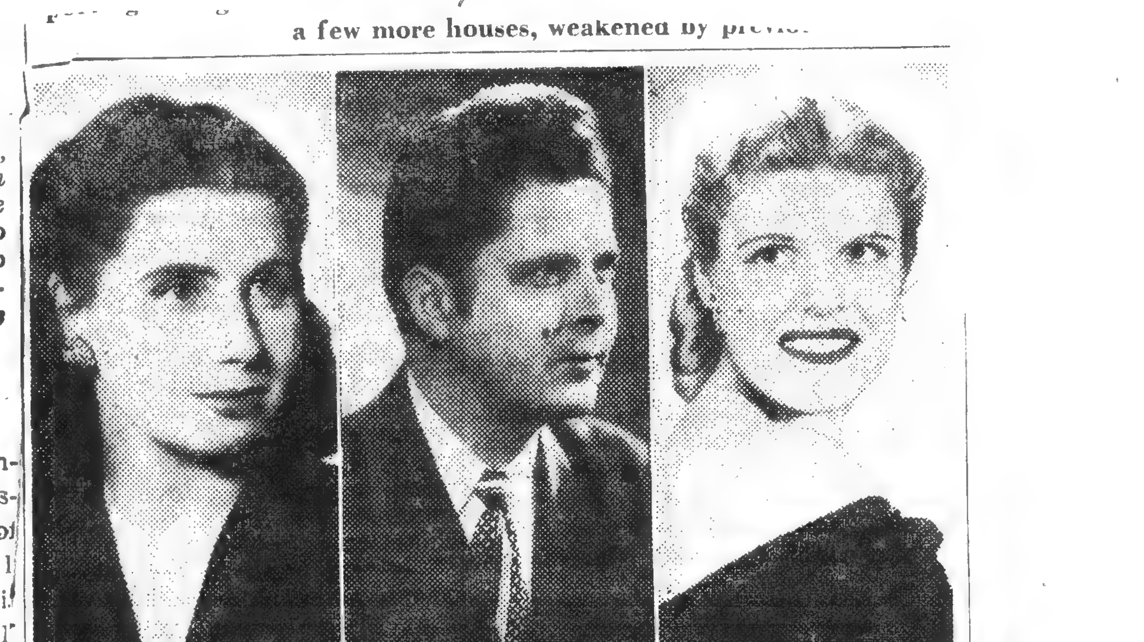

EUNICE ALBERT
Alto

DAVID LLOYD
Tenor

FRANCES YEEND
Soprano

...certo for piano and orchestra, which will be conducted by another well-known pianist, Seymour Lipkin. Miss Beatrice Brown will be viola soloist in three movements from Berlioz' "Harold in Italy."

Irving Fine of the Music Center faculty will conduct "Toccata Concertante," one of his own compositions that was introduced last season by the Boston Symphony Orchestra and played in Boston, Cambridge and New York.

Mr. Hoffman will conduct a Mozart overture and "Forgotten Offerings" by Olivier Messiaen, the French composer who is teaching at Tanglewood this summer.

The program:

Overture to the Impresario ...... Moz...	Irwin Hoffman, conductor
Toccata Concertante .... F...	Irving Fine, conductor
Offrandes Oubliees .... Messi...	Irwin Hoffman, conductor
Concerto for Piano and Orchestra No. 3 .... Prokof...	Leonard Pennario, soloist; Seymour Lipkin, conductor
Intermission	
Harold in Italy (movements 1, 3, 4) . Ber...	Beatrice Brown, soloist; Eleazar de Carvalho, conductor

Tanglewood

Continued From First Page

when the Boston Symphony Orchestra will perform for the first time in the United States, Benjamin Britten's, "Spring Symphony," with chorus and three soloists, Frances Yeend, soprano; Eunice Alberts, alto, and David Lloyd, tenor. Singing with the Festival chorus, prepared by Hugh Ross, will be a boys' choir made up of a group of youngsters from near-by Camp Mah-Kee-Nac, operated by Joseph Kruger.

Also on tomorrow's night's program will be compositions by De...

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MUSIC

Our Critic's Report of the Week

BY WARREN STOREY SMITH

Admittedly music is addressed to the ear. If it were that the only channel through which it can be grasped, the Germans would not have invented the words Augenmusik and Papiermusik (eye-music and paper-music). Augenmusik can be arid, or merely ingenious, as in mirror canons and the like, and without esthetic value. Yet many of the great ones, especially Bach, have written it in the sense that what they have set down cannot be fully appreciated by the ear alone. The mighty "Art of Fugue" was probably intended for study only, not for performance, or at least public performance. And there are things in the "Well-tempered Clavier" that the ear can grasp only when the eye has pointed them out. The ear is a wonderfully perceptive organ, but composers sometimes expect too much of it. Music is evanescent; it is no sooner heard than it disappears, and when too many things go on at once the listener is hard put to take them in. Here is where the leisurely contemplation of the printed page comes in, with its special satisfactions.

This thesis might be further elaborated, but just now I am concerned with a special phase of Augenmusik, namely, the instrumental part that is written to words. This sounds like a paradox. Nevertheless Beethoven has done it and after him Liszt and Strauss.

Archduke Rudolph

Among the high-placed individuals who skedaddled from Vienna in 1809, when Napoleon's troops arrived, was the Archduke Rudolph, friend, pupil and patron of Beethoven. Rudolph's departure wrung from the composer one of his most deeply-felt compositions, the Piano Sonata in E-flat, Opus 81 a, "Les Adieux, l'Absence et le Retour." In the Adagio introduction to the first movement Beethoven inaugurated the practice here under discussion. Over the first three notes he inscribed the syllables "Le-be-wohl!" (Farewell!). These three descending tones serve as a motto for the movement; it begins the alluring second subject and it is extensively developed.

Sentimentalists will jump to the false conclusion that the "Farewell" Sonata depicts an affair of the heart. They will also read too great significance into Beethoven's other use of this particular device. In the last of his string quartets, that in F major, Opus 135, the finale bears the superscription, "The difficult resolution." Underneath the questioning motive, G, E, A-flat, that turns up later, with modifications, in Liszt, Wagner and Franck, he set the words "Muss es sein?" (Must it be?). And underneath its assertive inversion, A, C, G, he put the words "Es muss sein!" (It must be!) and repeated the latter process a tone lower. It is a long story and you find it all in Thayer, but the gist of it is that what got Beethoven down was not fate but the weekly wage that he owed his housekeeper.

If this device was original with Beethoven, what Liszt did in the now generally neglected "Dante" Symphony, after the "Divina Commedia," was probably just as much his own idea. Nor, so far as I know, was his example ever followed. Not only was the symphony based upon Dante's "Inferno" and "Purgatorio," with a hint of the "Paradiso" in the final choral Magnificat, but the chief themes of the work, or some of them, are instrumental settings of the poet's words. At the outset, the deep brass and lower strings suitably intone the words that Longfellow has thus translated: "Through me the way to the city dolent; through me the way is to eternal dole; through me the way among the people lost." Then the horns take over with "All hope abandon, ye who enter in!"

Paolo and Francesca

Those ill-starred lovers, Paolo and Francesca, make their inevitable appearance, and Liszt has done better by them than Tchaikovsky did. There is no sadder story than theirs and no more poignant line in all poetry than Dante's "Nessun maggior dolore che ricordarsi del tempo felice nella miseria." (There is no greater sorrow than to be mindful of the happy time in misery.) The English horn, later joined by the oboe, sings it over a harp accompaniment.

We pass now from the sublime to the ridiculous. The "Symphonia Domestica" is a remarkable work. ...t its warmest admirers, and I ... one of them, find Strauss' humor in the first section a bit heavy-handed. There is the baby's bath, in which the full orchestra shudders in dissonant fortissimo, and there is the episode that completes my list. Shortly after this gargantuan infant has been introduced to us, his aunts and uncles make a noisy entrance, and, after the immemorial fashion of relatives, declare which side of the family he resembles. "Just like Papa," say "the aunts" in the trumpets to the first three notes of the father's first theme. And the uncles, in the trombones, ... the corresponding notes of Mama's theme, (an intentional inversion of the other figure) counter with "Ganz die Mama" (Just like Mama).

SPRINGFIELD, MASS.
MORNING UNION
AUG 6 1949

TANGLEWOOD MUSICIAN TO WED—James Stagliano and his fiancee, Marguerite Willauer, shown at Tanglewood as they announced their engagement.

Tanglewood Horn Artist Announces His Engagement

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By ED TOOLE

Stockbridge, Aug. 5—The musical background of James Stagliano, rated by many of the symphonic experts as the greatest of present-day French horn players, is a romantic and colorful one. And as he prepares to give the first horn solo in the history of the Boston Symphony Orchestra at Sunday afternoon's concert, he has injected additional romance into his life.

To Be Broadcast

In an exclusive story to The Union tonight he revealed that he had given a diamond and become engaged to Miss Marguerite Willauer of Carolina who, too, is well known in musical circles as a soprano. As the couple beamed for a photo it seemed as though the thrill of the Sunday solo was being greatly overshadowed by the thrill of their betrothal.

In addition to it being the first time that the Boston Symphony Orchestra under the baton of Serge Koussevitsky has featured a horn solo, it will be the first time that such will be broadcast. Stagliano's solo number will be Richard Strauss' Horn Concerto No. 2 in E Flat. In the Allegro the solo horn is coalescent with the wood winds and strings without losing its individuality and distinctive tone. In the second movement in A-flat major a pastoral theme in the wood winds is projected against the background of softly murmuring strings. Following this is a dynamic rise, and the solo horn plays the pastoral theme to signalize a returning serenity. Then follows a change of key to a remote D major. The strings play pianissimo, while the quickened syncopation maintains the musical momentum. With the return of A flat major the horn once more intones the pastoral melody, against the rapid passages in the strings.

The third and last movement, a Rondo, is in quick time, in the basic key of the concerto. The orchestra gives the exposition of a gigue-like movement; then the horn enters solo with bouncing rhythms, sliding along the harmonic row. After a resounding orchestral bustle, the horn resumes the foreground, sounding a repeated series of piercing B flats, first in the low, then in the high register, and does not let go until all the sonorous resources of the resonant E-flat harmonies are completely exhausted.

Family Affair

Down through the years the horn has been the instrument of the Stagliano family. And James is not the first horn soloist in the family, either, for his uncle Albert, achieved like honor with Toscanini. Taught by James' father, Joseph, Albert rose to great heights and instructed his nephew. Now today, to carry the tradition down through the family, James is teaching his 19-year-old nephew, Vincent.

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Before joining the Boston Symphony Orchestra in 1945 he played with the Detroit Symphony in 1928 at the age of 16. Later he was with the St. Louis, Chicago, Los Angeles and Cleveland Symphony Orchestras. For the past two seasons he has been instructing in the Berkshire Music Center here.

Of diversified abilities, he is rated as a 5-handicap golfer and holds the title of champion of the BSO. During the forthcoming winter season he has an engagement to give a horn solo in Springfield.

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His fiancee, "Margo", holds a bachelor of music degree from Converse College in Spartanburg, S. C., and an artist diploma from the New England Conservatory Graduate School. She is also a member of Pi Kappa Lambda, the honorary music fraternity.

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...rchestra To Give ...cert Tomorrow

...artment 2 orchestra w... ...t concert of the seas... afternoon at 3 in t... ...d, with Eleazar de C... ...in Hoffman, Seymo... ...d Irving Fine on t...

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a few more houses, weakened by ...

EUNICE ALBERT
Alto

DAVID LLOYD
Tenor

FRANCES YEEND
Soprano

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Family Life ...

Tanglewood

Continued From First Page

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Munch To Conduct One Week at Tanglewood

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first and third weeks of the 1950 Berkshire Festival. Charles Munch, who takes over this fall as conductor of the BSO following Dr. Koussevitzky's retirement Sunday, will lead the orchestra during the second week of next summer's concert program.

As guiding spirit of the Tanglewood concerts, Dr. Koussevitzky will continue to direct the Berkshire Music Center. Mr. Munch had planned on visiting Tanglewood and Dr. Koussevitzky this summer to familiarize himself with the music center, but European engagements prevented him from doing so.

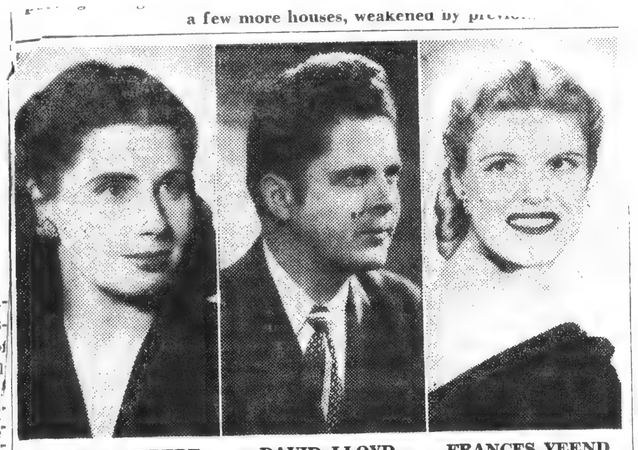
Student Orchestra To Give Final Concert Tomorrow

The Department 2 orchestra will give its last concert of the season tomorrow afternoon at 3 in the Music Shed, with Eleazar de Carvalho, Irwin Hoffman, Seymour Lipkin and Irving Fine on the podium.

Leonard Pennario, Los Angeles concert pianist, who presented an all-Prokofieff program July 7, will be soloist in Prokofieff's third con-

QUALITY

a few more houses, weakened by previ...



EUNICE ALBERT, Alto — DAVID LLOYD, Tenor — FRANCES YEEND, Soprano

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Chamber-Opera To Be Heard At Special Tanglewood Show

Open Air Performance Friday for Box Holders and Those With Reserved Seat Tickets—Parade To Start at 6 PM

LENOX—A special performance of "Savitri," a one-act chamber-opera by Gustav Theodore Holst, will be given here during Tanglewood on Parade, Friday, for box holders and holders of reserved section tickets.

The seldom-heard work, written for an open-air performance with an invisible orchestra, conductor and female chorus, will be presented on the Tanglewood grounds at 4.30 before the regular program.

It will precede an evening of music and entertainment that will include Boston Symphony Orchestra performances of Leonard Bernstein's second symphony, Randall Thompson's new five-minute-long choral work, "The Last Words of David," and Tchaikovsky's fifth symphony.

More than 50 boxes have been sold to date by the Tanglewood on Parade box committee. Members of the committee are Mrs. William Felton Barrett of Great Barrington, Mrs. Bruce Crane of Dalton, Mrs. Donald F. McPherson of Pittsfield, and Mrs. C. D. Jackson, Mrs. Serge Koussevitzky, Mrs. G. K. Livermore, Mrs. Bruce Sanborn and Mrs. John L. Senior of Lenox.

The program will start at 6 PM for general admission visitors, with a parade and general assembly by the Berkshire Music Center's 450 students. Ten minutes later, the school's four departments will give simultaneous performances: Short symphonic works by the advanced student orchestra in the Music Shed, a choral demonstration-rehearsal in the orchard, scenes from Verdi's operas in the theatre-concert hall, and a chamber music concert in the chamber music hall.

There will be time out at 7 for a lawn party and picnic supper. The public has been invited to bring a supper and use the buffet and refreshment carts.

At 8, noted speakers will participate in the "manifestation" in the Shed, followed by the Boston Symphony Orchestra concert under the direction of Dr. Serge Koussevitzky.

At 10.45, right after the concert, announcement will be made of the winners of the door prizes: Two Berkshire model radio-phonographs.

The evening will wind up with waltzing on the lawn at 10.50, and a display of fireworks.

Box-holders include Mrs. Samuel Colt, Mrs. Donald F. McPherson, Mrs. Lawrence K. Miller, Mrs. Donald M. Weston and Alan Blau of Pittsfield; Mrs. Bruce W. Sanborn, Mrs. John L. Senior, Mrs. C. D. Jackson, Mrs. August H. Kili-

Special Busses Are Scheduled

The Berkshire Street Railway Company will run special busses from Park Square to Tanglewood for the Tanglewood on Parade program Friday evening.

As fast as they are loaded, busses will leave Park Square for the period between 5.15 and 7.15.

gas, Miss Anna Alexandre, Winthrop Younger, Miss Valerie Deucher, Mrs. Day Mitchell and Mrs. Thomas Davies of Lenox; Mrs. Walter Hoving, Princess Diane Eristavi, Mrs. Ramsey Hoguet, Mrs. George H. Wilde and Mrs. Charles C. Griswold of Stockbridge.

Also Judge R. S. Wilkins, Mrs. John W. Gibbons and Mrs. Frank Crowninshield of Boston; Mrs. Zenas Colt and Mrs. Bruce Crane of Dalton, Philip Marshall Brown of Williamstown, Kenneth Fuller of Interlaken, Mrs. Darwin Morse of Richmond, George Sokolsky of Otis, Mrs. Charles A. Proctor of Swampscott, Mrs. Byron E. Van-Raalte of Hewlett, Long Island, Mrs. Clarence Warden of Haverford, Pa., Mrs. John S. Newberry of Grosse Pointe, Mich., Miss I. Hogg of Houston, Texas, Philip Wyman of Cincinnati, Edward MacCrone of Detroit, Mrs. David McAlpin of Princeton, N.J., and Mrs. Louise Girvan of Toronto, Canada.

TOM SAWYER B(

Final Concerts By Koussevitsky At Tanglewood

Performances of Benjamin Britten's new "Spring Symphony" and Olivier Messiaen's "The Ascension" will highlight Dr. Serge Koussevitzky's last two concerts as music director of the Boston Symphony Orchestra, Saturday and Sunday at Tanglewood.

The Britten work, which is dedicated to Dr. Koussevitzky, will have its American premiere Saturday evening at 8:15. It had its first performance at the Holland Festival in Amsterdam, July 14.

At the request of a frustrated friend, we looked into the matter of how to pronounce the names of some Tanglewood people. An interpreter came up with these. They're guaranteed.

Aaron Copland, assistant Music Center director calls himself Copeland, which surprised us. Joseph de Pasquale, first violist, is Pah-*skwah*-lay, and clarinetist Rosario Mazzeo is really Mah-*tsay*-o. James Stagliano, horn players, comes out Stah-lee-*ah*-no, and Gregor Piatigorsky is Pee-at-i-*gor*-skee, just as we thought. French linguists know that Olivier Messiaen is Aw-leev-*yay* Mess-ee-*ah*, and don't *stress* the *yay ah* too hard. Richard Burgin's a cinch. Just Richard Burgin, but look out for Eleazar de Carvalho. Do it like this: Ay-lay-ah-*zar* day Car-*vahl*-yo. And finally, Koussevitzky's pronounced Koussie. Now take a deep breath, say "Ah," and relax.

—o—

Something odd happened the other day on the *Atlanta Journal*, where the new *Eagle* presses are coming from. We're passing it on for the readers' quiet meditation. The man who makes up their pages understandably combined two ads, thinking they were one. Involved were a woman's garment and an advertisement for *Coronet* magazine. Here's how it came out: "Did you ever wear a Lovable brassiere? Read how to get a husband, sure-fire tips to girls in *Help for Husband Hunters*. August edition." We can't imagine how many of each must have been sold.

—o—

The wife of a Boston Symphony Orchestra clarinetist was taken aback one day last week at a card mailed to her husband. It said: "Free yourself from job worries. Have this to fall back on." It was from a school for piano-tuning. She decided not to show it to her husband, but she can't help wondering if one also went to Koussevitzky, who's out of a job as conductor.

RICHARD V. HAPPEL.

Works by Britten, Messiaen To Feature Final Concerts

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Based on 14 selections from the English poets dealing with the subject of spring, the symphony calls for soprano, alto and tenor soloists, boys' chorus, mixed chorus and orchestra.

Soloists will be soprano Frances Yeend, alto Eunice Alberts and tenor David Lloyd. The Festival chorus prepared by Hugh Ross will be assisted by a boys' chorus from Camp Mah-kee-nac, Lenox.

Given 20-Minute Ovation

At the symphony's world premiere in Amsterdam last month, the composer was given a 20-minute ovation. The London Times music critic termed it "far and away the happiest piece of extended music that has been written for many a long day."

"The Ascension" by Messiaen, the French composer who is teaching at the Tanglewood music school this summer, is subtitled "four symphonic meditations"; the four sections are based upon Biblical quotations. The work has been presented in this country several times before, but this will be its first performance by the Boston Symphony Orchestra. It was originally scheduled to be played last Saturday.

The final series of Festival concerts will open tomorrow night at 8.15 with Leonard Bernstein conducting Schubert's second symphony and Shostakovitch's seventh symphony. The Shostakovitch work was written in Leningrad while the city was under siege in 1941, and given its first concert performance in America the following year at Tanglewood. Bernstein scored a hit conducting the Schumann and Stravinsky concert July 31.

Dr. Koussevitzky will take his last bows as music director Sunday afternoon after conducting Beethoven's fifth symphony.

Tomorrow night's program:

Symphony No. 2 ..... Schubert
Intermission.
Symphony No. 7 ..... Shostakovitch
Leonard Bernstein, conductor.

The Saturday Night Program

Spring Symphony ..... Britten
Intermission.
Two Nocturnes ..... Debussy
Daphnis and Chloe Second Suite ..... Ravel
Serge Koussevitzky, conductor.

The Sunday Afternoon Program

The Sea ..... Debussy
The Ascension ..... Messiaen
Intermission.
Overture, Leonore No. 3 ..... Beethoven
Symphony No. 5 ..... Beethoven
Serge Koussevitzky, conductor.

The last half of the Sunday afternoon concert will be broadcast from 4.35 to 5.30 over the NBC network.

Mrs. Nellie Kibby Is 91 Tomorrow

Mrs. Nellie E. Kibby will receive friends tomorrow at the home of her son, Arthur W. Kibby, 52 Pomeroy Avenue, on her 91st birthday.

A native of Pittsfield, Mrs. Kibby is the daughter of the late Mr. and Mrs. Gilbert A. Booth. After her husband, Alvin Kibby, died more than 40 years ago, she taught dressmaking and later operated a rooming house at 738 Tyler Street. She has three sons, Vernon G., of Toledo, Earl W. and Arthur W., of this city, eight grandchildren and four great-grandchildren.

Bachrach

BERNSTEIN GOES OVER SCORE: While students in the conducting class at the Berkshire Music Center look on, Leonard Bernstein, who appeared as guest conductor at the Berkshire Festival last night, plays the score of his own second symphony, "Age of Anxiety," which will be performed tonight at the Tanglewood on Parade program in the Music Shed. Bernstein will be at the piano tonight.

BERKSHIRE CENTER GETS GIFT OF $3,000

Anonymous Donation Is Added to Heifetz Fund to Provide Scholarships for Violinists

By HOWARD TAUBMAN

LENOX, Mass., Aug. 10—An anonymous gift of $3,000 for Berkshire Music Center scholarships was received here this morning, and was added, by a vote of the trustees of the Boston Symphony Orchestra, to the Jascha Heifetz Fund for Violinists.

The Heifetz fund was instituted last week as the result of a gesture by the distinguished violinist. When he received a check for the fee covering his appearance as soloist last Thursday night he endorsed it to "the perpetual Heifetz Fund for Violinists at the Berkshire Music Center."

The Boston Symphony trustees responded by contributing a sum to Mr. Heifetz's gift, which made a total of about $6,000. With the $3,000 added today, the fund of $9,000 is expected to provide an annual net income sufficient to pay for a scholarship of about $400.

Violinist May Sit on Jury

In making his gift Mr. Heifetz said that if he were in the East when candidates for the scholarship were being auditioned next year he would sit in on the jury making the selection. Otherwise, he deputized Richard Burgin, concertmaster and associate conductor of the Boston Symphony, to preside over the selection committee.

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Special to THE NEW YORK TIMES.

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BERKSHIRE CENTER GETS GIFT OF $3,000

Anonymous Donation Is Added to Heifetz Fund to Provide Scholarships for Violinists

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES

LENOX, Mass., Aug. 10—An anonymous gift of $3,000 for Berkshire Music Center scholarships was received here this morning and was added, by a vote of the trustees of the Boston Symphony Orchestra, to the Jascha Heifetz Fund for Violinists.

The Heifetz fund was instituted last week as the result of a gesture by the distinguished violinist. When he received a check for the fee covering his appearance as soloist last Thursday night, he endorsed it to "the perpetual Heifetz Fund for Violinists at the Berkshire Music Center."

The Boston Symphony trustees responded by contributing a sum to Mr. Heifetz's gift, which made a total of about $6,000. With the $3,000 added today, the fund of $9,000 is expected to provide an annual net income sufficient to pay for a scholarship of about $400.

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NEW BRITTEN OPERA HEARD AT TANGLEWOOD

BY RUDOLPH ELIE

TANGLEWOOD, Lenox, Aug 8—It can't be said that the Berkshire Music Festival has ever had what might be called hard times, but this year's festival makes all the previous 11 seasons seem in retrospect hard times indeed.

For as the season enters its final week tonight the festival has already clocked nearly 12,000 more visitors than ever before, and Dr. Koussevitzky's finale, expected to draw 18 to 20 thousand people over the weekend, is still

YOUNG ENGLISHMAN

Tonight, in the theater-concert hall, boris Goldovsky and his opera theater brought out another opera of the young Englishman, Benjamin Britten, whose "Peter Grimes" also had its first American performance here.

The new opera, called "Albert Herring," was composed in 1946 and first performed at Glyndebourne the following year. Based on a short story by Guy de Maupassant, it is a comical affair telling the story of a grocer's clerk who is chosen King of the May when the village elders can't find a suitably chaste girl in the town.

Alert, more or less forced to accept the dubious honor by his mother, at first refuses but at length goes all out during the village festivities, and end up in a drunken spree that sets the town on its ear.

The opera had a cast of 13, an orchestra of 12, and the theater-opera hall was filled with one of the most musical audiences of the season, the audience boasting many distinguished musical personalities.

OTHER EVENTS

The opera, which will be repeated Tuesday night is but the first of the many events of the week at Tanglewood. Aside from the various small events, a gigantic musical event called Tanglewood on Parade takes place Friday calling for four simultaneous musical events, a symphony concert in the Shed, a choral concert in the orchard, operatic scenes, and a chamber concert, all followed by a picnic supper.

Concerts on Saturday and Sunday, during which Dr. Koussevitzky makes his last appearances here, follow to bring the festival to a close.

'PRAYER': This plaster by Peter Paul Abate has been lent to Tanglewood for exhibit during the remainder of the season. Mr. Abate is acting director of sculpture at the summer session of the Boston Museum Art School at the Berkshire Museum and is on the faculty of the school in Boston during the winter. Also on exhibit are three statues by Ivan Mestrovic and some water colors by Stuart Henry, director of the Berkshire Museum.

Britten Opera Mainly Clever

Tanglewood Affair Satirical Field Day

By RUDOLPH ELIE

TANGLEWOOD, Aug. 9—Benjamin Britten's opera "Albert Herring," heard here for the first time in the United States in a performance by Boris Goldovsky and his opera-theater classes, proved once again that this young English composer—though he may not have succeeded in achieving a masterpiece in this—is closer to the main line, operatically speaking, than any of his contemporaries.

The opera, a three-act affair based on a short story by De Maupassant, finds the composer of "Peter Grimes" at the top of his form as a musical satirist and as an ingenious fabricator of musical textures.

STRIKINGLY CLEVER

For "Albert Herring" is first of all immensely clever; hardly a word of Eric Crozier's brittle libretto is not echoed, parodied, underlined or reflected in some orchestral device, and, with an orchestra of but 13—or one for each voice on the stage—Britten's characterization from the pit is extraordinarily sharp—perhaps too sharp.

The situation of the opera is simple enough. The elders of the English town of Loxford, dismayed by the fact there are no virgins in the town to be crowned Queen of the May, select instead a shy mother's boy as King of the May. Dressed in virginal white the youth, inflamed by a shot of rum surreptiously added to his lemonade during the festivities, rebels against the dubious honor thrust upon him and goes off on a majestic bender.

Though this is an exceedingly comical idea and the librettist has endowed it with wit and an almost Gilbertian flair in word values, he has also taken excessive pains to flay English morals alive. To do this he employs virtually every moralistic cliche in the book. And it is in matching these cliches in music that Britten, in the end, diminishes the fun. For he misses no opportunity to play a joke on the listener, savagely quoting snatches of practically everything previously associated with any given emotion or situation in music.

JAKES MISS FIRE

As it happens just enough of these jokes miss fire to hurt the total result. In the threnody of the last act, for instance, where the elders and Albert's mother are mourning his apparent death under a cart, Britten pulls every stop to portray the grief of the friends. The music is clearly ironic and scathing, the words obviously levelled at hypocrisy,, yet the scene proves uncomfortably out of key.

Similar criticisms could be levelled at the piece in many places; Albert's anguished solioquy of the second act is a case in point. Moreover, the material is stretched out far beyond its point and ends very weekly. The result is that while the audience may enjoy, admire and even relish it in part, (for there are some extremely funny sequences) it can seldom get inside the piece. It doesn't live and breathe any carry you along with it.

SUPERB STAGECRAFT

As all Boris Goldovsky's operatic productions are, this was a superior piece of stagecraft.

All the performers caught the flavor, but James Pease, as the vicar, Ellen Faull, as Lady Billows, David Lloyd, as Albert, and Manfred Hecht, as Sid, carried the performance. They were, moreover, vocally exceptional in this most complicated music. Others in the cast were Ruth Ramsay, Janet Southwick, Karl Brock, Francis Barnard, Edith Evans and Eleanor Davis with juvenile roles sung by Beverly Shearer, Frances Cammuso and Bennett Eppes. The small orchestra, in which each instrument was used as a soloist, was superbly led by Goldovsky and the performance was enthusiastically greeted.

Israeli Program Is Planned For Koussevitzky Reception

Music composed by Israelis and performed by Israeli students from Tanglewood, will be played Monday evening at the reception for Dr. Koussevitzky at the Berkshire Museum sponsored by the Jewish Community of Pittsfield.

Dr. Koussevitzky recently donated his European collection of musical scores to what is now the Serge Koussevitzky collection of orchestral and chamber music at the Hebrew University in Jerusalem. At the reception, the retiring conductor of the Boston Symphony Orchestra will be presented with a number of American scores which will be added to the collection as a gift of the Pittsfield Jewish community.

Israeli students who will play at the reception are Zvi Zeitlin, Joseph Bernstein, Celia Leibowitz, Ben Zion Orgad and Elyakum Shapiro.

The evening will include messages from the Hon. Elihu Elath, Israeli ambassador to the United States, and Sir Leon Simon, chairman of the executive council of the Hebrew University. Also present, in addition to Dr. Koussevitzky, as speakers will be Mayor Robert T. Capeless, Dr. Israel S. Wechsler, president of the American Friends of the Hebrew University, Mrs. Frank Cohen, chairman of the Jewish Music Council of America and chairman of the Music Library Committee of the American Friends of the Hebrew University, and Leonard Bernstein, chairman of the Serge Koussevitzky collection.

A reception in the Ellen Crane room will follow the formal program. Chairman for the affair is Jay C. Rosenfeld. Mrs. Jack Daniels and the Bnai Brith chapter will serve as hostesses. Other members of the arrangements committee include Mrs. Joseph Gross, Mrs. Michael Eisner, Mrs. Charles Pinou, Mr. and Mrs. Alan Blau, Mr. and Mrs. Leon Mohill, Mr. and Mrs. Nathaniel R. Herbits, Dr. and Mrs. Carl J. Wildman, Dr. Rabbi and Mrs. Solomon E. Cherniak, Mr. and Mrs. Benjamin England, Mrs. Abraham Chesney, Howard Udel, Mrs. Harry Rich, Harold Germain, Mrs. John Skole, Henry Alperin, Mrs. Joseph Cohen, Mrs. Jacob Aaronson, Mrs. Monroe B. England, Mrs. Jason Leavitt and Mrs. Harry Lazerus. Bruno Aron is serving as executive to the committee.

Drum and Bugle Corps To Compete Saturday In North Adams

Three prizes totalling $900 will be awarded to the top winners in Veterans of Foreign Wars open competition of drum and bugle corps at Noel Field in North Adams Saturday

In making the announcement, Jerome Szetela, contest committee chairman from the North Adams post VFW, said that leading corps from all over New England will participate. The prizes will be divided with $500 for first place and $250 and $150 for second and third places respectively.

...kshire Evening E...

...ttsfield, Massachusetts, Friday, August 12, 1949.

Tanglewood Traffic Problems Are Observed by Officials

Conference Executive, BSO Manager, State Police, Lenox, Stockbridge Representatives Look Over Routes to Festival

STOCKBRIDGE—A meeting of just about every one whose job is vitally concerned with the traffic problems arising from Tanglewood was held here last night, and resulted in some constructive plans for getting traffic to by-pass the main routes by posting signs giving the directions to Tanglewood over the back roads.

The meeting was attended by Paul W. Foster, executive director of the Berkshire Hills Conference, George E. Judd, business manager of the Boston Symphony Orchestra, J. Joseph McCabe, chairman of the Board of Selectmen in Lenox and town police chief, William Collins, Stockbridge police officer, and Sgt. Theodore Stronach, who heads the detail of state police assigned to Tanglewood traffic.

The group mo... drove over the ... Festival grounds ... the various rou... was to post signs ... serve to lessen traf... Paterson Monument ... where it was agreed ... bottle neck occurs. Also ... to evolve some p... fic through East Le... grounds via Route ... to alleviate west-b... Routes 20 and 7.

Sgt. Stronach s... also recommend ha... ditional parking ... across the highw... gate — provided ... of the commer... would keep buse... having to drive ... leaving the conc...

Continued On Page 12

'ALBERT HERRING' IS SENSATIONAL AT TANGLEWOOD

David Lloyd Sings Title Role In Operas First U. S. Appearance

By WILLARD M. CLARK

[illegible] Aug. 8—Benjamin Britten's [illegible] comedy "Albert [illegible] its first American [illegible] by students [illegible] of the Berkshire [illegible] Festival and proved a [illegible] success as far as the [illegible] was concerned. [illegible] adapted from a [illegible] Guy De Maupassant, is

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'Albert Herring'

Continued From Page 1

written in cryptic, idiomatic English, [illegible] in flavor and suggestion.

The opera department has done well [illegible] this work, much as it did with "Peter Grimes." Its two scenes were [illegible] attractive and functional. The [illegible] was colorfully garbed in the [illegible] of 1900 and, as is ever the case when Boris Goldovsky is directing, every singer knew his or her lines, movements were fluid and there was [illegible] and unanimity of effort worthy of the best of professional productions.

The short story is about the search [illegible] a small town autocrat for a queen [illegible] Unfortunately, none can be found who is blameless in her eyes. As the autocratic Lady Billows, Ellen Faull sang with full, clear tones and portrayed the part skillfully. Finding no one in the town worthy, it is thought that perhaps some of the [illegible] girls would do, but in one [illegible] phrase, "Country virgins, if [illegible] be such, think too little and see [illegible] much," her ladyship passes them [illegible].

Lloyd in Title Role

Then comes the bright idea of [illegible] a "king of the May" and the [illegible] of Albert Herring, a youth of [illegible] virtue, is brought up and accepted. At the garden party in his honor, someone spikes his drink, Albert has a thoroughly good time and on arrival home sings the one set [illegible] in the work, a soliloquy as to the worthwhileness of virtue. In his desperation he tosses a coin to find out whether he will continue virtuous or shed his bonds.

He sheds them, but the story ends [illegible] with Albert broadened by experience and everyone else more or less satisfied.

As Albert Herring, young David Lloyd, a superior tenor and now a [illegible] comedian as well, played and sang his role to the hilt. His enunciation was wellnigh flawless. His one [illegible] the soliloquy, smacked of Peter Grimes in its atmosphere, and he sang it with amazing conviction [illegible].

If "Albert Herring" is given again in this country, David Lloyd should [illegible] the title role, for we cannot think [illegible] to equal his portrayal. It [illegible] certain that this opera will [illegible] repeated hearings. It calls for a [illegible] 13 and a small orchestra.

Others Were Good

[illegible] humor and relative simplicity of its settings will make it an [illegible] for small opera groups [illegible] good singers for the [illegible] Britten has written [illegible] ensemble numbers and [illegible] James Pease [illegible] his role of [illegible] Jane Southwick, as [illegible] an astonishing [illegible] soprano and was [illegible] to cope with the treacherous [illegible].

[illegible] Frances G. Campbell and Bennett Eppes, as the three [illegible] high comedy, and fine [illegible] revealed by Manfred [illegible] Sid and Edith Evans, his Nancy.

[illegible] it was Sid and Nancy [illegible] the plot to spike Albert [illegible].

Britten's Music

[illegible] music is always atmospheric [illegible] not only prepares for what [illegible] but sets the mood. It is [illegible] dry and idiomatic as [illegible]

"Albert Herring" seems destined to take its place among the all-too-few comedy operas. It is not for the huge spaces of the Metropolitan Opera House, but rather for the more intimate houses where people go to be amused—a house where fine singing and fine music will show to the best advantage. The opera will be repeated tonight with minor changes in cast.

D, MASS., TUESDAY, A

HERALD TRIBUNE,

At Tanglewood

Two Works by Britten Have American Premieres

By Francis D. Perkins

LENOX, Mass., Aug. 9.—Benjamin Britten is represented by two American premieres in this week's program at Tanglewood. The Berkshire music center produced his comic opera, "Albert Herring," last night and tonight in its theater, and Serge Koussevitzky and the Boston Symphony will introduce his "Spring Symphony" next Saturday night in the Music Shed.

As heard last night Britten's score for "Albert Herring" gave an impression both of skill and of sophistication. It does not call for any performers; there are thirteen vocal roles but no chorus, and the orchestra consisted of sixteen instrumentalists, including Boris Goldovsky, who was conductor pianist and stage director. This orchestra is treated as a chamber music group of soloists, and colors and timbres of the various instruments play a large part in the adroitly wrought musical presentation of moods and situations in Eric Crozier's libretto. The same can be said of the vocal and instrumental score considered as a whole. In his employment of the musical hues which are at his disposal and in the formal structure of his score, Britten here apepars, as before, as a master craftsman.

But here he sometimes appears to be too aware of his masterly craftmanship. The libretto has its elements of satire and parody in its relation of events in an East Anglian village about fifty years ago; it also has its straight emotional situations. Britten seems most at home when satire, parody and comedy are most pronounced; these are effectively reflected in the scoring and musical color with vividness which sometimes borders o nthe grotesque. The set polyphonic forms and structures which appear from time to time make an important contribution to the comedy and the characterization. However, when sophistication gives way to more elemental emotional expressiveness, the composer seems less successful, and melodic invention is one of the weaker points in the work as a whole. Even in the concerted lament over Albert's supposed death; the structure was more impressive than the strictly musical appeal.

At times it seems to be a series of generally very effective episodes which do not always contribute to a sense of continuity; the work, in three acts and five scenes which in all take less than two hours, is not long.

Progress is occasionally lingering. With all its assets, it missed a certain dominating, underlying and unifying atmosphere such as that which can be found in Britten's "Peter Grimes."

The libretto is generally fluent and flexible and not stilted. That it was not always intelligible seemed due at least to some extent to music which sometimes gave more attention to the flavor of a given situation than to the projection of the text. The production itself offered much to praise, especially in the deft playing of the exacting instrumental score and the sense of enemble which marked the singing, especially in concerted measure. This reflected great credit upon Mr. Goldovsky's musical direction. In action each role was definately characterized, but there was an occasional tendency to overemphasi the comedy, as in the case of Francis Barnard's well sung Police Superintendent in last night's performance. David Lloyd, in good voice, made Albert sympathetic and comprehensible; James Pease was a convincing Vicar; Ellen Faull was duly dominating as Lady Billows considerations of space preclude a detailed discussion of the performance of a work which calls for much preparation and individual skill in each of its roles. Eight of these were sung by different artists in the two performances.

Senate Votes Picket Curb

Tanglewood Hails Bernstein In Performance of 'Rite

The first week of the Berkshire Festival concerts was notable for the brilliant performances of the Boston Symphony, the playing of pianist Claudio Arrau and the conducting of Leonard Bernstein in Stravinsky's Rite of Spring.

Arrau won a personal triumph with a great ovation from over 14,000, short by only a few hundred of a record attendance. His interpretation of Beethoven's 4th piano concerto had a lyric style and a delicacy of effect that was never fussy or forced. His playing was spirited and clear at all times, drawing critical and public acclaim such as seldom heard at this great festival.

The same program paid tribute to the Goethe anniversary, with readings by Koussevitsky of the Beethoven Egmont overture, and the Faust Symphony of Liszt. The Beethoven overture, which was also recorded and filmed, was given a dignified and powerful performance. The Liszt work, which took up the entire second half of the concert, appeared long, even with the masterful playing of the orchestra and the individual driving performance of the conductor. It was played in virtuoso fashion, with every orchestral effect in brilliant relief.

Bernstein added his conception of two works each by Schumann and Stravinsky during the weekend concerts, giving an astonishing performance of the Rite of Spring. He was a show in himself in this work with an exhibition of platform gymnastics surely seldom equalled in the history of conducting. His reading of the Stravinsky Scenes de Ballet was impressive although in the Manfred overture and the Symphony No. 4 of Schumann it did not seem that a similar understanding and balance had been reached. There seemed to be some discrepancy between conductor and orchestra with some sections of these romantic works unduly sentimentalized, and others somewhat rushed. There can be no doubt however, that in such works as the Rite of Spring, Bernstein stands high in the list of contemporary greatest conductors and still less doubt that the Boston Symphony was the real hero of the occasion in playing so complicated a work with such uncanny precision and bravura.

The festival continues until Aug. 14 with many important premieres still to come including the first American performance of Britten's opera Albert Herring, a Heifetz performance, the symphony by Olivier Messiaen, L'Ascension, the first complete performance of Mandu-carara of Villa-Lobos, the Britten Spring Symphony which like the Villa-Lobos work, uses a large chorus, and the special event on Aug. 12, Tanglewood On Parade.

F. A. C.

Festival Notes & Comment:

Tanglewood, 1949

(We didn't exactly send our New Canaan manager, Arthur E. Hobbs, up to Tanglewood to cover the Berkshire Festival. Mr. Hobbs was going anyway. But we think our readers might be interested in what he found.)

by ARTHUR E. HOBBS

Eighty-five miles from here, this summer as for a dozen before it, exciting events are centered at Tanglewood, between Stockbridge and Lenox, Mass. The phrase "Music in the Berkshires" is by no means an adequate summary of what goes on, as readers of this newspaper who have experienced even a single weekend there will agree.

To be sure, with Serge Koussevitzky, his Boston Symphony Orchestra and assorted equally world-famous soloists, no better music and musicianship can be enjoyed anywhere—nor (usually) under more pleasant conditions.

This year's main season of three weekends began Thursday evening with Brahm's 2nd Symphony as the major work. The Saturday evening concert honored Goethe's birth bi-centenary with Beethoven's Egmont Overture and the 4th Concerto (with the Chilian pianist, Arrau) and Liszt's Faust Symphony (with a thrilling male chorus). Sunday afternoon, Koussevitzky relinquished the baton to his brilliant young protege, Bernstein, for an afternoon of Schumann's lovely Fourth and Stravinsky's erotic Rite of Spring. Another Stavinsky item on the same program was Ballet Scenes, composed at the request of Billy Rose.

In addition to the major Boston Symphony Orchestra concerts, visitors not afraid of musical indigestion could have heard Schonberg music Firday afternoon; that evening, a full student orchestra presentation of Beethoven, Wagner, Dukas, and Berlioz, each under a different conductor; Saturday morning, a rehearsal of the BSO under Koussevitzky; Sunday morning, an organ recital and also chamber music, and at 8:15 a small orchestra in another so-called "Composers' Evening".

New York City and other metropolitan papers carry the critics' discussion of the major parts of this rich array of music. NBC listeners between 4:35 and 5:30 Sunday, could have heard the Stravinsky numbers.

There is something for everyone at Tanglewood . . . not only for the music sophisticates or amateur music appreciationists. The tone- or even stone-deaf can find a visit rewarding.

Long before the 8:15 evening starting time, literally thousands of cars stream on all roads toward the tremendous, but well lighted and efficiently managed free parking spaces. No doubt traffic would represent a much greater problem except that the scores of trained special officers and local and state police can count on every driver (front and back), in spite of the cultural influences of the place, never missing an opportunity to swing into line, away in a flash, and devil take the hindmost.

Many people picnic on Tanglewood's soft green lawns, under beautiful old trees . . . with charming views of the lake (Stockbridge Bowl) and the Berkshire hills. A normal evening will find more than 10,000 people at Tanglewood—6,000 seated in the acoustically wonderful "Shed". Anyone with a spark of interest in architecture will find this tremendous fanshapped "roof" exciting—and the theatre and chamber music hall, all by the same architect, Saarien; and all in remarkable contrast to the Victorian house which was the estate-home known to Hawthorne and his Tales.

The overflow from the shed (at $2 each) lie, or sit or stroll outdoors by the sides or back of the Shed.

The Friday night concert was given by the full size Department II Music Center Student Orchestra. The student concerts maintain high professional standards. But the audience, usually filling half the Shed, reveals perhaps a more active personal enthusiasm than that at the Boston Symphony concerts.

Nowhere can better bargains be enjoyed in this day and age than at Tanglewood. The dozen or so chamber music and student orchestra concerts, every bit as good as can be heard anywhere outside the half dozen most noted orchestral cities of the country (and more interesting) are free to subscribers to "Friends of the Music Center"—as are also the rich presentations of an opera or two. And a subscripton involves as little as five dollars.

Saturady morning is an ever more interesting bargain. For $1 you can get a front seat at a real rehearsal of the Boston Smyphony under Koussevitzky, with all the drama and increase in music understanding that inevitably means. This time the pianist Arrau was a bonus—ont only because of his superb close-up playing—but because he and Koussevitzky had a few fine points to argue in a vigorous but "arm around shoulder" manner. This particular Saturday also saw commercialism defeated by artistic temperament. Or at any rate, that is the way it appeared. After a few moments of sound-movie taking, as the orchestra playing Egmont Overture, everyone including the audience suffered under a dozen or more Kleig lights. Koussevitsky, with a few foot stamps, baton banging and even higher color on his usually cherubic contenance, declined to repeat, with the camera at a close-up position. Anyway, Koussevitsky kept the orchestra at rehearsal longer than usual and the expectant movie crew and equipment at last silently retreated without a parting shot.

A thounderstorm in 1937, when the concerts were still under canvas, lead to the building of the Shed. Since then only once or twice has rain interfered either with the concert or with the goings and comings. What Saturday night's slam-banger and torrential rains may lead to can't be estimated now. Some of the quiet music was inaudible against the thunder. But in later passages the tympani trumphed. Throughout, Koussevitzky and orchestra obviously if not audible, played precisely as they would have under the best of conditions—reminding people that high artistic standards are impregnable partly because they are subjective—and not maintained merely for the critical enjoyment of any audience.

On a lower plane, the storm meant a lot of wet feet, the soaking of much finery and perhaps hot tempers when many people sloshed around trying to locate where their cars were parked. And then they had to wait for blinding rain-tightened traffic snarls to untangle.

The Sunday afternoon concert had cool, clear weather as compensation—and an interesting young conductor, Bernstein. The program was exciting: Schumann and Stravinsky — perhaps it should be Schumann "versus" Stravinsky. At any rate the contrast was great, and if there were an Anthony Comstock for music, Stravinsky's Rite of Spring would have been banned! (It seemed as if the early leaves were mostly blushing maiden ladies of uncertain years.) Fortunately Bernstein has, since conducting the same "picture of pagan Russia" two years ago at Tanglewood, learned to restrain some of the more grossly ballet-like movements of his earlier conducting.

Koussevitzky and his loyal associates, students and audiences, have together established a human institution at Tanglewood which already has great importance for better living in this country . . . an importance which transcends its impact on the world of music, great as that is. However much or little interest one has in music, without a visit to Tanglewood one misses significant contact with a vigorous, wholesome creative influence on the developing character of our country.

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This Clipping From

KoussevitskyTakes Brandeis Position

Waltham, Mass. — Serge Koussevitsky, internationally beloved figure of the music world, has consented to serve as Consultant in Music to Brandeis University, it was announced by Dr. Abram L. Sachar, President of the Waltham,

SERGE KOUSSEVITSKY

Mass., institution.

Concurrent with Dr. Koussevitskys' appointment as Music Consultant announcement was made of the intention of the newly created university to establish a School of Music. First step in the emergence of the School is the Department of Music which will open in the fall of the 1949-50 academic year with the counsel of Dr. Koussevitsky.

Dr. Koussevitsky, who retired as conductor of the Boston Symphony Orchestra last Spring after an association of twenty-four years during which he established Boston as one of the world's great music centers, will aid the Brandeis Administration in the development of curriculum, programming, the selection of faculty, and in the long range plans for the emergence of the School of Music.

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MUSIC FESTIVAL HAS ITS SIXTH ANNUAL 'PARADE'

5000 Attend Celebration; Hear Bernstein, Thompson Compositions

By WILLARD M. CLARK

Tanglewood, Aug. 12 [illegible] 1951 there have been six "Tanglewood on parade" celebrations. The sixth occurred today and 5000 persons took the opportunity to view the workings of the Berkshire Music Center and hear the concert given by the orchestra and festival chorus under the direction of Dr. Sergei Koussevitzsky.

Perform American Works

The concert was particularly rewarding as two American works were

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Music Festival

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heard. Randall Thompson's choral work, "The Last Words of David" was given its first performance, while Leonard Bernstein's "The Age of Anxiety," Symphony No. 2, for piano and orchestra, was given its first festival hearing.

The program concluded with Tchaikosky's "Symphony No. 5" sending those people who did not like the modern idiom home in a happy frame of mind.

Mr. Thompson has packed a deal of drama into his five-minute choral work. The words are from II Samuel XXIII-3-4: "He that ruleth over men must be just, ruling in the fear of God, and he shall be as the light of the morning, when the sun riseth, even a morning without clouds; as the tender grass springeth out of the earth by clear shining after rain. Alleluia. Amen."

There is a splendid festival chorus this year and they sang magnificently and with the utmost conviction. The work is rather heavily scored but the result is rich and effective. Whether this work will be as effective if sung to piano or organ accompaniment remains to be seen, but if it is, it will be a notable addition to the choral literature.

Bernstein Versatile

Mr. Bernstein revealed two of the many facets of his art tonight, those of composer and pianist; at both he is adept.

His symphony of orchestra and piano might just as well be called a piano concerto so important is that instrument. The work is titled "The Prologue," "The Seven Ages" and "The Seven Stages."

These are in the form of a series of variations, skilfully conceived. The music is somber, dark-hued and intense. There are many raucous moments. The second part consists of "The Dirge," "The Masque" and "The Epilogue."

"The Dirge" is a peculiarly sensitive bit of writing. "The Masque" gives the pianist and orchestra the opportunity of going to town in the most modern swing manner. It is quite the most typical bit of American music which has been written for years and it is mighty effective.

Bernstein played as though possessed, while the harpists slapped their harps and the double bass plucked his strings with all the abandon of a dance orchestra. The finale found Bernstein at his very best. He has written what seems to us a proclamation of personal faith.

It is a stupendous piece of writing, which raises the entire symphony to a plane which it does not approach in its other movements. All concerned in the performance were given a real ovation.

One of the pleasant features of "Tanglewood on Parade" is the opportunity to visit the various departments of the school.

We chose to visit the Opera Department, where Boris Goldovsky and his talented students put on several scenes from various operas as far removed from each other as Monteverdi's "Coronation of Poppea" and Verdi's "Falstaff."

All-Student Productions

These productions are entirely put on by students. The settings in all cases were artistic and entirely functional. Costuming is always attractive and the lighting of professional caliber. There were also some excellent voices.

When three such talented singers as James Pease, David Lloyd and Roy Wilde combine their talents in a scene from Mozart's "Cosi Fan Tutte," the result is well worth hearing. The final act of "Rigoletto" provided opportunity to hear the charming Negro soprano Mattiwilda Dobbs.

Verdi Best Job

By far the finest performance was that given a scene from act two of Verdi's "Falstaff." It was brilliantly sung, with Albert Basso doing a splendid bit of acting and singing as Falstaff. The beauteous Jean Gibbons sang Alice Ford, and Janice Moudry, heard last week in the contralto part of Mahler's "Song of the Earth," revealed anew her superior vocal and histronic resources.

Boris Everywhere

Mr. Goldovsky's genius was ever apparent. Each singer knows not only his part, but all the others. They seldom, if ever, look at the conductor.

Their diction is always clear and the movements fluid. What an opportunity it is to work under such a director, and what a contribution this Opera Department is making to the operatic life of this country.

DR. ARTUR RODZINSKI

Rodzinski Is Happy In Free-Lancer Role

By A. A. MICHELSON

For a man who's told the trustees of the biggest orchestras in the country what they could do with their batons, Conductor Artur Rodzinski seemed like an awfully well-composed, happy man this morning.

Lauds Koussevitzky

Down at Court Hill Farm, the Williams Street home of Mrs. Donald F. McPherson, where he's a guest for a couple of days, the famed conductor was actually gushing about Serge Koussevitzky as a musician, public relations expert, statesman, educator and what-have-you. Benjamin Britten, the young Englishman who wrote "Albert Herring," the opera which was given its U.S. premiere last night at Tanglewood, he says is the most promising of all contemporary composers. And as for himself, he's found the solution to his employment troubles: From here in he will not attach himself permanently to any one orchestra but he's going to continue his present routine of being a guest conductor all over the world. As a matter of fact, he's booked up for festivals and other major musical productions for more than a year.

Dr. Rodzinski was supposed to return to his home near Lake Placid, N.Y., (that's where he moved several years ago after he sold his goat farm in Stockbridge) this morning but he was so impressed last night with "Albert Herring" that he's staying over to catch the repeat performance tonight.

"It is a jewel!" the famed musician, who has built up six major orchestras in this country, exclaimed. "And it is all the more remarkable that such a melodious work should come from an Englishman. This man is beautful. He is the most promising composer we have today and I don't care if you're talking about opera, symphony or any other kind of musical composition."

The conductor must have noticed either an Anglophobic or Anglophilian reaction. "Well, you know," he sort of apologized, "when you think of real melodious opera, you think of the French, Italians and other Continentals. The English have produced real musicians but, you know, it has not been melodic."

Actually Dr. Rodzinski pulled into the Berkshires after a break-neck four-hour, 198-mile solo drive Saturday night to hear Contralto Janice Moudry sing" Das Lied von der Erde." His efforts, he said, were rewarded by the performance. However, his stayover (and he isn't sure now just how late in the week he'll stay has not otherwise been a total loss. Last night, in between acts of "Albert Herring," he had an informal conference with Gian Carlo Menotti, composer of "The Medium" and "The Telephone," which were produced at the Berkshire Playhouse, Stockbridge, last week, and plans were made for Rodzinski to conduct the premiere of "The Consul," a major operatic work planned by Menotti for this fall in New York. "I would like to do it," the Polish-born con-

Visits Fr. Teclaw

Dr. Rodzinski spent Saturday night with an old friend, Rev. Valentine S. Teclaw, pastor of Holy Family Church in this city. (Incidentally, the conductor has quit Buchmanism, a "moral rearmament" cult he turned to five or six years ago when doctors advised him that his eye and back ailments were "spiritual," not physical. So he turned to the God-guidance program of the Oxford Groupers. "That is all a closed book," he said this morning with a sweep of the hand. "I don't talk about that any more.")

The former Stockbridge farmer is not only divorced from any permanent attachment to one orchestra but he doesn't even let himself get tied up with a professional commercial manager. Most of the fights he's had when he split up with such organizations as the Los Angeles and New York Philharmonics, Detroit, Cleveland and

Rodzinski
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Rodzinski

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Chicago Symphony Orchestras has been because "one ear has to be on the music and the other on the box office." Now he lets others do the worrying about that phase.

The doctor, though, now attaches psychological significance to his failure to stay on terms with the trustees of the major orchestras. "Virgil Thomson," he said this morning, "always refers to me as the great builder of orchestras. Every place I went, I had to clean house, fire old musicians who were fathers of children. It's true I did do a beautiful job in building up the orchestras but I'm afraid the drastic measures I had to take wore on my conscience. Those troubles, too, are now all over."

And, anyway, Rodzinski rationalizes, "who ever heard of this permanent attachment business of one conductor to one orchestra season after season — except in America? In the Berlin and Vienna Symphony Orchestras — and [illegible] those people like good music — there were always [illegible] conductors in one season. [illegible] the only one conductor [illegible] the permanent position [illegible] Dr. Koussevitzky. But how many Koussevitzkys do we have? Here is a man who is not only a great musician, but he has tremendous personality, he is a great man in public relations, he is a statesman and a great educator. Why, he is an institution! For him, there is one place but for no other leading conductor that I know of."

Mrs. Rodzinski, who has many friends in the Berkshires didn't make the trip. There're too many relatives visiting at the house and Mrs. Rodzinski is the only one up there who can drive a car, a necessary chore if the household marketing in town is to be done.

15,000 Nightly Listen on the Lawn

Ale Cans, Wax Paper Litter Berkshires in Orgy of Picnicking

(Continued from page five.)

[illegible] a half hour more of practicing [illegible] the concert begins.

[illegible]ion to these concerts is a somewhat complicated, but still businesslike [illegible]. To hear the girls in the ticket office explain how one goes about getting [illegible] quite an experience.

[illegible] problem is that the administration at Tanglewood would like to charge an admission price but can't, because the musicians' union won't let them. At the same time the school does need money. The upshot of the thing is that a voluntary donation to the Friends of the Berkshire Music Center as it is is called will invite the donor to the student concerts for the remainder of the season.

For relaxation the students play chamber music concerts in their rooms at night and occasionally hold jam sessions. Some of the boys play bop which they have arranged for oboe, French horn, clarinet, bassoon, and piano. Others keep the dormitory awake by playing barbershop melodies on four trombones.

Young Maestros

One of the features of these concerts is the student conductors who take the podium for part of the time. Dr. Koussevitzky, Eleazar de Carvalho, and Leonard Bernstein '38, the three heads of the conducting department have three protogees. Each of these student conductors rehearses the piece he is to conduct on the following Friday with Dr. Koussevitzky sitting right behind him.

His face, which is beet red anyway, becomes crimson as he sits there listening to somebody else lead an orchestra. Occasionally he can restrain himself no longer and leaps up yelling "dolce, dolce" or some other command that the protegee of the moment has neglected to make.

While these daily rehearsals are going on in the shed, Boris Goldovski runs through one of the operas that are to be presented. This includes rehearsing not only the singers and chorus but another orchestra which is used to accompany the opera. The fact that the concert orchestra can be heard by the opera department and vice versa bothers nobody.

The concentration exhibited by each student in what he or she is doing is extraordinary. Even the secretaries who work in the same building as 15 different chamber groups all playing different pieces at once overlook the confusion.

Music Everywhere

At the same time as the opera department and the orchestral department blare at each other across the lawns, one of three choruses is invariably practising one of its innumerable pieces. Sometimes the third or chorus orchestra plays along with it. This completes the triangle. The visitors who are taken through the grounds on guided tours are always impressed when they stand in the center of this triangle and hear all three departments at once. And well they might be, for such a mass of music on what was once a private estate is truly unique.

SERGE KOUSSEVITZKY stops a rehearsal to give conductor IRVING FINE '37 of the Harvard faculty a few pointers. Fine is leading an all student orchestra.

LEONARD BERNSTEIN '38, one of the conductors on the Tanglewood faculty, rips out a few bars of hot jazz for a crowd of students in one of the men's dormitories. When he isn't playing jazz he composes, and conducts the BSO and student orchestra at Tanglewood.

Despite the departmentalized arrangement at the Music Center there always seem to be some students who have nothing to do but practice by themselves. Hence, every few yards the visitor is obliged to tiptoe around a girl playing a double bass busily, a boy practising the solo parts to Till Eulenspiegel on the French Horn, or an operatice hopeful singing scales to herself.

Right in the middle of all this intense music from both organized and disorganized groups are to be found students sitting on the grass doing nothing in particular except gazing at the scenery. These are the members of department three or the composition department. How these people can compose their own music while so much of everyone else's is being played about them is a mystery, but compose they do.

Music, New and Old

Every Sunday night there is held what is known as a "composer's evening." The works composed during the previous week are played and discussed by the students and faculty.

Probably the main reason for all the feverish musical activity that takes place at Tanglewood is the shortness of the session and the excellence of the faculty. To be able to play in an orchestra conducted at different times by Koussevitzky, de Carvalho, Bernstein and Richard Burgin is a tremendous opportunity for any young and hopeful musician and this opportunity which only lasts for six weeks is not wasted.

The same holds true for a chamber music player under the direction of Gregor Piatagorsky, the members of the Juilliard String Quartet, and the top men in the Boston Symphony Orchestra. In the composition department Aaron Copland presides, and so on. With such a faculty the students don't waste a minute.

But the above departments are by no means all that goes on at Tanglewood. Costuming and make-up, scenery painting, libretto writing, and stage direction are all included in the opera department, for instance. As a matter of fact, the students working at this are the only quiet ones in the place. All the rest make one kind of music or another from eight in the morning, when the proctors let them start, until ten at night, when the proctors have to threaten to take away their instruments in order to keep them quiet.

BSO Foots Bill

Over the entire school and coexisting with it is the Boston Symphony Orchestra. It is this organization to which the students pay their bills and it is from it that the staff receives the pay-checks. The top men in the orchestra who do not have to play in the Esplanade concerts become part of the faculty for the school. It was to the Orchestra that the Tanglewood estate was given in 1937, and it is, of course, the Orchestra that is the big drawing card later in the summer when the main concerts take place. Otherwise it and the school are separate.

This aspect of Tanglewood is known as the Berkshire Festival. The festival concerts take place every Thursday and Saturday nights and every Sunday afternoon from July 28 to August 14. It is to these that the thousands of lawn sitters come with their blankets, camp chairs, and picnic suppers and lunches, and listen to the Boston Symphony in the open air.

It is for these people, incidentally, that the management supplies wax milk containers and paper matchboxes with the name Tanglewood and pictures of the concert shed printed on them. So many souvenir hunters demand mementos that in order to protect more valuable signs these trinkets are sold.

People who come through Tanglewood invariably are laboring under one of two delusions concerning Koussevitzky's status here both at present and in the future. Actually he is the director of the Berkshire Music Center, which makes him a sort of headmaster of the school, and director of the Berkshire Symphonic Festival, which means that this summer he is still conductor of the Boston Symphony.

Koussevitzky Stays

At the end of this season he will retire his post as director of the festival, thereby severing all official connections with his orchestra, but retain his position with regards to the school.

It is this Music Center which Koussevitzky dreamed of founding when he was a loung double bass player in Russia and which he actually did found when this estate was given to the Orchestra to which he wishes to devote the remainder of his life. It is this school of accomplished musicians who only need polishing, which is the most important part of Tanglewood, according to him. And it is this musical madhouse to some and heaven to others that is far more important to the musical world than the concerts of the Boston Symphony because of the ever present possibility of discovering something new and great.

Tanglewood may not be a blessing to the immediate neighbors who must put up with the extraordinary amount of music that goes on in every nook of the estate, but it certainly is the most marvelous spot for a music lover. All that is needed is the same powers of concentration that the students have—to be able to pick out one piece of music in the vast jumble and close your ears to all else.

Music, music everywhere. Practice space is at a premium, and seconds of time are even more important, so the students at Tanglewood get in their music whenever and wherever they can. The student shown here has picked an apple tree for a music stand.

DAVID J. MALCOLM

CHARLEMONT, MASS.

Our Hilltown Neighbors

By DAVID J. MALCOLM

* * *

The Berkshire Festival season at Tanglewood got off to a splendid start last week with an all Bach program on Saturday evening and an all Mozart program on Sunday afternoon in the theater-concert hall. Similar programs are scheduled for Saturday and Sunday of this week. Then, on Thursday evening, July 28, begins the first of the Concerts by the full Boston Symphony Orchestra in the Music Shed. These concerts in the shed are grouped in three series of three concerts each, and are held on Thursday and Saturday evenings and Sunday afternoons for three weeks running, beginning with July 28.

The supply of tickets for the Mozart concert on Sunday and for all of the larger programs in the Music Shed is more or less limited and depends somewhat on tickets returned by owners unable to attend. However, admission tickets, which are extremely popular, may be purchased at the ticket office immediately preceding each performance.

Music lovers come early, by admission tickets, bring along folding chairs, or blankets to spread on the spacious lawns surrounding the shed, and enjoy the program in the open. Except that they are unable to see the artists performing, the outdoor audience has all the advantages of other guests and in many cases much more comfortable seats. Groups of young people frequently bring picnic baskets and enjoy luncheon on the lawn while waiting for the concert to begin. For others, a cafeteria is available for a snack either before the program or at intermission.

The Mozart program last Sunday, to us, was unusually satisfying, even though a well known New York critic who sat next to us, a friend whom we have known for more than a quarter of a century, did argue that the soloist had all the fire and inspiration of a piece of cold mutton. As frequently happens, we did not agree with him.

Charlemont-on-the-Deerfield
July 21, 1949.

DAVID J. MALCOLM

CHARLEMONT, MASS.

* * *

Another week of the Tanglewood Concert Season is drawing to a close with a program of Schumann, Villa-Lobos and Strauss on Sunday afternoon. Heavy rains last Saturday evening and wet grounds on Sunday had a tendency to reduce the number of music lovers who sat in the open last Sunday afternoon, and enjoyed the program.

We were interested to learn during the week that Saturday morning rehearsals, held in the Music Shed, draw upward of 4000 guests each week. These rehearsals are open to the public,—tickets $1, purchased at the gate, and are growing more and more popular each year. They are especially enjoyed by elderly music lovers who find it difficult to get around in the excitement and the crowds at regular evening or Sunday afternoon concerts. Parking is easier and more leisurely at these Saturday morning rehearsals-concerts and in a great many ways they provide an opportunity for music lovers who are anxious to attend a concert at Tanglewood, but under ordinary circumstances are unable to do so.

Charlemont-on-the-Deerfield
August 4, 1949.

DAVID J. MALCOLM

CHARLEMONT, MASS.

summer school, a summer school the likes of which old established colleges might well take pride in, is merely one activity of this unusual cultural center in the Berkshires.

There are 455 students enrolled in the summer school, half of whom live in dormitories under the supervision of the Music Center. The remaining students reside out, or live at home. Men are housed in Tracy Hall on the old Morgan Bonsall estate in Lenox. Women students live in dormitories at the Lenox School. Dining halls are operated by the Music Center for the students much as they are at traditional summer schools.

The curriculum of the school is unique in that it stresses group achievement rather than individual progress. Students are assigned to one of five divisions, or fields, in which they work together to produce certain results. Study is concentrated and hours of work are longer than in most summer schools, and no marks or grades are given. Student enrolment is selected only after careful auditioning with the result that interest among the student body is maintained at a high pitch during the entire term.

Tom Perry, a graduate of Yale, executive secretary of the Music Center, is director of the summer school and much of the credit for its smooth running organization is due to his skillful guidance. George Judd, manager of the Boston Symphony Orchestra and Tom Perry, his assistant, are but two of a number of people with outstanding administrative ability who work quietly behind the scenes to keep pomp and pageantry and showmanship in the background and music and simplicity in the foreground at Tanglewood.

Charlemont-on-the-Deerfield
July 27, 1949.

* * *

Concerts in the Music Shed by the Boston Symphony Orchestra open tomorrow evening in the first of nine programs to be spread over the next three weeks, on Thursday and Saturday evenings and Sunday afternoons. The first Sunday concert will include a program of Schumann and Stravinsky music, with an all Tchaikovsky program on the following Thursday, Aug. 4.

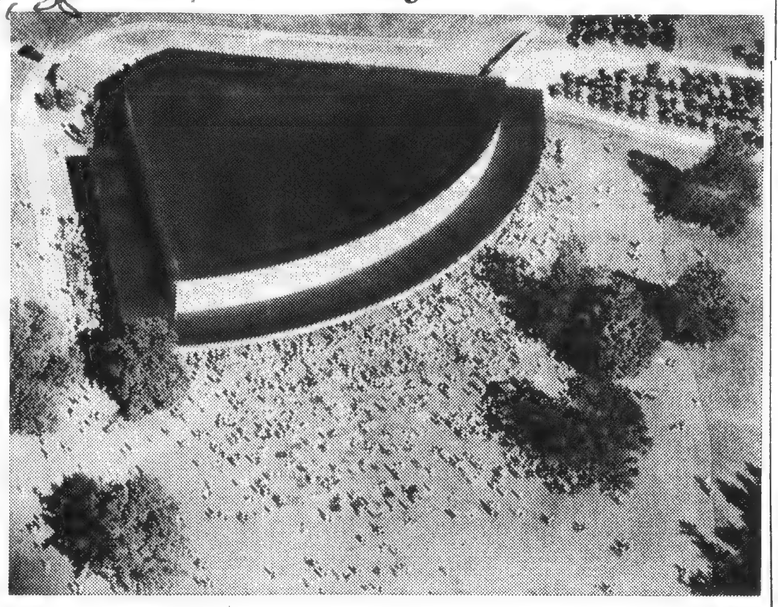
An audience of some 2500 music lovers sat in the open last Sunday and enjoyed the last of the special Mozart programs. This coming Sunday several times that number are expected again to avail themselves of admission tickets and will listen to the concert under summer skies. Before the program opens, the spacious grounds, covered with blankets and portable chairs and picnickers suggest a holiday resort in mid-season, except that all commercial elements are missing. But the moment the concert starts, the vast audience becomes wrapped in silence and the holiday atmosphere vanishes as if by magic.

The Berkshire Festival in recent years has grown to tremendous proportions and yet to a casual visitor it retains the simplicity and the charm of a local concert. At the peak of the season more than 180 people are on its payroll and more than 17,000 guest enjoy its programs. There are 230 acres of beautiful grounds in the propty, 40 acres of which are required for parking space alone. A full-fledged

Is your home or business

Tanglewood Students, Fired by Music of The Great, Sound Bedlam of Their Own

By BRENTON WELLING JR.



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Tanglewood

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This was Bernstein's second guest appearance this year, and it offered him quite a different program from the Stravinsky in which he had reveled 10 days ago. It gave his host of admirers a chance also to see what he does with classics. Insofar as categories go, the contemporary Russian is not so far removed from Schubert, as different as their musical language may be. Shostakovitch's meter may vary and be not so regular as Schubert but, in general, his music moves forward in a predictable pace.

Bernstein Meets Severe Test

The classics present the most severe test a musician can meet. The intricacies of Stravinsky make certain requirements on a conductor which Bernstein meets with his mature musical comprehension, his scholarly intimacy with the score, and his demonstrative technic of the baton, or rather, of the hands, for he uses no stick. Schubert and, comparably, Shostakovitch, present no problem of that nature. In such music an orchestra of the experience and competence of the Boston, once launched in a movement, could give a very satisfactory reading of it even though the conductor stopped indicating the beat. Thus, in the classics, the question is: What does the conductor bring out that the men, unguided, would not express? We are apt to be misled by the contortions and antics of the conductor. Closing one's eyes, we heard a faithful, good reading of the Schubert. Using our sense of sight alone we might have guessed the composition was a much more romantic one than the one actually on the players' desks.

In the Shostakovitch there are still meager opportunities for expressiveness beyond the limits of the Schubert, except possibly, for the tremendous climax which Bernstein built up in the coda of the last movement and in the statement of the second theme in the first. The Russian symphony is padded beyond the bounds which its material needs for development. It consumes more than an hour and there isn't enough new musical ideas or rehashing of the existing ones to warrant being obliged to listen that long. In the first movement, after the statement of the introductory matter, the snare drum is given a phlegmatic two-bar rhythmic idiom, alone the first couple of times. Whereupon the violas, aided by the violins using the wood of their bows, pluck a second theme of a simple, quasi-comic, sketchy nature. This is repeated and added to, gradually bringing in all the other instruments of the orchestra to build toward a terrific climax. The drum, meanwhile, never deviates from its original two-bar pattern, only adding to its force, but repeats the identical figure more than 175 times.

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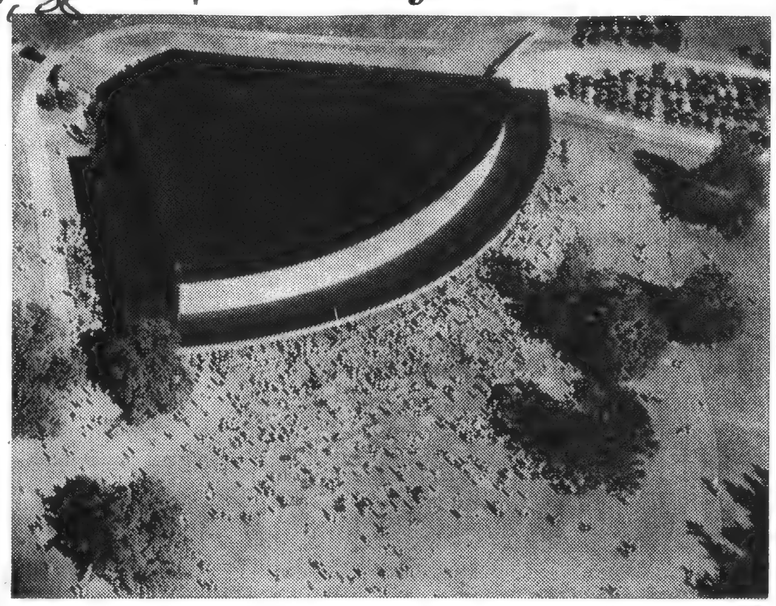
Through the somewhat complicated set-up here, there are three student orchestras of varying size and excellence, three choruses, and an opera department, not to mention countless chamber music groups and soloists, all of whom rehearse every morning.

On a busy concert night 15,000 people come to Tanglewood to listen either in the shed or on the lawn. To these people Tanglewood becomes a glorified Esplanade moved to the Berkshire Hills. What is not so well known is that here there is a full fledged school here for musicians who have passed the rigorous audition necessary to get in.

It is the 465 students of the Berkshire Music Center, as the school is called, that give the place its real drive and its spirit. It is really these young boys and girls who make Tanglewood a musician's

(Continued on page five.)



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Festival d'adieu

Les grandes manifestations artistiques annuelles du Festival de Berkshire, Mass. sont commencées depuis le 3 juillet

(par **Gilles Potvin**)

Comme à l'habitude, des centaines pour ne pas dire des milliers d'amateurs de musique et d'étudiants sont déjà rendus ou se rendront dans ce coin pittoresque de la Nouvelle-Angleterre afin de participer à ce festival de musique, le plus célèbre de l'Amérique du Nord. Comme on le sait, le festival fut organisé en 1940 par Serge Koussevitsky, chef de l'Orchestre Symphonique de Boston, qui est l'orchestre en résidence du festival.

Cette année, le Festival prendra un aspect particulier parce qu'il sera le dernier à être dirigé par Koussevitsky, qui, après vingt-cinq ans, a donné sa démission comme chef de l'Orchestre de Boston. C'est le Français Charles Munch qui a été désigné pour lui succéder.

Ceux qui se rendront à Tanglewood cet été pourront assister à 13 concerts de gala, trois répétitions où le public sera admis ainsi qu'à 46 autres manifestations musicales diverses. Le festival se terminera le dimanche 14 août par un grand concert qui sera le dernier de M. Koussevitsky comme chef d'orchestre régulier à Boston.

Les programmes

Plusieurs oeuvres d'éminents contemporains seront entendues pour la première fois au cours du festival. De Benjamin Britten, on exécutera la Symphonie du Printemps pour trois solistes, choeur et orchestre dont le texte est de divers poètes anglais, anciens et modernes. Cette oeuvre sera donnée le 1er août sous la direction de Koussevitsky.

Un nouveau Concerto pour cor et orchestre de Richard Strauss sera joué par James Stagliano au concert du 7 août alors que le jeune chef d'orchestre brésilien Eleazar de Carvalho sera au pupitre. On entendra aussi la suite Mandu-Carara de Heitor Villa-Lobos. Le 6 août, Serge Koussevitsky dirigera la symphonie "Le Chant de la Terre" de Mahler pour contralto, ténor et orchestre ainsi que le poème symphonique "L'Ascension" du compositeur français Olivier Messiaen, qui sera présent puisqu'il enseigne la composition à Tanglewood cet été.

Leonard Bernstein dirigera les Scènes de Ballet et le Sacre du Printemps de Strawinsky le 31 juillet. Au nombre des solistes, on remarque le violoniste Jascha Heifetz qui jouera le Concerto de Tschaikowsky, le pianiste Claudio Arrau qui jouera le 4ème Concerto de Beethoven et le violoncelliste Gregor Piatigorsky qui jouera le Premier Concerto de Darius Milhaud. Parmi les autres oeuvres importantes qui seront entendues, mentionnons le "Faust-Symphonie" de Liszt, pour commémorer le 200ème anniversaire de la naissance de Goethe, la Suite en fa d'Albert Roussel, la Symphonie pour cordes de William Schumann et la Septième Symphonie de Shoslakovitch. Au cours du mois de juillet, l'orchestre donne une série de concerts consacrés à Bach et Mozart.

L'Opéra et la musique de chambre

L'événement dans ce domaine sera la "première" en Amérique de l'oeuvre de Benjamin Britten "Albert Herring" dont le livret est inspiré de Maupassant, le 8 août prochain. "Iphigénie en Tauride" un opéra très rarement chanté de Gluck, était au programme les 26 et 27 juillet.

Le quatuor à cordes en résidence sera cette année le Quatuor Juilliard qui, en plus de donner des cours d'interprétation sera entendu dans plusieurs programmes de choix. En plus d'oeuvres de Beethoven, on entendra plusieurs compositions de l'école dite atonale, à savoir Schoenberg, Alan Berg et Anton von Webern.

Le grand organiste E. Power Biggs donnera une série de récitals consacrés aux oeuvres de J. S. Bach, Leo Sowerby et Paul Hindemith.

Le Berkshire Music Centre

Pour donner une idée de l'importance de cette école de musique, disons que, cette année, elle compte 465 élèves venant de toutes les parties de l'Amérique et de l'Europe. M. Koussevitsky est le directeur de l'école et il est assisté de Aaron Copland, l'éminent compositeur américain. Au nombre des professeurs, on remarque Olivier Messiaen, William Kroll, Christopher Honaas, et les membres du Quatuor Juilliard.

Autres manifestations

Pour les amateurs de théâtre et de danse, il se trouve dans cette région, plusieurs endroits intéressants à part le festival de Berkshire. A quelques milles, soit à Stockbridge, au Berkshire Playhouse, Maggie Teyte participera aux premières représentations d'une nouvelle version du Faust de Goethe, avec la musique de Gounod, par Stephens Spender, les 4 et 5 août. La première partie du programme sera consacrée à des mélodies de Debussy, Duparc et Fauré.

Tout près de Tanglewood, à Lee, Mass, se tient également le Festival de Danse de Jacob's Pillow qui a débuté le 4 juillet pour se terminer le 4 sept. Le festival est sous la direction de son fondateur, le célèbre danseur Ted Shawn. Au nombre des artistes qui participeront au festival, soit comme professeurs ou invités, on remarque Anthony Tudor, Nora Kaye, Igor Youskevitch, Federico Rey, Pilar Gomez, Diana Adams, Hugh Laing, Nana Gollner, John Kriza, Iva Kitchell, Ruth Page, Jean-Léon Destiné, Ruth St. Denis ainsi que la troupe complète du Ballet Theatre qui donnera trois semaines de spectacle qui ont débuté le 24 juillet.

THE NEW YORK TIMES, FRIDAY, AUGUST 12, 1949

MUNCH WILL SHARE TANGLEWOOD POST

He and Koussevitzky Slated to Conduct Festival Concerts at Lenox Next Summer

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 11 — The first announcement that Charles Munch, who will take over the post of conductor of the Boston Symphony Orchestra next fall, will share in conducting the concerts at Tanglewood next season came today with a brief note that appeared in the program book for the final week of concerts at the Berkshire sypmhonic festival.

Mr. Munch will share the festival concerts next summer with Dr. Serge Koussevitzky, who will continue at his post as director of the Berkshire Music Center and guiding spirit of the far ranging musical enterprises concentrated here.

It s understood that Dr. Koussevitzky will conduct the Boston Symphony Orchestra in the first and third weeks of the 1950 Berkshire festival and that Mr. Munch will take over during the second week. The new conductor of the Boston Symphony had hoped to spend some time here this summer to get oriented but engagements in Europe prevented him from doing so.

The 1950 festival will be the thirteenth held in the Berkshires.

Bernstein Night's Conductor

Tonight Leonard Bernstein conducted the opening concert of the final 1949 week. His program consisted of two symphonies—Schubert's youthful No. 2, in B flat, and Dimitri Shostakovich's seventh, which was known as "The Leningrad" because it was written at the height of the seige of Russia's second city.

Other times, other reactions. When the seventh symphony reached America in 1942—at a time when the Russians were in the midst of the heroic defense of their homeland—conductors and orchestras vied with each other for first-performance rights. Arturo Toscanini led the work in its première in a broadcast presentation with the NBC Symphony Orchestra. Dr. Koussevitzky gave the first concert performance at Tanglewood in the summer of 1942.

Whatever the feeling of laymen and musicians toward the musical values of the long symphony, most people responded to it with excitement and even, if you please, gratitude. It enabled audiences to express in a small way their admiration for the Russian fighters.

Some Ignore Program

Tonight, however, the very programming of the work brought a mixed response from some people who patronize these concerts. Some chose not to use their tickets. They felt that they did not wish to hear Shostakovich's music, in view of what they regarded the disagreeable role played by the composer on his recent visit here.

No one could measure the extent of this feeling. The fact remained that the audience tonight was the smallest of the season. Blame this in part on the fact that the symphony is long and hard going and that it does not wear too well as music.

The festival authorities did not care to comment one way or the other on this phenomenon. To them the world of music is what matters, and they are willing to have Shostakovich's Seventh played—and listened to—on its merits strictly as music. One can only say amen to this attitude.

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(Yesterday's TIMES.)

OPERA BY BRITTEN IN LENOX PREMIERE

'Albert Herring' Is Presented at Tanglewood Festival—Crozier Did Libretto

By HOWARD TAUBMAN

[illegible] NEW YORK TIMES

LENOX, Mass., Aug. 8—Benja- [illegible] the gifted young [illegible] is having a vogue [illegible] on several continents. [illegible] the final week of [illegible] Tanglewood, he is re- [illegible] premières of two [illegible]

[illegible] opera, "Albert Herr- [illegible] for the first time [illegible] country tonight by the [illegible] of the Berkshire [illegible]. His "Spring Sym- [illegible] which was written upon [illegible] of the Koussevitzky [illegible] Foundation, will be per- [illegible] on Saturday night by the [illegible] Symphony Orchestra under Koussevitzky in the final set [illegible] of the Berkshire Sym- [illegible] Festival.

[illegible] "Albert Herring" has a libretto [illegible] by Eric Crozier, who has [illegible] several of Mr. Britten's [illegible] in England at their [illegible]. It is a free adaptation [illegible] short tale by de Maupassant.

Comedy Seems Strained

[illegible] best that can be said for the [illegible] that it has its moments. [illegible] risk of being too hard on a [illegible] after a single hearing, one [illegible] record an impression that its [illegible] often attenuated and [illegible] music, as a whole, relies [illegible] on skillful manipulation [illegible] and marshalling of [illegible] and harmonic effects. In [illegible] "Albert Herring" strikes one [illegible] a joke that may have [illegible] its creators as [illegible] but that comes [illegible] in performance.

The libretto [illegible] hopelessly [illegible] as books [illegible] are. Eric Crozier, who modestly says he has no [illegible] gift, has done a work- manlike job, even if his diction oc- casionally is stiff and wordy. But it does provide scope for some movement on the stage, and it manages to spin out the thin story so that it is not enervating—after three acts.

The story may be summed up briefly enough. Mr. Crozier has placed it in an East Suffolk mar- ket town in the year 1890. It is [illegible] Lady Billows, the [illegible] who is busybody, [illegible] bluenose. She decided [illegible] a prize of twenty-five [illegible] to the girl who shall be [illegible] of the May, and [illegible] chosen for her virtue. [illegible] of the town's [illegible] to the bluenose, [illegible] worthy of the prize. [illegible] decision is to crown Albert Herring, son of the green- grocer [illegible] King of the May, since his record for purity is un- assailable.

At the prize-giving ceremony, Albert drinks a toast that has been spiked with rum, and he ends by going on a toot. When he re- turns, he tells off Lady Billows, the rest of the town's elder citi- zens and his mother.

Woven into this scenario are touches of folksiness and humor. They are not too abundant, but the action moves swiftly, and there is opportunity for some innocent merriment. The first scene of the second act is the most amusing, for the very obviousness of some of the humor is disarming.

While this is not the most dra- matic and earth-shaking story ma- terial, other opera composers have had little better, in all conscience. It may be that a touch of genius and an approach of warmth and tenderness might have given this story a suny musical setting worth remembering.

But Mr. Britten's talent seems to be for description of action rather than for probing into the hearts of his people. His music is at its most effective when it deals with motion and commotion. It is good when it paints a moment in the night. It has point and precision when the composer is making a dramatic point swiftly and leanly.

But in other places its humors are those of the intellectual who knows a great deal about orches- tration. Mr. Britten has employed a small chamber orchestra and has managed to get a vast congeries of sounds out of it. Some of them are diverting for an instant. Others are just cute. He relies too much on juxtaposition of colors and rhythms. He rarely sings out. And in comedy a little sunshine would light up the whole stage.

Opera Department Good

The Berkshire center's opera de- partment, which is headed by Boris Goldovsky, did a good job of put- ting the opera on. Mr. Goldovsky conducted with spirit and vitality, though one felt that he might have done the singers—and the com- poser—a favor if he had kept the sound down a bit in many places. A good deal of the time the words were incomprehensible. For this Britten was to blame more often than the conductor, for he uses in- tricate part-writing for several concerted passages that makes the words a blur.

Mr. Goldovsky's chief contribu- tion is in integrating the piece. Remember that all this has been accomplished in a few weeks—singers trained, sets built, cos- tumes designed and prepared, or- chestra rehearsed, etc., etc. He de- serves credit for seeking out new works to do here each summer, or fine old ones to revive, and in this enterprise he has had the steady support of Serge Koussevitzky, the controlling figure of the entire Tanglewood enterprise.

Opera Driven Indoors But Show Will Go On

Tanglewood on Parade Program To Be Given Rain or Shine—Numerous Festivities Listed for Tonight

LENOX—Scenes from operas by Monteverde, Mozart and Verdi will be presented in the theatre-concert hall this afternoon at 4.30 for box-holders and holders of reserved section tickets to open the gala benefit, Tanglewood on Parade, which will be held rain or shine.

Rain Changes Plans

The opera selections will replace "Savitri," the one-act chamber opera that was originally scheduled for presentation on the lawn be- fore the opening of the regular program. Rain caused the change in plans.

In addition, scenes from "The Barber of Seville," "Rigoletto," and "Falstaff," will be given by the opera department at 6.10 tonight in the theatre-concert hall, while the choral, orchestral and chamber music departments carry on in other parts of the Tanglewood grounds.

Festivities will start at 6 PM for general-admission visitors, with an assembly. Simultaneous per- formances by four of the school's departments will begin at 6.10.

Here's the Line-Up

The programs:

Department 2 orchestra in the Shed:
Music from Egmont .... Beethoven
Ellen Faull, soprano
Richard Burgin, conductor
A Faust Overture .... Wagner
Irwin Hoffman, conductor
The Sorcerer's Apprentice .... Dukas
Seymour Lipkin, conductor
Excerpts from the Damnation of Faust .... Berlioz
Eleazar de Carvalho, conductor

Choral demonstration—rehearsal in the orchard—works of Tanglewood composers:
Epitaph at Corinth .... Miriam Brunner
Jane Beard, soloist
Song of Our Savior .... Julia Perry
Three Scottish poems .. Harold Blumenfeld
Two Love Songs of Ben John- son .... Irving Fine
Hugh Ross, conductor

Opera scenes in the theatre-concert hall:
Barber of Seville (Act I, last scene) Rossini
Staged and conducted by Sarah Caldwell
Rigoletto (Act III) .... Verdi
Staged and conducted by Boris Goldovsky
Falstaff (Act II, scene II) .... Verdi
Staged by Mr. Goldovsky, assisted by Daniel Harris, conducted by Theodore Bloomfield

Chamber Music Concert in Chamber Music Hall:
Trois Pieces Breves .... Jacques Ibert
Song for Muted Violin .... Edward Lewis
Dover Beach .... Samuel Barber
Balade for Unaccompanied Violin .... Ben-Zion Orgad
Trio in E flat .... Brahms

The manifestation in the Music Shed at 8 will be followed at 9 by the Boston Symphony Orchestra concert with Dr. Koussevitzky con- ducting.

The BSO concert will include the first performance of Randall Thompson's "The Last Word of David," for chorus and orchestra, with the Festival chorus assisting.

Leonard Bernstein will be the piano soloist for his second sym- phony, "The Age of Anxiety," and this will be followed by Tchaikov- sky's fifth symphony.

A custom built RCA Victor Berk- shire radio-phonograph will be awarded to a ticket-holder follow- ing the concert, and waltzing on the lawn near the main house will be held at 10.50. Fireworks con- clude the evening program.

Another "first" will be recorded at Tanglewood tomorrow night

Tanglewood

Continued on Second Page

LE CANADA — MONTREAL, MARDI 9 AOUT, 1949

Mariage

La princesse Maria M. de Leuchtenberg de Beauharnois, de Nice, France, a épousé en fin de semaine Joseph de Pasquale, de Philadelphie, premier violon à l'Orchestre symphonique de Boston.

* * *

Une classe pour le librettiste

A Tanglewood, au cours de la saison estivale, en plus des multiples concerts et manifestations dramatiques ou chorégraphiques, on a institué des classes qui favorisent le musicien, l'étudiant en art dramatique, le danseur. Mais voici, cette fois, que le librettiste aura son tour.

En effet, on vient d'organiser, à Tanglewood, dans le Berkshire, une classe destinée à former des librettistes d'opéras. C'est une innovation qui est bienvenue, surtout depuis que la faveur populaire va aux opéras américains. L'annonce de cette institution a attirée beaucoup d'applications. Quatre de celles-ci, seulement, ont été acceptées.

C'est Boris Goldovsky qui s'en occupe, un musicien fort connu. Ils s'exerce à leur étrange métier dans la salle de concert où d'autres font de l'opéra, où les chanteurs préparent les spectacles du Festival ou apprennent à se tenir en scène. On apprend, aussi, à adapter des pièces célèbres pour l'opéra et à en traduire d'autres.

Les futures librettistes discutent de problèmes inquiétants avec les étudiants en composition musicale. Ils ont, aussi, des projets personnels. L'un de ceux-ci, Theodore Brewster, a écrit une continuité qui a servi à introduire l'exécution de l'Ouverture "Egmont" de Beethoven, à l'un des concerts du Festival.

Pour permettre aux librettistes d'approfondir leur connaissance des divers opéras du répertoire, on leur permet de s'engager comme figurants dans certaines présentations. Cela leur donne de l'expérience et ils découvrent, ainsi, les mystères du théâtre. Car c'est un des points sur lesquels on s'accorde, le plus souvent, à décrier les librettistes des grands compositeurs. On leur reproche de n'avoir pas assez connu ce métier du théâtre. Les compositeurs ne devraient "travailler" que sur des livrets qui sont du bon théâtre. Autrement, leurs opéras risquent, comme certains de Mozart, d'embêter trop souvent par des sornettes dissimulées dans les livrets. Et tous les compositeurs contemporains ne possèdent pas le génie de Mozart qui fait toujours oublier par la beauté de sa musique, l'ineptie de certains de ses livrets, comme, par exemple, celui de "La Flûte Enchantée".

Il appert que cette classe de librettistes de Tanglewood est une novation bienvenue. L'opéra américain est en bonne passe de devenir une réalité et il faut fournir, aux compositeurs, des livrets dignes d'intéresser tous les publics. C'est alors que des librettistes formés à une bonne école, mis en garde contre les erreurs de plus célèbres librettistes, seront d'une grande utilité.

LE CANADA — MONTREAL, MERCREDI 10 AOUT, 1949

A Shadow-Brook

A Shadow Brook, scholasticat des Jésuites, Lennox, Mass., a eu lieu le mariage de la Princesse Maria De Leuchtenberg de Beau-Harnais, nièce du docteur Serge Koussevitzky, qui a épousé dimanche, M. Joseph De Pasquale, premier violon à l'Orchestre symphonique de Boston; il est le fils de M. et Mme Horace De Pasquale, de Philadelphie. C'était le premier mariage qui avait lieu au noviciat de Shadow Brook.

Le R. P. J. Hector Hébert, S.J., a célébré la cérémonie. Le docteur Koussevitzky, accompagnait sa nièce et Mlle Irène Raichman était la dame d'honneur. M. Francis De Pasquale, de Philadelphie était le témoin de son frère. Après la cérémonie religieuse une réception eut lieu à Seranak, résidence d'été des Koussevitzky.

La mariée est la fille du duc et de la duchesse de Leuchtenberg. La duchesse a volé de Nice, France, pour assister au mariage. La mariée a fait ses études en France, en Allemagne ainsi qu'au Collège Emmanuel, à Boston. Elle a déclaré qu'elle renoncerait à son titre et deviendrait citoyenne américaine.

Un ancien élève du Curtiss Institute de Philadelphie, M. De Pasquale appartient à l'Orchestre symphonique de Boston depuis trois ans. Les nouveaux époux demeureront à 191 Buckminster Road, Brookline.

* * *

[illegible] d'Lenox

(par Gilles Potvin)

LENOX, Mass., 8 (Spécial au "Canada") — Les concerts de l'Orchestre Symphonique de Boston qui eurent lieu samedi soir et dimanche après-midi furent consacrés surtout à la musique contemporaine. Koussevitsky était au pupitre pour le premier et le deuxième fut dirigé par le jeune Brésilien, Eleazar de Carvalho, qui fut découvert par Koussevitsky il y a quelques années.

Par une température superbe et devant un auditoire très nombreux, Koussevitsky joua d'abord la Suite en fa d'Albert Roussel, qui comprend un Prélude, une Sarabande et une Gigue. Cette suite remplaçait le poème symphonique l'Ascension, de Messiaen, qui a été remis au dernier concert du Festival, le 14. Très mélodique, l'oeuvre de Roussel est écrite dans le style ancien, tout en étant orchestrée d'une manière tout à fait moderne. L'exécution en fut parfaite à tous points de vue. Gregor Piatigorsky, le réputé violoncelliste, vint ensuite jouer le premier Concerto de Darius Milhaud, écrit en 1934 et dédié à Maurice Maréchal, le grand violoncelliste français. L'oeuvre comporte trois mouvements — nonchalant, grave et joyeux — tous très mélodiques et qui furent admirablement joués par le soliste et discrètement [illegible] par l'orchestre. Le programme se terminait avec le Chant de la Terre de Mahler, pour ténor, contralto et orchestre. Koussevitsky dirigea ces pages avec grandeur sans jamais couvrir la voix des solistes. La contralto Janice Moudry fit sensation par sa voix chaude et sa musicalité. Le ténor David Lloyd chanta avec un beau style mais sa voix n'a pas le volume requis. Une ovation fut accordée au chef, aux solistes et à l'orchestre, une fois l'oeuvre terminée.

Eleazar de Carvalho est un chef d'orchestre de très grande classe. Il a été facile de le constater dès les premières mesures de la Symphonie pour cordes de William Schumann qui ouvrait son programme.

Un feu intérieur très intense animait ces pages sans intérêt, malgré une écriture savante et une instrumentation recherchée. Seul, un maître peut insuffler un telle vie, donner un tel allant et un tel mouvement à un orchestre aguerri comme celui de Boston. C'est avec une fébrile anxiété que nous attendions le reste du programme : le poème symphonique Mandu-carara, pour choeur et orchestre, de Villa-Lobos, le Concerto No 2 pour cor et ainsi parla Zarathoustra de Richard Strauss. Ce furent des moments de jouissances musicales intenses que l'auditoire traduisit par des bravos et des applaudissements prolongés. L'oeuvre de Villa-Lobos est remplie de poésie et de rythme et compte parmi les plus belles du maître. Il fallait voir le jeune chef, sans l'aide d'aucune partition, diriger les rythmes complexes de l'oeuvre, tout en signalant les entrées de chaque section de l'orchestre.

Malgré la technique et le beau phrasé du soliste, James Stagliano, le Second Concerto pour cor et orchestre de Strauss manque un peu de vie et d'intérêt. C'est l'une des oeuvres les plus faibles du grand compositeur. Animées ou méditatives, les pages de Ainsi parla Zarathoustra sont d'une grande beauté. De Carvalho donna une vie nouvelle à cette oeuvre que pourtant bien d'autres grands chefs nous avaient fait aimer. L'auditoire auraient souhaité que le programme se prolonge, malgré l'heure tardive. Efeazar de Calvalho est un très grand maitre et nous espérons qu'il sera invité à Montréal dans un avenir rapproché.

Autres récitals et concerts

L'orchestre de la classe supérieure de l'Ecole a donné un concert avec divers chefs d'orchestre qui étudient ici la direction. La qualité de l'ensemble est remarquable et ferait rougir bien des orchestres professionnels. Les oeuvres jouées furent la Symphonie Italienne Mendelssohn dirigée par Seymour Lipkin; le Recordare de Lukas Foss, dirigé par le compositeur; le Concerto pour violon de Strawinsky avec Esther Glazer et dirigé par Irwin Hoffman; l'Adagio pour cordes de Samuel Barber dirigé par Beatrice Brown et l'ouverture Rosamunde de Schubert dirigé par Bernardo Federowski.

La classe de composition d'Aaron Copland et d'Irving Fine fit entendre un autre concert samedi après-midi. L'oeuvre la plus marquante était un Quatuor à cordes d'un jeune Français actuellement étudiant à Tanglewood, Jean Catoire. Son quatuor est très intéressant et d'un style bien français qui faisait contraste avec les autres oeuvres entendues.

Dimanche matin, E. Power Biggs donnait un récital d'orgue consacré à Bach — Le Concerto en ré mineur d'après Vivaldi, trois chorals-préludes et le Prélude et Fugue en si mineur joués avec maîtrise. Un peu plus tard, la classe de musique de chambre faisait entendre un concert d'une très haute tenue. Au programme, le Quatuor à cordes en fa mineur Op. 95 de Beethoven, le Choros No. 2 de Villa-Labos pour flûte et clarinette et enfin, le Quintette Opus 39 de Prokofieff pour hautbois, clarinette, violon, alto et contrebasse.

Our Berkshires

Program Notes

By WILLIAM S. ANNIN

THIS morning, for the third time in a few months, I guessed the identity of the composer of an unfamiliar symphony coming over the radio, in strong opposition to the rest of the family. As I am the musical idiot of the klan, the triumph has filled me with an unspeakable arrogance, and impelled me to try something I have long been considering. That is to apply for the job of writing the program notes for one of the better known orchestras of the country. In a spirit of confidence, I am therefore going to submit to my readers a sample in the form of a review of an imaginary symphony by a hypothetical composer, and leave it to them whether or not I am not competent. So here goes.

* * *

When in the spring of 1877 Vladimir Rumpelstiltskin unloosed his long awaited Indian Symphony in C Flat Major to the world, it resulted almost in a revolution. In Bratislava, capital of Ruthenia where it was first performed, music lovers stormed the opera house and stole the orchestra's instruments as souvenirs; in Copenhagen the populace tore up the car tracks and threw the conductor into the Zuider Zee; in Paris the Academie Francaise resigned in a body and the cabinet fell. Nor were the effects confined to the mainland; in England, Iceland, the Azores, and Martha's Vineyard listeners fainted by the hundreds. This was unquestionably the origin of the expression "Laying them in the isles."

It is true that the enthusiasm was not unanimous—but then it almost never is. Gregor Minsky, the Ruthenian critic, referred to the composition as "blrkjr"—an expression not only untranslatable —which probably is just as well—but unpronounceable. Freiderich Von Schweinfurt, the great Austrian critic was less caustic but more specific; in a single sentence he accused the composer of plagiarism of German folk songs and of childishness. "Herr Rumpelstiltskin," declared Von Schweinfurt "is too much given to trying to Follow the Liede." There have been hints that Von Schweinfurt was motivated by personal feelings, because Rumpelstiltskin had run away with his wife the year previous. Competent historians, however, reject this as an insufficient motive, but admit that there may be some truth to the story that Von S. had recently lost 75 pfennigs to the composer at vingt et un.

The three first movements are too well known to require comment; the fourth, however, or *non troppo calde* movement, has been the subject of so much controversy that a word or two of description may be in order. The main theme is introduced by the oboes which are soon joined by bassoons and the base clarinets playing pianissimo. Upon the introduction of the second theme, these are joined by the other strings, and a battery of ukeleles and jews harps, which Rumpelstiltskin thought particularly appropriate to an allegro. Upon the restatement, these are reinforced by the brasses and by the accordions, in a fortissimo that on more than one occasion has caused vibrations on nearby seismographs and has rendered three well known conductors deaf for the remainder of their lives.

* * *

There is of course, no evading the fact that the symphony has always had elements of mystery connected with it. To begin with, although it is obviously program music, what is it supposed to represent? Part of this uncertainty is due to the title—The Indian Symphony. Which Indians did he mean—the American Indians, or the ones that hang around Bombay and Calcutta? Possibly because he thought there was money in keeping us guessing, but more probably because he didn't know himself, Rumpelstiltskin always refused to say. The result is a set of alternative interpretations about the best known passages. The hint of a strain from "Working on the Levee" encourages those holding the Amerindian theory to claim that the first movement represents a canoe drifting down the Mississippi; on the other hand a phrase reminiscent of the Song of India impels others to claim it is really intended to depict moonlight on the Ganges. Similarly the [illegible] has been alleged to depict Montezuma sacrificing his captives to the sun god, or the Tibetans singing 'Wake, Merry Sunshine' to the Dalai Lama. After 70 years of argument, the disputants are [illegible] nearer agreement than ever, and the only sensible thing seems [illegible] to pay no attention to them. As a matter of fact, who cares, anyhow?

The symphony was [illegible] scored for two violins, [illegible] nets, two bassoons, a Fre[illegible] two zithers, a xylophone, a [illegible] tuna, and a hurdy-gurdy. [illegible] dissension connected [illegible] scoring. One critic [illegible] enough to suggest [illegible] an error for Rump[illegible] another pretended [illegible] the point that a wild [illegible] scored that way.

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MONTREAL, JEUDI 11 AOUT,

...utre problème résolu ...

...al au "Canada"

La "Suite en fa" d'Albert Roussel et un Concerto de violoncelle de Darius Milhaud entendus à Lenox

(par Gilles Potvin)

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Eleazar de Carvalho est un chef d'orchestre de très grande classe. Il a été facile de le constater dès les premières mesures de la Symphonie pour cordes de William Schumann qui ouvrait son programme.

Un feu intérieur très intense animait ces pages sans intérêt, malgré une écriture savante et une instrumentation recherchée. Seul, un maître peut insuffler un telle vie, donner un tel allant et un tel mouvement à un orchestre aguerri comme celui de Boston. C'est avec une fébrile anxiété que nous attendions le reste du programme : le poème symphonique Mandu-carara pour choeur et orchestre, de Villa-Lobos, le Concerto No 2 pour cor et ainsi parla Zarathoustra de Richard Strauss. Ce furent des moments de jouissances musicales intenses que l'auditoire traduisit par des bravos et des applaudissements prolongés. L'oeuvre de Villa-Lobos est remplie de poésie et de rythme et compte parmi les plus belles du maître. Il fallait voir le jeune chef, sans l'aide d'aucune partition, diriger les rythmes complexes de l'oeuvre, tout en signalant les entrées de chaque section de l'orchestre.

Malgré la technique et le beau phrasé du soliste, James Stagliano, le Second Concerto pour cor et orchestre de Strauss manque un peu de vie et d'intérêt. C'est l'une des oeuvres les plus faibles du grand compositeur. Animées ou méditatives, les pages de Ainsi parla Zarathoustra sont d'une grande beauté.

De Carvalho donna une vie nouvelle à cette oeuvre que pourtant bien d'autres grands chefs nous avaient fait aimer. L'auditoire auraient souhaité que le programme se prolonge, malgré l'heure tardive. Eleazar de Calvalho est un très grand maître et nous espérons qu'il sera invité à Montréal dans un avenir rapproché.

Autres récitals et concerts

L'orchestre de la classe supérieure de l'Ecole a donné un concert avec divers chefs d'orchestre qui étudient ici la direction. La qualité de l'ensemble est remarquable et ferait rougir bien des orchestres professionnels. Les oeuvres jouées furent la Symphonie Italienne Mendelssohn dirigée par Seymour Lipkin; le Recordare de Lukas Foss, dirigé par le compositeur; le Concerto pour violon de Strawinsky avec Esther Glazer et dirigé par Irwin Hoffman; l'Adagio pour cordes de Samuel Barber dirigé par Beatrice Brown et l'ouverture Rosamunde de Schubert dirigé par Bernardo Federowski.

La classe de composition d'Aaron Copland et d'Irving Fine fit entendre un autre concert samedi après-midi. L'oeuvre la plus marquante était un Quatuor à cordes d'un jeune Français actuellement étudiant à Tanglewood, Jean Catoire. Son quatuor est très intéressant et d'un style bien français qui faisait contraste avec les autres oeuvres entendues.

Dimanche matin, E. Power Biggs donnait un récital d'orgue consacré à Bach — Le Concerto en ré mineur d'après Vivaldi, trois chorals-préludes et le Prélude et Fugue en si mineur joués avec maîtrise. Un peu plus tard, la classe de musique de chambre faisait entendre un concert d'une très haute tenue. Au programme, le Quatuor à cordes en fa mineur Op. 95 de Beethoven, le Choros No. 2 de Villa-Labos pour flûte et clarinette et enfin, le Quintette Opus 39 de Prokofieff pour hautbois, clarinette, violon, alto et contrebasse.

Our Berkshires

Program Notes

By WILLIAM S. ANNIN

THIS morning, for the third time in a few months, I guessed the identity of the composer of an unfamiliar symphony coming over the radio, in strong opposition to the rest of the family. As I am the musical idiot of the klan, the triumph has filled me with an unspeakable arrogance, and impelled me to try something I have long been considering. That is to apply for the job of writing the program notes for one of the better known orchestras of the country. In a spirit of confidence, I am therefore going to submit to my readers a sample in the form of a review of an imaginary symphony by a hypothetical composer, and leave it to them whether or not I am not competent. So here goes.

* * *

When in the spring of 1877 Vladimir Rumpelstiltskin unloosed his long awaited Indian Symphony in C Flat Major to the world, it resulted almost in a revolution. In Bratislava, capital of Ruthenia where it was first performed, music lovers stormed the opera house and stole the orchestra's instruments as souvenirs; in Copenhagen the populace tore up the car tracks and threw the conductor into the Zuider Zee; in Paris the Academie Francaise resigned in a body and the cabinet fell. Nor were the effects confined to the mainland; in England, Iceland, the Azores, and Martha's Vineyard listeners fainted by the hundreds. This was unquestionably the origin of the expression "Laying them in the isles."

It is true that the enthusiasm was not unanimous—but then it almost never is. Gregor Minsky, the Ruthenian critic, referred to the composition as "blrkjr"—an expression not only untranslatable —which probably is just as well— but unpronounceable. Freiderich Von Schweinfurt, the great Austrian critic was less caustic but more specific; in a single sentence he accused the composer of plagiarism of German folk songs and of childishness. "Herr Rumpelstiltskin," declared Von Schweinfurt "is too much given to trying to Follow the Liede." There have been hints that Von Schweinfurt was motivated by personal feelings, because Rumpelstiltskin had run away with his wife the year previous. Competent historians, however, reject this as an insufficient motive, but admit that there may be some truth to the story that Von S. had recently lost 75 pfennigs to the composer at vingt et un.

The three first movements are too well known to require comment; the fourth, however, or *non troppo caldo* movement, has been the subject of so much controversy that a word or two of description may be in order. The main theme is introduced by the oboes, which are soon joined by bassoons and the base clarinets playing pianissimo. Upon the introduction of the second theme, these are joined by the other strings, and a battery of ukeleles and jews harps, which Rumpelstiltskin thought particularly appropriate to an allegro. Upon the restatement, these are reinforced by the brasses and by the accordions, in a fortissimo that on more than one occasion has caused vibrations on nearby seismographs and has rendered three well known conductors deaf for the remainder of their lives.

* * *

There is of course, no evading the fact that the symphony has always had elements of mystery connected with it. To begin with, although it is obviously program music, what is it supposed to represent? Part of this uncertainty is due to the title—The Indian Symphony. Which Indians did he mean—the American Indians, or the ones that hang around Bombay and Calcutta? Possibly because he thought there was money in keeping us guessing, but more probably because he didn't know himself, Rumpelstiltskin always refused to say. The result is a set of alternative interpretations about the best known passages. The hint of a strain from "Working on the Levee" encourages those holding the Amerindian theory to claim that the first movement represents a canoe drifting down the Mississippi; on the other hand a phrase reminiscent of the Song of India impels others to claim it is really intended to depict moonlight on the Ganges. Similarly the finale has been alleged to depict Montezuma sacrificing his captives to the sun god, or the Tibetans singing 'Wake, Merry Sunshine" to the Dalai Lama. After 70 years of argument, the disputants are no nearer agreement than ever, and the only sensible thing seems to be to pay no attention to them. As a matter of fact, who cares, anyhow?

The symphony was originally scored for two violins, two clarinets, two bassoons, a French horn, two zithers, a xylophone, a concertina, and a hurdy-gurdy. There is dissension connected even with [illegible] scoring. One critic was [illegible] enough to suggest it [illegible] an error for Rumpelstiltskin [illegible] another pretended to [illegible] on the point that a wild [illegible] never scored that way.

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Tanglewood Attendance And American Taste

The Tanglewood Festival has still ten days to go, but one thing is certain. The trend toward larger audiences, at performances of every kind, that has been evident for years, has continued unabated, if not at an accelerated pitch. Not snow nor rain nor heat nor gloom of night, not to mention lightning, wet grass, nor the difficulty of getting home before 1 AM stays these enthusiasts from buying general admissions.

The fact is a commentary on sour remarks made in various form by supercilious Europeans or their spouses, the morbid young esthetes, the permanent Pooh-Bahs, and all those whose snobbery takes the form of sneering at the opinions of the commonalty. The original form of the comment was that Americans were artistic barbarians with no interest in anything except jazz and that there were not enough music-lovers in the country to sustain a music festival like that of Salzberg. When this position was flanked, the critics retired to their next line of entrenchments. The new position was that the large attendance was due to the fact that the Festival was a novelty, that going was the thing to do, and that a lot of ignoramuses were trying to get the reputation of being highbrows. Therefore, the large attendance was temporary and would begin to decline as soon as the novelty wore off and it was no longer a social advantage to be able to say that one had been to Tanglewood. Also, at the first hint of a business recession, ticket buying would fall off heavily. This position also is going to be difficult to sustain much longer, in view of statistics.

There remains the last line of defense, which is available only to a limited number. It is that the cognoscenti recognize that Koussevitzky is not really a great conductor, that the Boston Symphony is not what it used to be, and that no American orchestra can be compared to the best European ones.

The recent opinion of a German critic, Hans Stuckenschmidt, that "there is a degree of perfection in American symphony orchestras unknown to European artists," seems to contradict this interesting theory. Probably Herr Stuckenschmidt doesn't know anything either. All we and others like us can do in our state of blissful ignorance is to continue, in our rough way, to enjoy the Tanglewood music in the delusion that we are hearing superlative performances of the world's greatest music.

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The only admission charge to the Berkshire Museum's interesting and glamorous Latin-American program for its annual members' night tonight is a $5 membership, a good way to make a "ticket" last all year . . . Speaking of the Museum, the amazing Thorne miniature rooms are something nobody should miss . . . George Galt has had his third successive year as a million-dollar life insurance producer. Wonder what time in the morning George gets up? . . . Jack Fitzgerald makes a suggestion for some enterprising blanket company like Kenwood at Rensselaer. Why not bring out a "Tanglewood"? Maybe "Tanglekenwood" would be appropriate . . .

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Messiaen to Tanglewood

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While these notations served their purpose, the most important score which Messiaen brought to this country was a ten-movement, one-hour-and-a-half symphony which Serge Koussevitzky commissioned and which will be given its world première in Boston sometime during the 1949-50 season. Titled "Turangalila," it was begun in July 1946 and completed in November 1948.

"Turangalila" has no special meaning; it is just a very ancient Hindu word and Messiaen liked the sound of it. "It has a beautiful rhythm," he said, sampling the pronunciation a couple of times. "It has a lovely varied sound that I tried to put into my symphony. It is filled with Brahmin secrets." More technically, he described it as possessing "a passionate and expressive character. From a rhythmic point of view it is extremely advanced. The rhythm is not based on a metronome's time sense but rather on the kind of psychological and physiological time that activates the human being."

Figure of Controversy: If the average American finds that kind of explanation hard going, that will be nothing new to Messiaen. Many average Frenchmen don't understand him either. Founder in 1936 with André Jolivet, Daniel Lesur, and Yves Baudrier of the *avant-garde* Jeune-France group in music, Messiaen is a controversial figure. The critic Claude Rostand said of him: "Messiaen is not a musical case; he's a case for psychopathology. This composer who wishes to pass himself off as a revolutionary brings to music nothing that hasn't already been said by composers from Massenet to Roane Moretti."

The critic Lily-Maurice-Amour, however, had this to say: "Messiaen's work, constructed with so much daring, so thoroughly impregnated with vital poetry, vibrant with faith and love, colored by the great mystic eras, has really brought something new to music."

A devout Roman Catholic, Messiaen has written many of his works around religious themes. He has also been profoundly influenced by Hindu rhythms, plainsong, the use of quarter tones, and the songs of birds. Analyzing rhythms is one of his specialties and a field which he stresses in the classes he teaches at the Paris Conservatory, where he is a professor. Here in the United States to teach composition at the Berkshire Music Center at Tanglewood, Lenox, Mass., this summer, Messiaen expects to follow his Paris pattern in the Berkshires.

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Newsweek—A. Rollo

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Tanglewood Lends Magic to Music

Hawthorne Made Festival Scene Famous

By CLIF BRADT

Tanglewood, immortally engraved on the pages of American literature by the pen of Hawthorne, has passed the magic of its name to another art—music.

There, by the shores of Lake Mahkeenac, better known as Stockbridge Bowl, has risen one of the world's great cultural centers, the Berkshire Music Center, scene of the Berkshire Music Festival, once a vision in many dreams, now a shrine of many pilgrimages.

Some 15 years ago Henry Hadley gathered 65 members of the New York Philharmonic Symphony on the horse show field of the Hanna Farm in Stockbridge and, backed by a few of the Berkshire Mountain faithful, played the first festival of three concerts. The next year, with a wider selection of musicians, he continued the festival on the same site, but his health failed.

Backers of the enterprise, with faint hope, approached Dr. Serge Koussevitzky, conductor and director, and George E. Judd, manager of the Boston Symphony Orchestra, with a proposal they continue the festival.

Dr. Koussevitzky also had dreamed of a great center where masters, students and lovers of the tuneful muse might gather to "live in music," where the supreme expression of the art might be approached with full understanding of its beauty and its need. That had been for Moscow, but now it would be here.

Estate Given to Festival

The festival continued under Dr. Koussevitzky and the Boston Symphony the next year on the old George Westinghouse estate, Holmwood, with a tent for an auditorium. Then Mrs. Andrew H. Hepburn and her aunt, Miss Mary Aspinwall, gave the festival their great Tanglewood estate.

In 1937, the year the Salsburg Festival ended in Europe, a storm deluged the Berkshire Festival and $80,000 was subscribed by friends to build a hall. The great Shed was built and the schedule of the festival was increased to six concerts.

Attendance had increased from a few thousand the first year to nearly 100,000 in 1940, and that year the Berkshire Music Center was established for students of high standing, not to wrestle with technique, but to perform together, feel the lift that comes in association with others who will let their art surround them and fill them.

It is this intangible spirit that pervades Tanglewood today, breathing its command through the music of the festival, calling more and more thousands each year.

Buildings Constructed

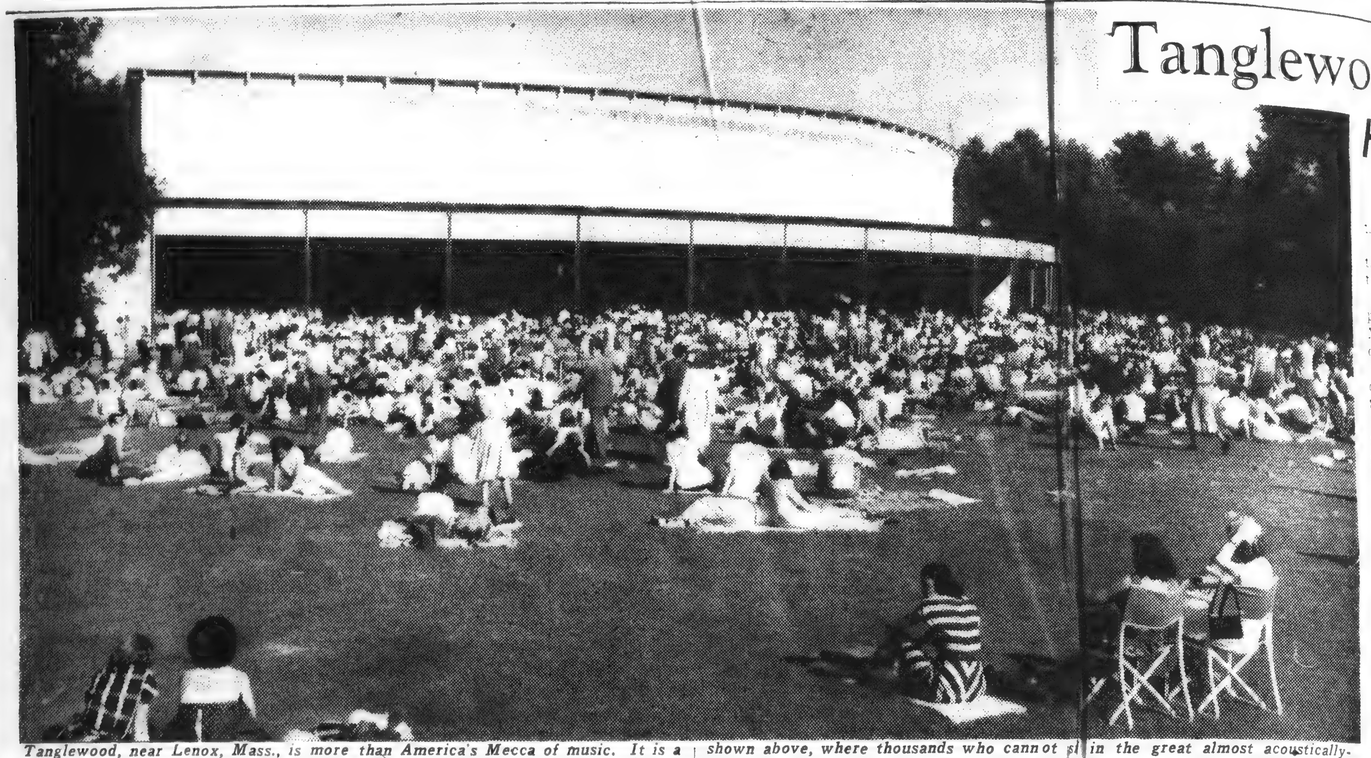
Where once stood a private home on 210 acres of sunlit lawns and shaded gardens, there now stand the great Shed, a Theater-Concert Hall, the Main House of offices and practice rooms, a rehearsal stage, Chamber Music Hall, cafeteria, book and music shop, main gate offices, rest rooms and the recently acquired replica of the Hawthorne Cottage, while not far away are the resident halls of 465 students and faculty. Soon a 34-room mansion and 21 acres, half a mile away, known as Wheatleigh, will be added by purchase.

But there still are the gardens and the great lawns, where thousands sit in the sun or under the stars, listening to the gift of Tanglewood during the festival and Music Center season.

Under Dr. Koussevitzky famous musicians and teachers like Aaron Copland, Leonard Bernstein, Gregor Piatigorsky, Boris Goldovsky, Hugh Ross, Eleazar de Carvalho, Olivier Messiaen and others come to the students of orchestra, chorus, chamber music, opera, composition, conducting. They also perform for the festival and not infrequently a new name rises into the musical firmament from Tanglewood.

There may have been precarious days during the war, when the festival was reduced to student performance, and in Lenox Town Hall, but in 1949 a program of 63 events, with 13 festival concerts, is under way.

There have been many faithful workers with a large share in the success of the Berkshire Music Center and Festival, but this year the foremost among them, Dr. Koussevitzky, will retire after a quarter of a century as conductor and director of the Boston Symphony Orchestra.



Tanglewood, near Lenox, Mass., is more than America's Mecca of music. It is a center for great musicians and lovers of music the world over. On the extensive grounds of Tanglewood each summer the Berkshire Music Center goes into action and out of it comes the Berkshire Music Festival. It's principal temple is the Shed, shown above, where thousands who cannot sit in the great almost acoustically-perfect hall spread fanwise over acres of well-kept lawn, in the afternoon sun or under the stars, like worshipers at a shrine. The greatest works of master composers—and sometimes new ones—realize their maximum beauty at the hands of master conductors and musicians.

Some who may be distinguished elsewhere come humbly to their muse at Tanglewood to "live in music." Left, Irwin Hoffman, 24, violinist, who teaches conducting at Juilliard School, practices conducting the Student Orchestra under the watchful eyes of Eleazar de Carvalho. The young woman in the concertmaster's chair is Esther Glazer, Mr. Hoffman's special interest. The empty chair at the right is for Dr. Serge Koussevitzky

When the long mornings of work come to a break for luncheon Mr. Hoffman and Miss Glazer may be found, above, in the cafeteria with others of the 465 students at Tanglewood. The cafeteria serves not only the staff and student body, but concert crowds during the Center and Festival concert intermissions.

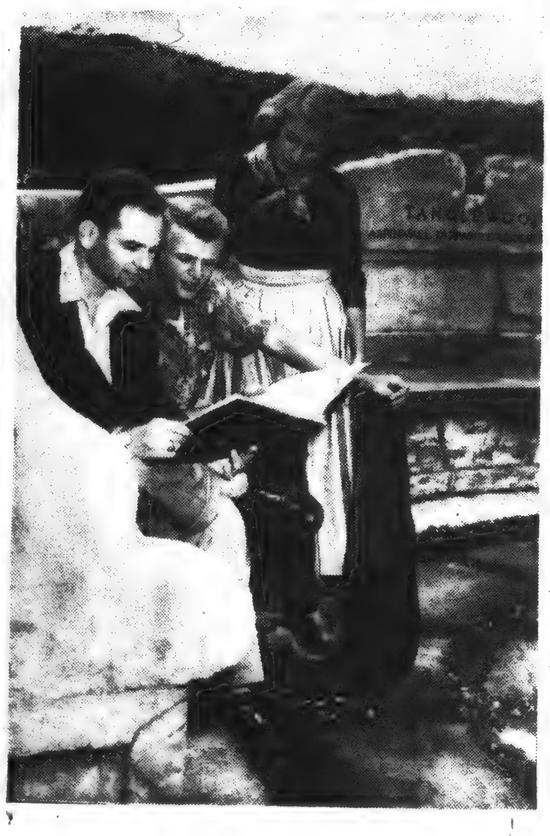
Even during noon recreation, music holds the center of interest. The comedy band concert, left, despite the weird selection of instruments, including the instrument-case drum, is good. Mr. Hoffman and Miss Glazer, in the crowd across, find it especially amusing, but the players have the most fun. There is no conductor waving that fearsome weapon, the baton.

Play is brief during class days and soon Miss Glazer is back at her violin, this time in string trio study in one of the Main House practice rooms, left, where the hallway sounds are like Carnegie Hall's upper reaches. The instructor is Alfred Zighera, assistant first chair cellist of the Boston Symphony Orchestra. The pianist is Miss Joyce Paull of New York and the cellist George Flexman of Indianapolis.

Free for a few minutes from the lecture hall and practice room, Mr. Hoffman visits the Tanglewood bookshop and music store to look over some scorebooks, which never cease to interest a musician. A good collection represents a big investment. The man across the counter from Mr. Hoffman is Joseph La Plante.

Many famous musicians are on the Tanglewood staff and, above, the French composer, Olivier Messiaen, in white jacket, conducts his class in composition. There are such others as Aaron Copland, assistant center director, and Gregor Piatigorsky.

The Great Man at Tanglewood is Dr. Serge Koussevitzky, director of the center and festival, shown above in familiar white beret, confering with Mr. Hoffman and Seymour Lipkin, Rachmaninoff award winner. Among themselves students call him "Koussey," but their respect for him is profound.



While Mr. Hoffman waits for Miss Glazer he joins Robert Karol and Shari Werman, fellow students, at the famous stone bench with its legend lines of Tanglewood names. They are looking over the score picked up at the bookshop, for a moment of study is a moment gained.

In the late afternoon, when there is time for recreation, students often visit picturesque Stockbridge Bowl for boating or swimming and here at last come Mr. Hoffman and Miss Glazer, where they get a start from Charles R. "Chuck" Callanan, son of Mr. and Mrs. J. Reid Callanan of Albany. Well, why not let the cat out of the bag? Irwin Hoffman and Esther Glazer fell in love and now they are Mr. and Mrs. Hoffman. She uses Glazer as a professional name. So do we, for this Tanglewood tale.

MUSIC IN THE BERKSHIRES

... 16 the Berkshire Festival ... ens three weeks of ... the Boston Symphony Or... sic shed near ... This program is ... summer music ... and one that is ... festivals any... Besides the big ... orchestra, the ... Bach and Mozart in the ... which has come to ... More impor... the stage for per... of the Berkshire ... Dr. Serge Kouss... a distinguished faculty ... makable contributions to ... younger musi... Leonard Bernstein being an outstanding example.

The festival had rough beginnings. The ... in 1934 were under the stars and ... the elements. Next year a huge tent was erected in time to grapple with a fairly fortissimo rainstorm. In 1938 a bang-up thunderstorm ... to the permanent music shed. Through these formative years the spirit of neighbor and community has been warming. The beautiful grounds and buildings of Tanglewood itself were donated. The shed was built largely by contributions from towns around. Musicians were boarded free. Local townspeople ushered, took tickets, directed traffic, cleaned up afterward. Even today local audiences pay most of the admissions. The festival is a real community achievement. Best of all, it produces wonderful music.

Despite the shed's resemblance to the interior of a North River pier, it has remarkable acoustics. The softest notes carry clearly to the overflow crowd on the lawn. In fact, much of the Tanglewood charm stems from the lack of inhibitions in the lawn audience. No stiff concert-sitting here. People sit down, stretch out, curl up, clasp knees, lean against trees, lose themselves entirely in the mood of the music. Practically every summer concert you can name—even our own Lewisohn Stadium—suffers from city or airplane noises which music can only mute, never still. At Tanglewood, quiet and deep in the Berkshires, Beethoven's Pastoral really sounds in character. In fact, some listeners think they detect a few Berkshire thrushes replying to the master's birdcalls.

WATERBURY, CONN.
AMERICAN
AUG 8 - 1949

Thousands Thrilled At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 8—Eleazar de Carvalho, Brazilian composer-conductor, led the Boston Symphony Orchestra in the 10th Berkshire Festival concert yesterday at Tanglewood.

So impressed were the thousands of listeners with DeCarvalho's conducting that they rose to their feet applauding at the conclusion of each selection Some 6,000 filled the shed, with thousands more listening on the lawns.

DeCarvalho was the man to direct Mr. Schuman's String Symphony, his fifth symphony, composed for the Koussevitsky Music Foundation and first performed by the Boston Symphony in 1943. Its technic is thoroughly advanced, and it allows a full range of brilliant vigor and movement, even in its melodic sections.

First Full Performance

"Mandu-carara," the Villa-Lobos tone poem for mixed chorus, boys' chorus and orchestra, was given its first full performance in the United States. It is a strange, curiously haunting piece which tells a South American fairy tale parallel to Hansel and Gretel. The Festival Chorus was prepared by Hugh Ross, who presented it in a two-piano, percussion and chorus version at a Schola Cantorum concert in New York last year. Parts of it are weird. All of it is overpowering musically. The percussion alone is shattering. It takes an inexhaustive man to make a piece of such proportion a fascination instead of a ghastly brawl. Mr. DeCarvalho was the man.

James Stagliano was soloist in the Strauss Horn Concerto, introduced to this country last year. It is a challenging test to any player, but it is good Strauss, a colorful flaunting of the best qualities of an extremely pleasant instrument.

And the Strauss tone poem "Thus Spake Zarathustra," made use of the entire orchestra, in the words of the composer, to "convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's philosophical treatise.

WORCESTER, MASS.
GAZETTE
AUG 8 - 1949

"MANDU-CARARA" AT TANGLEWOOD

LENOX, Aug. 8 (AP)—The first complete performance in the United States of Heitor Villa-Lobos' "Mandu-Carara" was received warmly by more than 10,500 persons yesterday at Tanglewood.

Eleazar de Carvalho, noted Young Brazilian conductor, led the Boston Symphony Orchestra through the entire performance.

De Carvalho, appearing as a guest conductor in place of Dr. Serge Koussezitsky, was recalled four times to acknowledge applause.

"Mandu-Carara," described as symphonic poem or ballet composed for a mixed chorus, boys' chorus and full orchestra, is a legend of the Nheengatu people, a Brazilian Indian tribe.

WATERBURY, CONN.
REPUBLICAN
AUG 8 - 1949

DeCarvalho Acclaimed At Tanglewood

(Special to The Republican)

Lenox, Mass., Aug. 7—Eleazar de Carvalho, who conducted the 10th Berkshire Festival concert this afternoon at Tanglewood, is a man of Promethean vitality, a musician of enormous capacity.

The 6,000 persons who filled the concert shed and the other thousands who heard the concert from the lawns about the shed rose as one at the end of each selection to persistently and repeatedly acclaim Mr. DeCarvalho's reading of William Schuman's Symphony for Strings, the symphonic tone poem "Mandu-carara" by the Brazilian composer Heitor Villa-Lobos, and the Concerto for Horn, No. 2, and tone poem "Also Sprach Zarathustra" of Richard Strauss.

The Brazilian-born composer-conductor, who is at present assistant to Serge Koussevitsky in the conducting class at the Berkshire Music Center, is a tireless worker. His energy is in striking harmony with his meticulousness. Not a detail of the music is lost; nothing is overlooked to drain every fibre of meaning from the selection. And over all he maintains a certainty of direction that is uncanny for its sheer force.

He was the man to direct Mr. Schuman's String Symphony, his fifth symphony, composed for the Koussevitsky Music Foundation and first performed by the Boston Symphony in 1943. Its technic is thoroughly advanced, and it allows a full range of brilliant vigor and movement, even in its melodic sections.

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But it is a tremendous, moving orchestral piece and it was given its full value by Mr. DeCarvalho.

INDIANAPOLIS, IND.
STAR
AUG 5 - 1949

Sevitzky, 9 Other Conductors Name First Record Choices

Ten of the world's leading conductors today named the 10 compositions which each considers ideal starting choices for a record library. Five compositions appeared on half of the 10 lists and five others received four votes each.

The conductors, who made their selections at the request of House Beautiful magazine, were Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra; Eugene Ormandy, Erich Leinsdorf, Serge Koussevitzky, Leopold Stokowski, Hans Schweiger, Arthur Fiedler, George Szell, Efrem Kurtz and Vladimir Golschmann. Their complete lists are printed in the August issue of the magazine which is devoted to the subject of "Music In the Home."

Five of the conductors chose the following compositions:

Bach	Brandenburg Concertos
Beethoven	Symphony No. 5
Brahms	Symphony No. 1
Brahms	Symphony No. 4
Debussy	La Mer

These compositions received four votes each:

Mozart	Symphony No. 40
Strauss	Till Eulenspiegel
Stravinsky	La Sacre du Printemps
Tchaikovsky	Symphony No. 6
Wagner	Tristan Prelude

PITTSFIELD, MASS.
BERKSHIRE EAGLE

French Horn Solo Tomorrow Heard Once Before in U.S.

LENOX—The solo performance of Richard Strauss' second horn concerto at tomorrow's Berkshire Festival will be a high point in the career of James Stagliano, 37-year-old Boston Symphony Orchestra French horn-player.

Known among musicians as one of the most difficult pieces in the horn repertoire, the concerto has been performed only once before in this country.

Mr. Stagliano has been practicing a month in preparation for this concert, after being asked by Dr. Serge Koussevitzky earlier in the season.

He joined the Boston Symphony in 1945 after 17 years with other major symphony orchestras in Cleveland, St. Louis, Los Angeles, Chicago and Detroit. Born in Detroit, he joined the Detroit Symphony Orchestra at the age of 16.

The Stagliano solo Sunday will follow solo performances by cellist Gregor Piatigorsky, contralto Janice Moudry and tenor David Lloyd tonight. Mr. Piatigorsky will play Milhaud's violoncello concerto No. 1, and Miss Moudry and Mr. Lloyd will sing in Mahler's "The Song of the Earth."

Also on tonight's program is Roussel's suite in F, which will replace Dukas' "La Peri" as the opening number.

Resents Lenox Piracy

To the Editor of THE EAGLE:—

According to your article in Friday's paper, all is harmonious between the officers of Lenox and Stockbridge.

Be that as it may, the citizens of Stockbridge resent the brazen piracy of part of our lovely town by Lenox—Tanglewood, Elm Court, the restored Hawthorne cottage, Shadowbrook and Wheatleigh are all in Stockbridge and we are tired of constant references to these places as "Lenox."

As for the Berkshire Festival, have you forgotten the hard working group of purely Stockbridge summer people who gave birth to the idea in the first place? Miss Robinson-Smith, Mr. and Mrs. Owen Johnson, Mr. and Mrs. Rodney Proctor and many others, all from Stockbridge, not to forget Joseph Franz who designed the Shed.

We are glad Mr. Thorsell had the gumption to speak up for our rights and we are all for him in this fight for our town's recognition as the seat of Tanglewood. Like the late Queen Victoria, we are not amused at your facetious references to this bitter controversy.

A year or so ago the Berkshire Hills Conference waged a paper war against some New York and Connecticut places advertising themselves as being "in the Berkshires." They were more justified in their claims than Lenox is to say Tanglewood belongs to her.

Tanglewood is in Stockbridge and there it will stay.

ELLEY CRANDELL.
Stockbridge.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 8 - 1949

Berkshire Music Festival Annual Fete On Friday Afternoon

The annual fete of the Berkshire Music Festival will be held at Tanglewood in Lenox Friday afternoon and evening. This big party is held every year to raise money for the music school which Dr. Serge Koussevitzky founded at Tanglewood in conjunction with the Festival, and it draws thousands of visitors.

This year's "Tanglewood on Parade" includes everything from a parade of the 450 music students of the music center to a fireworks display. In the afternoon there will be a symphony concert in the music shed. At the same time there will be a choral concert in the orchard, the presentation of opera scenes in the theatre, and a chamber music concert in the chamber music hall. The musical program will be followed by a picnic supper and a "manifestation" at which there will be a number of prominent speakers.

The Boston Orchestra, conducted by Dr. Koussevitzky, will present in the evening a full concert program, including a new work for chorus and orchestra by Randal Thompson, "The Last Words of David", Leonard Bernstein's latest composition, "The Age of Anxiety", with the composer playing the piano part, and Tschaikovsky's Fifth Symphony.

After the symphony concert, student orchestra will play music for waltzing on the lawn. Fireworks will conclude the program.

TULSA, OKLA.
WORLD
AUG 7 - 1949

BRAZILIAN LEADS BOSTON SYMPHONY

All Richard Strauss Music at Tanglewood Today

Eleazar de Carvalho will conduct the Boston Symphony orchestra in an all Richard Strauss program to be carried by KVOO and NBC at 2:35 p. m. Sunday. This will be one of the regular concerts of the Berkshire Festival at Tanglewood, Lenox, Mass. The program will originate in the music shed.

De Carvalho is a Brazilian conductor who has achieved success in this country as guest conductor of the Boston Symphony orchestra. He first worked at Tanglewood in 1946 and was given his big opportunities by Dr. Serge Koussevitzky.

The concert will open with the radio premiere performance of Richard Strauss' "Concerto for Horn No. 2." Joseph Stagliano will be horn soloist. This work was composed in 1944, and was given its American concert premiere in the winter of 1948 by the Little Orchestra society directed by Thomas Scherman. This concerto is in three movements (a) allergo; (b) andante con moto; (c) rondo. Strauss had written his first horn concert 61 years before for his father who was a horn virtuoso. The elder Strauss refused to play the "advanced" work.

The remaining portion of the program will be devoted to the familiar Strauss tone poem "Thus Spake Zarathustra."

Ben Grauer is narrator.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

BSO Horn Player, Soprano To Wed

LENOX—James Stagliano, French horn soloist with the Boston Symphony Orchestra tomorrow afternoon at Tanglewood, and Miss Marguerite Willauer, soprano, have announced their engagement to wed.

Mr. Stagliano's musical ability was first with the piano, when at the age of 11 he was considered a piano prodigy. However, he gave up the piano for the French horn and played with the Detroit, St. Louis, Chicago, Los Angeles and Cleveland Symphony Orchestras before joining the Boston Symphony in 1945.

A graduate of Detroit Institute of Music, Mr. Stagliano received his first instruction on the horn from his uncle, Albert Stagliano, who had achieved honor as soloist with Toscanini.

Miss Millauer holds bachelor of music degree from Converse College, Spartenburg, S.C., and an artist diploma from the New England Conservatory Graduate School. In 1948 she had her musical debut at Jordan Hall and has given performances with the Boston Symphony Orchestra. She was also soloist on numerous occasions with the New England Conservatory Orchestra.

Miss Millauer studied voice with Joseph Regneas in New York City and opera with Boris Goldovsky. She is a member of the New England Opera Society.

[illegible]

WORCESTER, MASS.
TELEGRAM

Students From All Over World Gather At

BERKSH

Serge Koussevitzky, who founded the Berkshire Music Center in 1940, enabling young people of special talent to devote Summers to "living and working with music."

By RAYMOND MORIN

FOR THE SUMMER study of music, the Berkshire Music Center at Tanglewood in Lenox is unique in the world.

This Summer it has attracted a record enrollment of 465 students drawn from 36 states and 19 foreign countries. Next Sunday, as the Berkshire Music Festival by the Boston Symphony comes to a close, these accomplished student musicians will conclude an intensive six weeks devoted to the making of music under the direct supervision of a faculty who are eminent leaders in their particular fields.

Worcester is represented at the Berkshire Center by Wayne R. Barrington, left, horn player, and Samuel H. Adler, composition student. Both received scholarships.

Tanglewood has derived a cosmopolitan air from the 21 students from 19 foreign countries and possessions. Countries represented have been Austria, Belgium, Brazil, Canada, Chile, China, Finland, France, Germany, Guatemala, Israel, Italy, Korea, Luxembourg, the Netherlands, Norway, Porto Rico, Swizerland, and Uruguay.

Of the 36 states, New York has sent the largest delegation —a total of 106. Other big groups have come from Massachusettts (61), Illinois (31), Pennsylvania (30), Ohio (25), Michigan and California (24).

THE BERKSHIRE Center is unique for several reasons. Differing from most schools of its kind, it does not provide technical musical training, nor does it give an academic credit or certificate of achievement. Rather it is a place where provision is made for the study of music on an advanced level through experience in actual musical performance.

To be accepted here is a mark of distinction. First of all, students must be 18 years or older. There are five departments to which they may be admitted—conducting, orchestra and chamber music, composition, opera, choral singing and orchestra.

In the first four departments, participants are selected on the basis of auditions and interviews held during the Spring. In the fifth department, and for status as auditors in the first and fourth departments, students are considered on the basis of their qualifications as set forth in their applications and letters of recommendation.

Those of us to whom the Tanglewood scene is familiar have taken for granted the constant presence of musical sound from early morning until the spacious grounds are darkened for the night.

These have been [illegible] sights—a clarinetist from overseas headed for the shelter of a large tree to practice by herself . . . Eleazar de Carvalho ordering a phrase repeated and repeated, on the nearby lawn rehearsal stage, until it is to his liking . . . attractive young singers performing unaccompanied duets, wherever they may be, to iron out the flaws for a coming performance . . . hastily eaten sandwiches from the open air cafeteria . . . students lying about on the Shed's surrounding terrain to

Richard Burgin, Boston symphony concert master, rehearses the student orchestra. Mr. Burgin, Leonard Bernstein, and Eleazar de Carvalho are Dr. Koussevitzky's assistants in the department of orchestral conducting.

C CENTER

For Summer Study

Leonard Bernstein, left, Berkshire alumnus, was in 1947 the first guest conducter of the Boston Symphony at Tanglewood. Aaron Copland, right, is assistant director at school.

[illegible] to Dr. Koussevitzky and [illegible]

[illegible] another side to [illegible] hears young [illegible] Aaron Copland, Leonard Bernstein and Boris Goldovsky their nicknames [illegible] and with special reverence they speak of "Koussy."

THE BERKSHIRE Music Festival by the Boston Symphony under Serge Koussevitzky and guest conductors, will total 14 concerts. The students, however, will have given 16 school performances by next Sunday. These have been exclusively for contributing friends of the Berkshire Music Center, and it is expected that their combined attendance will exceed 60,000.

Tanglewood's 200 acres of meadow and woodland, the Boston Symphony concerts, the spacious Music Shed and other concert halls, and the vast audiences that assemble here, would have but partly realized Dr. Koussevitzky's life dream, had it not been for the Center.

He has seen the career of an idea which sooner or later makes his dreams come true. It had always been his cherished hope to one day found a center of the arts where talented young people, especially musicians, on the threshold of their professional careers, could receive the best of preparation. Here musicians, work with the greatest masters, broaden themselves [illegible] and develop their [illegible] as interpreters.

When Koussevitzky first [illegible] this dream, America was a dim and distant land. The Berkshire Hills of [illegible], of course, [illegible].

[illegible] came at last [illegible] circumstance [illegible] to the Boston [illegible] of Tanglewood, the Stockbridge [illegible] in 1936, and [illegible] of the great Music Shed of the Berkshire [illegible] of 1938.

IN THE Summer of 1940, it became possible to establish the Berkshire Music Center. So definite was the scheme in Dr. Koussevitzky's mind that it has since been unmodified, although, by the nature of things, expanded.

Dr. Koussevitzky explains the aims and ideals of the Center with these remarks: "The central ideas of our short Summer work are creation and creative interpretation. Our special aims are to find sound bases for creation and to attain perfection in interpretation.

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art."

And to this Dr. Koussevitzky adds this significant statement: "We want to be modest in our promises. But by no means do we want to be modest in our inspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

THE CENTER has been in operation for seven years (it was suspended from 1944 until 1946 for reasons of war) but it has already paid heavy dividends.

Among its illustrious alumni are Leonard Bernstein, Lukas Foss, Eleazar de Carvalho, Norman Dello Joio, Peter Mennin, Harold Shapero, Paula Lenchner, Ann Bollinger, James Pease, David Lloyd, Robert Shaw, and Adele Addison.

This Summer's outstanding students have included Seymour Lipkin, Irwin Hoffman, Elyakum Shapira, Janice Moudry, Leonard Pennaric, and Jean Catoire. Two Worcester students are Wayne R. Barrington, son of Mr. and Mrs. Clarance R. Barrington, 62 Summerhille avenue, and Samuel H. Adler, son of Cantor and Mrs. Hugo Ch. Adler, 84 Elm street.

Young Barrington, a graduate of the New England Conservatory, has recently contracted to play French born with the San Antonio, Texas, Symphony this Fall. Adler is a graduate of Boston University, has acquired credits for a Master's degree at Harvard where he is working for a Ph.D. in composition. He has been studying at the Center under Aaron Copland.

The students at the Berkshire Music Center "sing with the spirit, but they sing with the understanding also . . ."

RAYMOND MORIN is music critic of the Worcester Telegram.

Boris Goldovsky conducts an outdoor rehearsal of Mozart's neglected opera, "Idomeneo." Tomorrow night, the Center's opera department will give the first American performance of Benjamin Britten's "Albert Herring."

WORCESTER, MASS.
TELEGRAM
AUG 7 - 1949

Music

MESSIAEN GIVES INTERVIEW

By RAYMOND MORIN

LENOX, Sunday—Olivier Messiaen is one of the world's great composers and he is one of the most humble, gentle men I have ever met.

One day last week we had an appointment for lunch and M. Messiaen was nearly a half-hour late. After lunch he was late for his class of Berkshire Music Center students, too. They can blame me, and it was Serge Koussevitzky's fault that I waited for M. Messiaen. I'm sure none of us minded waiting for him. His excuses are musical and therefore delightfully plausible.

OLIVIER MESSIAEN

Heard Score Five Times

Dr. Koussevitzky is to conduct M. Messiaen's "L'Ascension" at the Berkshire Festival's concert of Aug. 6, and insisted upon hearing the entire score played on the piano by the composer, not once but five times. Toward the end of our luncheon we became involved in a discussion of Dalcroze Eurhythmics and the Schillinger System. Can you think of better reasons for tardiness?

M. Messiaen brought with him a catalogue that described his creative theories, and gave some of his biography and bibliography. It was written in French and we conversed in that language because he doesn't speak a word of English. When the conversation became technical, Antony Bonvalot came to the rescue. Mr. Bonvalot is a young composer - organist, living in Cambridge, who plays the exacting role of Messiaen interpreter at Tanglewood. He translates menus, lessons in composition, and is indispensable.

Speaking of the catalogue, M. Messiaen said: "I can't let you keep this. It is the only copy I have."

Plenty to Talk About

Well, while Messrs. Messiaen and Bonvalot were deciphering the menu, I copied such factual information from the catalogue as I didn't know, which was plenty. They wrote out their orders and I expected to see nothing less than crepes suzettes, but I was wrong. M. Messiaen ordered what was apparently a favorite—corned beef hash, with a poached egg, of course.

While waiting with Mr. Bonvalot for M. Messiaen, I asked to be coached as to what not to ask. Had I read an interview by letter in last Sunday's edition of a New York newspaper, I would have known that M. Messiaen doesn't discuss his contemporaries, politics, and American music. The reason for the last is that he hasn't heard much American music.

Well, that still left a good deal to talk about.

Here was one of the questions: "Why don't contemporary composers write more music that the amateur can play?"

"They do," replied M. Messiaen. "Young players and orchestras don't hesitate to play Mozart or Beethoven, but they make little effort to adapt themselves to modern music. There is no technical problem involved. The same fingers can play both, but they don't make an effort to master the new technique."

Reminded of Statement

Then I reminded him of Dr. Koussevitzky's recent statement that modern composers are writing too much music.

"Dr. Koussevitzky probably has his reasons," he said quickly. "He probably means too much bad music."

I frankly confess that I found it difficult to associate the religious text of "L'Ascension" with M. Messiaen's exotic music, when it was played in Worcester by the San Francisco Symphony two seasons ago, and I told him so.

"I am accused of that all the time," he said, and I thought it would end there.

"Well, what about the Lord's Prayer?" I asked. "Would you give it a syncopated rhythm and dissonant harmonies?"

"Every word of it has a multitude of meanings for as many people," he replied. "For that matter," he went on, "you need only read the Psalms to find references to dragons, serpents, and the like. Every tree that grows and every bird that sings says its prayer in its own way." M. Messiaen is a deeply religious man.

Wide Knowledge

He is also a great scholar of subjects that you wouldn't associate with musical composition and he makes direct use of them in his writing. For example, he studies the movements of the planets and maps of the skies. He expressed great admiration for a book written by a Greek prince, Mathila Ghika, that deals with other arts. He has even studied books on rhythm written from the medical point of view. He is an authority on Hindu and Greek rhythms, songs of birds, and rhythms of the human body.

That brought us to Dalcroze Eurhythmics, which can be generalized as the physical expression of rhythm. M. Messiaen is an ardent admirer of this method, but curiously enough he had never heard of the Schillinger System.

Joseph Schillinger's theories fill two large volumes, and again speaking generally, are a method of playing and writing music through mathematical processes and geometric formulas.

M. Messiaen was so enthusiastic about this that we explored it a bit further.

Delighted by Birds

"Do you feel," I asked, "that the creation of music through a mathematical system tends to lessen or destroy the element of inspiration?"

"It could," he replied, "but it should merely be the servant of the cause." And he admitted that the Schillinger System is basically in accordance with his own theories.

For example, M. Messiaen is fond of "non-reversible rhythms" (groupings of notes that are the same played backward or forward), and rhythmical canons in which the statement is given in simple time and the answer is in dotted rhythms.

He is also very fond of the songs of birds and has derived several of his themes from them. He was delighted to hear a thrush singing outside his window during one of his first nights here.

M. Messiaen has just finished a symphony in ten movements, commissioned by Koussevitzky. It will be given its first performance by the Boston Symphony in December. Mr. Bonvalot described it as massive, which it certainly is as it requires one hour and a half for performance.

Born in France

The famed French composer dresses casually, speaks quietly, and loses no opportunity to laugh. His facial expression mirrors an inward peace. He is just 40 (not 38, as reported), and his birthplace was Avignon in France. At the age of eight he began studying piano and composition. When 11, he entered the Paris Conservatory, where he later won a long series of first prizes—in counterpoint and fugue, piano accompaniment, organ and improvisation, history, and composition.

At present he is organist at the Trinity in Paris, and until the war in 1939 was professor at the Ecole Normale and Schola Cantorum in Paris. He is also professor of analysis, aesthetics, and rhythm at the Paris Conservatory, where he teaches most young French composers.

And to correct one more false report — M. Messiaen did not compose the "Quartet Pour le Fin du Tamps" in a Nazi concentration camp, because he was never in one. He was a prisoner of war.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 6 - 1949

600 Attend Member Night At Museum

Brazilian Consul, Fashion Show, Dancing Featured

The Berkshire Museum furnished a multi-ringed circus for some 600 people at its summer members' night last evening.

A Latin-American program, featured by a fashion show and exhibition dancing, had to be given twice because of an unexpectedly large attendance.

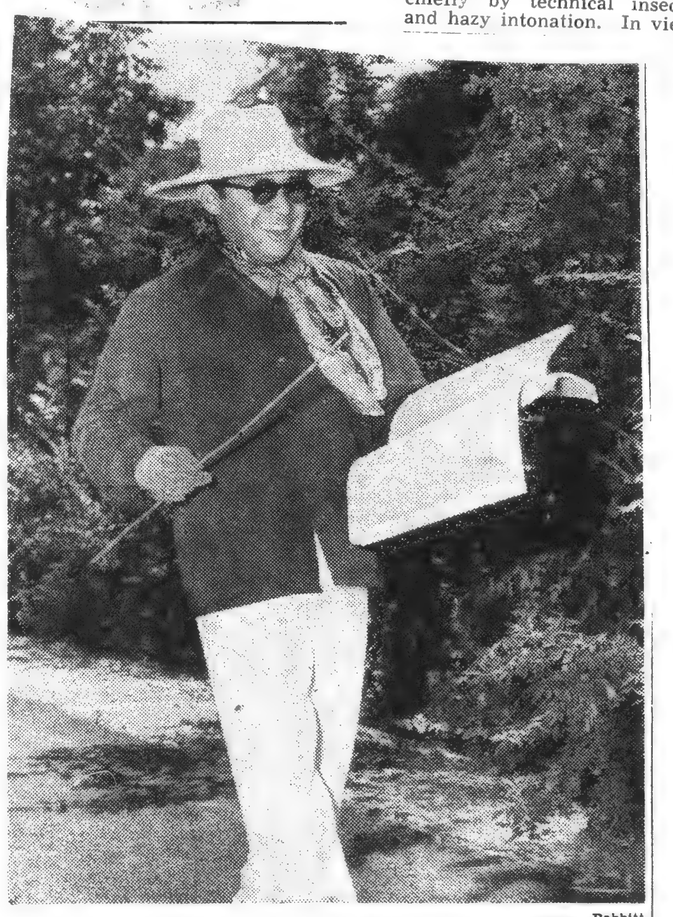
In addition, two art exhibitions were opened, one of Pan-American paintings and another of wash drawings by Reginald Marsh. A movie on South America was shown, and the entire museum was open for the members to roam about and take in the exhibits.

Berenguer-Cesar, Brazilian consul general of New York, gave a welcoming address on behalf of the South American republics. He complimented Eleazar de Carvalho, Brazilian conductor who was present last night, on his and other contributions to South American music. He said, however, that he thought very highly of all U.S. music from bee-bop and jazz to the classics. The consul was introduced by W. Nelson Bump, president of the Pan-American Society of New England and of American Overseas Airways.

The dance team of Garcia and Renato put on a colorful series of dances illustrating the different dance customs of the South American countries.

About 55 members of the Boston Symphony Orchestra were present on special invitation of the museum.

PITTSFIELD, MASS.
BERKSHIRE EAGLE



Babbitt

ASSIN E KUE SE A GENTE VESTE EIN BRAZIL: Translated that means "This is the way we dress in Brazil," and Eleazar de Carvalho who will appear as guest conductor with the Boston Symphony Orchestra tomorrow afternoon at 3 at Tanglewood, believes in being comfortable. Here he looks over the score for tomorrow's concert as he walks around the grounds at Tanglewood.

WORCESTER, MASS.
TELEGRAM
AUG 8 - 1949

AT TANGLEWOOD

Brazilian Conductor, Symphony 'Exciting'

By RAYMOND MORIN

LENOX, Monday—The only uncontestably excellent playing in the concluding concert of Series B of the Berkshire Festival yesterday afternoon at Tanglewood was the first performance in the United States of Villa-Lobos' "Mandu-Carara," a symphonic poem for mixed chorus and orchestra. The audience numbered 10,500.

Eleazar de Carvalho, young Brazilian conductor, made his only appearance of this Summer's festival, and the soloist was James Stagliano, first hornist with the Boston Symphony who played the extremely difficult and dreary Concerto for French Horn, No. 2 by Richard Strauss. The balance of the program was William Schuman's Symphony for strings, and Strauss tone-poem "Also Sprach Zarathustra."

To quote the program notes: "Mandu-Carara is a legend of the Nheengatu people, a Brazilian Indian Tribe. The work is named for a famous young Indian dancer, and the climax is a triumphal dance led by Mandu-Carara in celebration of the happy ending in the story."

Exciting New Work

Although much of its brilliant effect is surfaceful, this was one of the most exciting new works we have heard in some time. Its rhythms make full use of typical Latin-American devices, and it abounds in powerful climactic drives. Mr. de Carvalho, so far as we are concerned, is a true authority on this musical special.

Yesterday's performance was propelled to bristling climaxes, fiery, and without the slightest respite of vitality. The chorus (prepared by Hugh Ross) was called upon to excell in diction, rhythmic precision, wide tonal contrasts (ranging from murmured tones to yells) and to become infused with the vibrant of the music. It fulfilled these demands brilliantly.

It is problematic why the horn concerto was included on this program. Written in 1944 during the composer's 80th year, it is but faintly reminiscent of the productive years of his great tone poems. Not only did the solo instrument fail to satisfactorily penetrate the orchestral background, but the music itself is poverty stricken for engrossing substance.

Technical Appreciation

Mr. Stagliano gave a mediocre account of the solo score, marred chiefly by technical insecurity and hazy intonation. In view of the nature of the work, we do not believe that these discrepancies are to be attributed solely to the performer's capabilities.

Schuman's Symphony for Strings was a moderately compelling work. The orchestra and conductor gave it every advantage but the two rapid movements held interest more from the standpoint of their technical construction and free use of discord than for inspirational value. The slow movement proved to be more interesting, giving each section opportunities to reflect their tonal properties to advantage. The contrasting sections between muted and open strings were the work's best feature.

Mr. de Carvalho directed a virile and in many ways admirable performance of "Also Sprach Zarathustra," the main fallacy in his interpretation was a constant hastening of tempos and some rather surprising disregard of rhythmic figures as indicated by the composer.

It must be admitted, however, that the young conductor has an attractive style and the capacity for infusing the orchestra and transmitting to his audience an impression of deep sincerity and a definite awareness of his purposes, for better or for worse. I mention this because his lack of exhibitionism in this respect is admirable.

The next event will be tonight's first American performance of the Benjamin Britten opera, "Albert Herrin." In many respects this may prove to be this festival's most important inclusion.

PORT ANGELES, WASH.
NEWS

Today's Birthday

By AP Newsfeatures

SERGEI ALEXANDROVITCH KOUSSEVITZKY, born July 26, 1874 at Iver, Russia, son of a violin teaching father and a pianist mother. Conductor of the Boston Symphony Orchestra for 25 years, he started his career in childhood when he would "conduct" to vacant chairs. After conducting a band for strolling actors he entered the Philharmonic Conservatory of Moscow at 14 and was graduated as a double bass player in 1894. He played with the Moscow Imperial Theater Orchestra and gave solo performances from 1896 to 1905. He still is rated the greatest living double bass virtuoso. Koussevitzky made his debut as a major conductor with the Berlin Philharmonic Orchestra in 1906. He is now retiring to his Berkshire music center.

KOUSSEVITZKY

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WASHINGTON, D. C.
POST

A Symphony Orchestra Means Business

By W. G. Rogers

KOUSSEVITZKY
. . . retiring conductor

gives winter concerts in Symphony Hall and fair weather "pops" and esplanade programs in Boston; it tours to 45 cities; here at Tanglewood, its expansive and beautiful summer home, it runs a music school and, if student appearances are added to professional, gives more than 60 performances in the six-week session.

He Lists Them

Europe may have its Edinburgh and Salzburg, but this country has, above all, Tanglewood and the Berkshire Festival. There are 230 acres of festival property. There are three auditoriums, a practice stage, a "barn," a "main house," an opera workshop, administrative offices and store and exhibition hall all in one structure, the "red house," where retiring Conductor Serge Koussevitzky has a studio, and finally an outdoor cafeteria, recreation house and six separate studios.

Forty acres are used for parking during the big music-shed events. About 20 men direct traffic on the grounds, plus some 15 Lenox and Stockbridge officers and State policemen on converging roads. At the height of the season there are 106 Boston Symphony players on hand; some of them, plus a score of other musicians, teach in the school; with clerical staff, telephone operators, maintenance crew, restaurant employes, stage hands and the like, summer employes total about 180. They cater to 170,000 visitors per season. There are also 465 students from 36 States and 19 foreign countries.

Alone in U. S.

THE Boston Symphony is said to be the only American orchestra to run its own school and to pay its instrumentalists 47 weeks every year, and it is one of the few to own its own headquarters. The deficit can be big but, says Judd, what counts is not its size but what it represents in service to the community. Much of Boston's deficit would be eliminated, he adds, if the Federal Government repealed the 20 per cent admission tax, which is applied without discrimination to the least enlightening movie or stage show as well as to the most inspiring music.

Is Judd anxious about the future? Not at all, he replies. "We are not afraid of hard times. Recessions do not slow down the momentum of a well-established product of good quality. All we need to worry about is the maintenance of that quality."

SPRINGFIELD, MASS.
NEWS

De Carvalho Gives Smooth Performance at Festival

Young Brazilian Conductor Guest Leader of Boston Symphony at Tanglewood; James Stagliano Heard To Good Advantage in Horn Concerto

By W. HARLEY RUDKIN

A program that might not suit all tastes, but led by a conductor who has all the necessary attributes to charm, please, and even instruct, marked the next-to-last Sunday afternoon concert in the Berkshire Festival Series at Tanglewood yesterday.

Eleazar de Carvalho is a quiet conductor. He conducts without score, which is always attractive, and he does it with an easy grace that is very beguiling. Yesterday afternoon's program needed him.

Opening with the initial performance of William Schuman's "Symphony for Strings," it proceeded through the Villa-Lobos Brazilian fantasy, "Mandu-Carara;" was brightened by a fine reading of the Richard Strauss "Horn Concerto," with James Stagliano, soloist, and concluded with an exciting exposition of Strauss' "Thu Spake Zarathustra."

Direct Emphasis

It was a mixed program, with emphasis on the novel, rather than the familiar. This, of course, implies no lack of musicianship, and innovations are always welcome. The string symphony by the American composer, Schuman, was a particularly felicitous choice, for the Boston Symphony string section is always something to hear. The music itself was very closely patterned after the so-called "modern school." Mostly, except for the melodious second movement, it was

ELEAZAR DE CARVALHO

a little raucous, a little loud and a little too eager to proclaim its own earnestness. It protested too much.

If "Mandu-Carara" was to be heard, then certainly Mr. de Carvalho was the man to present it, for a Brazilian conductor interpreting Brazilian music is an eminently fitting combination. This is noisy music, which follows the story of the leading figure, "Mandu-Carara." James Stagliano was heard to beautiful effect in the Strauss horn concerto, a difficult piece of music which did not in the least tax the soloist, but rather pointed up his exceptional talents as a French horn virtuoso.

The epic tone poem, "Thus Spake Zarathustra," which closed the program, is a monumental exposition in music of man's beginning and progress. The music, itself, is nowhere as stern as the title and interpretation would indicate. Rather, it is extremely pleasant, and Richard Strauss must have envisioned his human race as thoroughly enjoying itself as it coped with an immediate environment, and reached into the future.

Leonard Bernstein will conduct the Boston Symphony Thursday evening in Schubert's "Tragic" Symphony (the fourth) and the Symphony No. of Shostakovitch.

ALBANY, N. Y.
TIMES-UNION

Berkshires

Heifetz Plays at Symphony

By EDGAR S. VANOLINDA

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Saturday night's concert included the Suite in F by Roussel; the Milhaud 'cello Concerto, No. 1 with Gregor Piatigorsky as soloist and Mahler's choral symphony, "Song of the Earth," with Janice Moudry, contralto and David Lloyd, tenor, as soloists. The great Russian cellist gave a masterly performance of the concerto and the two young vocalists were in superb vocal and interpretative form.

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Every form and type of dancing was encompassed by the large company from the classic design of "Les Sylphides" to the humor and gaiety of the other two. Ted Shawn, director, suggested that owing to the great demands for tickets during the festival week, the Thursday night performance this week was preferable for those desiring seats in the dance theatre.

YOUNGSTOWN, OHIO
VINDICATOR

DeCarvalho Will Conduct; Jan Peerce Is to Be Star

By Virginia Murray

... variety shows in June, July and August ... months of the year, it is offering as many ... programs these days.

... for today are Dr. Serge Koussevitzky, ... Patrice Munsel, Jan Peerce, Percy ... Templeton, Edna Phillips and Earl Wright-

... Eleazar de Carvalho is slated ... Boston Symphony Orchestra in an ... (4:35 p. m., WTAM). This ... concerts of the Berkshire ... Lenox, Mass. The broadcast ... shed.

... recalled, made appearances ... April as guest conductor for ... Orchestra. He is a protege of ... be interviewed as an inter- ... afternoon's broadcast.

A Richard Strauss Program

... with the radio premiere ... "Concerto for Horn No. 2," ... 1944, is in three movements— ... moto and rondo. Strauss had ... certo 61 years before for his ... Strauss, it is reported, refused ... portion of the program ... Spake Zarathustra."

Alec Templeton

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... stars for today's "Carnegie ... scene from Puccini's "La ... of a concert program. To the ... orchestra, Miss Munsel and ... Mimi and Rodolpho are in ... Manina," "Mi Chiamano Mimi"

NEW HAVEN, CONN.
REGISTER

Final Events In Berkshires

The final events in this year's Berkshire Festival will take place this week, with the last concert which ends the series taking place next Sunday afternoon. This concluding concert will mark Serge Koussevitzky's final appearance on the podium as the conductor of the Boston Symphony Orchestra and it will therefore be something of an historic occasion.

Among the notable events of this final week are the two performances of Benjamin Britten's opera, "Albert Herring," by the students of the Berkshire Music Center. The performance of this lyric comedy tomorrow evening will be the American premiere of the work. It will also be repeated on Tuesday evening.

On Friday, "Tanglewood on Parade," a day of gala events giving a comprehensive picture of activities at Tanglewood will take place. Inaugurated last year, this festive spectacle was a huge success and now promises to be a regular feature of the yearly series. From 6 to 11 on Friday evening, there will be a round of entertainment in which every department of the Music Center will participate.

Four departments of the school will give simultaneous performances on Tanglewood's four stages; a symphony concert in the Shed, a choral concert in the Orchard, opera scenes in the Theater, and a chamber concert in the Chamber Music Hall. After this, time will be allowed for a picnic supper on the lawns, followed by a Manifestation to which eminent speakers have been invited.

The Boston Symphony program which follows includes the first performance of Randall Thompson's "The Last Words of David," a new work for chorus and orchestra. The latest composition of Leonard Bernstein, a symphony for orchestra with piano solo, will be played with the composer at the piano. Dr. Koussevitzky introduced this work by his famous protege at a concert in Boston a few months ago. Tchaikovsky's Fifth Symphony, an outstanding interpretation during the eminent conductor's 25 years of association with the orchestra, completes an unusual program.

Winners of door prizes will be announced after the concert. The main prize, as usual, will be a famous Berkshire Radio-Phonograph. A student orchestra will provide waltz music for dancing on the lawn before the concluding fireworks.

PROVIDENCE, R. I.
BULLETIN

10.500 AT TANGLEWOOD

Villa-Lobos' 'Mandu Carara' Gets First Full U.S. Performance

Lenox, Mass., Aug 8.—(AP)—The first complete performance in the United States of Heitor Villa-Lobos' "Mandu Carara" was received warmly by more than 10,500 persons yesterday at Tanglewood.

Eleazar De Carvalho, noted young Brazilian conductor, led the Boston Symphony Orchestra through the entire performance.

De Carvalho, appearing as a guest conductor in place of Dr. Serge Koussevitsky, was recalled four times to acknowledge applause.

"Mandu Carara," described as symphonic poem or ballet composed for a mixed chorus, boy's chorus and full orchestra, is a legend of the Nheengatu people, a Brazilian Indian tribe.

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POST

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...OUNGSTOWN, OHIO
VINDICATOR
...L 7

DeCarvalho Will Conduct; Jan Peerce Is to Be Star

By Virginia Hurray

I... radio has fewer lively comedy and variety shows in June, July and August than it does during other months of the year, it is offering as many if not more worthwhile music programs these days.

Fig... concerts for today are Dr. Serge Koussevitzky, Eleazar de Carvalho, Milton Kaye, Patrice Munsel, Jan Peerce, Percy Faith, Alec Templeton, Edna Phillips and Earl Wrightson.

Alec Templeton

Brazilian conductor Eleazar de Carvalho is slated to lead the Boston Symphony Orchestra in an all-Richard Strauss program (4:35 p. m., WTAM). This will be one of the regular concerts of the Berkshire Festival at Tanglewood, Lenox, Mass. The broadcast will originate in the music shed.

De Carvalho, it may be recalled, made appearances here in December and April as guest conductor for Youngstown Symphony Orchestra. He is a protege of Dr. Koussevitzky who is to be interviewed as an intermission feature of this afternoon's broadcast.

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Patrice Munsel and Jan Peerce, guest stars for today's "Carnegie Hall" (7:... WFMJ) will sing a complete scene from Puccini's "La Boheme" ... accompan... feature of a concert program. To the ... Peerce are ... Dr. Frank Black orchestra, Miss Munsel and their artis... scene of Act I where Mimi and Rodolpho are in ... and "O Soave Fanciulla" ... "Che Gelida Manina," "Mi Chiamano Mimi"

Milton Kaye to Play

NEW HAVEN, CONN.
REGISTER
AUG 7 - 1949

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The Boston Symphony program which follows includes the first performance of Randall Thompson's "The Last Words of David," a new work for chorus and orchestra. The latest composition of Leonard Bernstein, a symphony for orchestra with piano solo, will be played with the composer at the piano. Dr. Koussevitzky introduced this work by his famous protege at a concert in Boston a few months ago. Tchaikovsky's Fifth Symphony, an outstanding interpretation during the eminent conductor's 25 years of association with the orchestra, completes an unusual program.

Winners of door prizes will be announced after the concert. The main prize, as usual, will be a famous Berkshire Radio-Phonograph. A student orchestra will provide waltz music for dancing on the lawn before the concluding fireworks.

PROVIDENCE, R. I.
BULLETIN

10,500 AT TANGLEWOOD

Villa-Lobos' 'Mandu Carara' Gets First Full U.S. Performance

Lenox, Mass., Aug 8.—(AP)—The first complete performance in the United States of Heitor Villa-Lobos' "Mandu Carara" was received warmly by more than 10,500 persons yesterday at Tanglewood.

Eleazar De Carvalho noted young Brazilian conductor, led the Boston Symphony Orchestra through the entire performance.

De Carvalho, appearing as a guest conductor in place of Dr. Serge Koussevitsky, was recalled four times to acknowledge applause.

"Mandu Carara," described as symphonic poem or ballet composed for a mixed chorus, boy's chorus and full orchestra, is a legend of the Nheengatu people, a Brazilian Indian tribe.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 8 - 1949

Koussevitzky's Niece Wed at Shadowbrook

Babbitt

Dr. Serge Koussevitzky, Boston Symphony Orchestra music director, toasts his niece and her husband at the reception which followed their wedding yesterday.

Princess Maria Becomes Bride of Joseph de Pasquale

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The wedding took place at Shadowbrook, the Jesuit Novitiate, Stockbridge, and was the first marriage performed there in the Novitiate's 26-year history. Rev. Hector J. Hebert, S. J., officiated in a setting of white gladioli, and a quartet of Boston Symphony Orchestra members provided music.

Dr. Koussevitsky escorted his niece, who wore a princess-style candle-light satin gown with Chantilly lace insertions, fashioned with Cavalier collar, swallowtail sleeves and full court train. Her chapel-length silk tulle veil was attached to a matching satin cap with a wreath of imported French orange blossoms. She carried a bouquet of swainsona centered with a white orchid.

Miss Irene Raichman of Boston was maid of honor. She was dressed in a Colonial-style blush pink satin gown with portrait neckline and pick-up hoop skirt, and a matching chiffon picture hat. Her bouquet was of roses. Francis de Pasquale of Philadelphia was best man for his brother.

Following the ceremony, a reception for the families and intimate friends was held at Seranak, the Koussevitsky estate, and at Tanglewood for Boston Symphony Orchestra members and students at the Berkshire Music Center.

To Live in Brookline

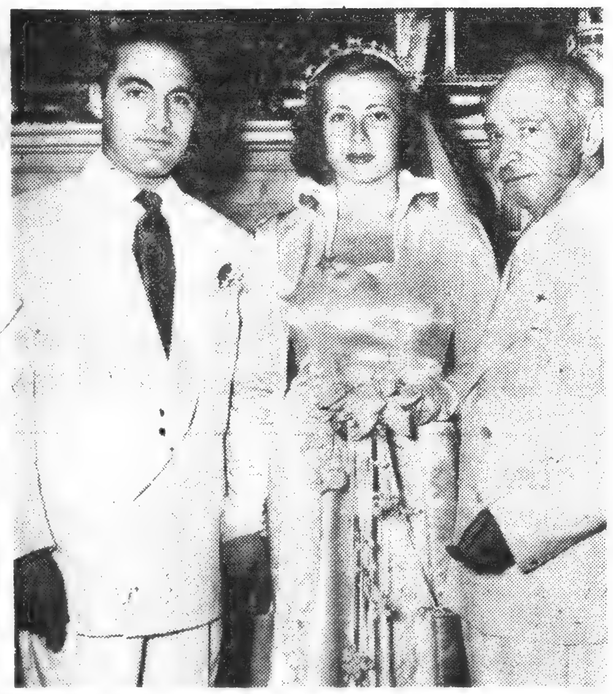
The couple will make their home at 191 Buckminster Road, Brookline, after Oct. 1. They are planning a wedding trip to California and Europe in 1950.

Mrs. de Pasquale, a linguist, has been spending the summer with Dr. and Mrs. Koussevitzky. She formerly was a student at Emmanuel College, Boston. After the end of hostilities in Europe, she was an interpreter in France and Germany with the U.S. Army. Mrs. de Pasquale attended Cours Garnbt in Paris; Gaudigschule and the University of Leipzig, Germany; and the University of Nice and Cours Pigier in Nice, France. She said she will renounce her title and become an American citizen.

First violist with the Boston Symphony Orchestra, Mr. de Pasquale graduated from Germantown (Pa.) High School and Curtis Institute of Music in Philadelphia. He served in the Marine Corps from 1941 to 1945.

Duchess de Leuchtenberg de Beauharnais arrived Friday night by plane from Nice to attend her daughter's wedding.

HARTFORD, CONN.
TIMES
AUG 9 - 1949



PRINCESS WED—Dr. Serge Koussevitzky (right), retired Boston Symphony conductor, congratulates his niece, Princess Maria M. De Leuchtenberg De Beauharnais of Nice, France, on her marriage to Joseph De Pasquale (left) of Philadelphia, first violinist of Boston Symphony. Wedding was at Lenox, Mass.—*[AP Photo.*

CLEVELAND, OHIO
PLAIN DEALER
AUG 3 - 1949

THE NAME AGAIN, PLEASE

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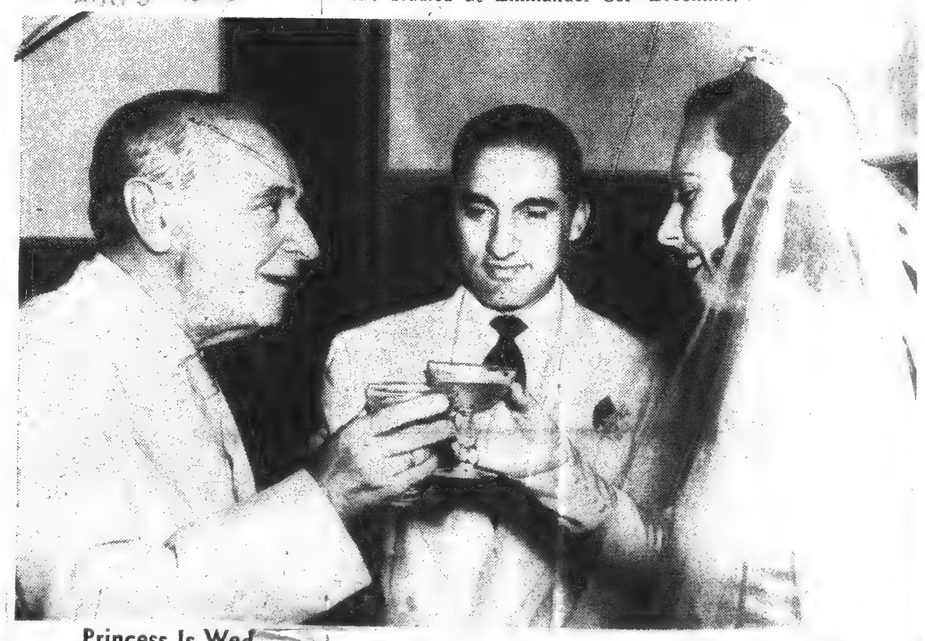
BUFFALO, N. Y.
NEWS
AUG 9 - 1949



Princess Is Wed

Dr. Serge Koussevitzky, left, conductor of the Boston Symphony Orchestra, toasts first violinist, Joseph De Pasquale, and niece, Princess Maria de Leuchtenberg de Beauharnais, after wedding in Lennox, Mass. (Acme)

PHILADELPHIA, PA.
BULLETIN
AUG 8 - 1949

City Musician Weds Princess

Associated Press Wirephoto

Joseph DePasquale (left), of Philadelpha, and his bride, Princess Maria M. de Leuchtenberg de Beauharnais, a descendant of Napoleon's first wife, Empress Josephine, are congratulated after their marriage at Lenox, Mass., by Dr. Serge Koussevitsky, retired conductor of the Boston Symphony Orchestra, her uncle

Descendant of Napoleon's Wife Is Bride of Phila. Musician

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The bride was escorted by her uncle, Serge Koussevitsky, who retired recently as conductor of the Boston Symphony Orchestra. The bride's mother, Duchess Anna de Leuchtenberg de Beauharnais, came from Nice to attend the ceremony.

Miss Irene Raichman, of Boston, a frend of the bride, was maid of honor. Francis de Pasquale, the bridegroom's brother, who is a cellist with the Philadelphia Orchestra, was best man.

Also Descendant of Czar

The bride is a descendant of Empress Josephine of France and the Viscount Alexandre Beauharnais, to whom Josephine was married before she wed Napoleon. She also is descended from the Czar Nicholas I of Russia, whose daughter, the Grand Duchess Marie, married Maximilian, Josephine's grandson.

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Princess Style Gown

The bride wore a princess style candlelight satin gown with insets of imported Chantilly lace, full court train cavalier collar and swallowtail sleeves. The medium-length tulle silk veil was attached to a round candlelight satin cap with a wreath of imported French orange blossoms. The mother-of-pearl prayerbook she carried had a white orchid centerpiece with a shower of swainsona.

After the wedding ceremony, a reception for relatives and close friends was given by Dr. and Mrs. Koussevitsky at Seranak, in the Berkshires near Lenox. The couple will leave August 16 by car for California. They are to make their home at 191 Buckminster road, Brookline, Mass.

PHILADELPHIA, PA.
INQUIRER
AUG 8 1949

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PITTSFIELD, MASS.
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HARTFORD, CONN.
TIMES
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[129]

PHILADELPHIA, PA.
BULLETIN
AUG 8 - 1949

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Associated Press Wirephoto

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NEWS
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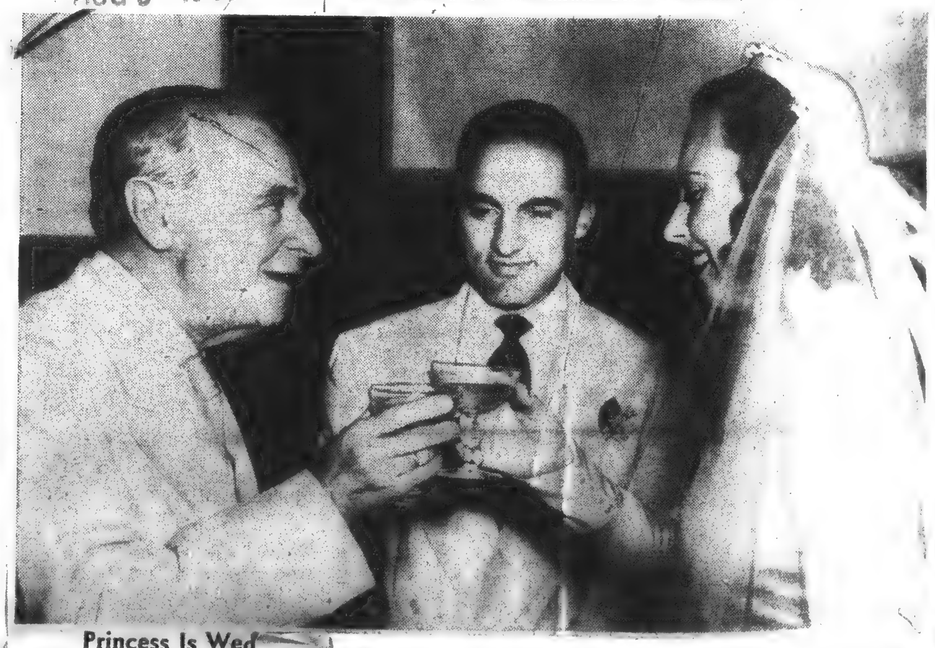

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PHILADELPHIA, PA.
INQUIRER

(AP Wirephoto)

PHILA. MUSICIAN AND HIS PRINCESS

Joseph de Pasquale, of Philadelphia, posing with his bride, the former Princess Maria M. de Leuchtenberg de Beauharnais, a descendant of Napoleon's wife, Empress Josephine, following their marriage in Lenox, Mass. De Pasquale is a Boston Symphony Orchestra violist.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

Congratulations Victor Alessandro, Oklahoma State Symphony conductor, congratulates Ruth Posselt, violinist, on her performance with the Boston Symphony orchestra at the Berkshire Music center in Lenox, Mass. Miss Posselt will appear with the Oklahoma symphony in November as first soloist of the season.

HARTFORD, CONN.
COURANT
AUG 8 - 1949

11,000 Hear Symphony In Roussel Suite

'L'Ascension' Delayed By Koussevitzky Until Finale on August 14

BY T. H. PARKER.

Tanglewood, Lenox, Mass., Aug. 7.—(Special.)—It was more like old times here at Tanglewood, the Berkshire music festival tonight. Sub Arctic cool had replaced the swelter of last week, and the 5000 persons camping on the lawns to hear Serge Koussevitzky and the Boston Symphony Orchestra were in doubt whether to sit on the blankets they had brought or crawl under them.

In addition, the big concert shed was filled to its 6000 capacity that added up to an 11,000 gate, or pretty good. Still, they had hoped for more and there was considerable mutterings about the broadcast keeping cash customers away.

Koussevitzky Shifts Program.

Messaien's "L'Ascension" had been programmed to poen the evening but this work was postponed until the final concert on Sunday, August 14. Instead, Dr. Koussevitzky offered the Roussel Suite in F Major, Opus 33. It is a giddy piece of business, full of tootlings and whammings, modern in method and sound, despite its prelude, Sarabannd and Gigue sections. The first two movements were not without a kind of amusing novelty, but the last was sheerest claptrap. Dr. Koussevitzky and the lads gave it all the zeal in the world, as if they really believed it was worth the effort. I doubt however, that it was.

Milhaud's Concerto Excellent.

The Roussel Russe was followed by Milhaud's violincello concerto No. 1 and as it turned out, this was the most excellent event of the evening. In the first place, this is a charming work from the French composer, completely melodious, filled with sweet, simple writing, calmly introspective in its first two sections, and bright with the Latin-American fun of "Le Boeuf Sur Le Toit," in its final, brief happy flurry.

Then there was Gregor Piatigorsky to play it, our cellist nonpareil, impeccable in technique and taste, singing in tone, and a most expressive artist in whatever he sets out. It was a beguiling performance of a beguiling work. Even Dr. Koussevitzky rapped approval with his baton, and that even between movements. The audience called Mr. Piatigorsky back for a half dozen bows, and he came smiling and lugging his cello by the neck, like a wrung chicken, to acknowledge their tribute.

There had been an amusing moment between the second and third movements of the performance. Just as the shedful of listeners shushed for the opening notes of the final section and Dr. Koussevitzky stood wth raised hands, the wail of a child somewhere out in the black beyond knifed through the silence. Dr. Koussevitzky glanced over his shoulder and Mr. Piatigorsky peered around on all sides. There was quiet for a second, every one got set all over again, and again the wail. Dr. Koussevitzky wheeled around, annoyed for a second, and then dropping his arms, grinned. Mr. Piatigorsky grinned. The orchestra ditto, and the house broke into laughter and applause.

Mahler's Work Suffers.

Mahler's wonder work, "Das Lied Von Der Erde," should have been the high spot of the evening. That it was not, was no fault of any performer. Dr. Koussevitzky gave a handsome reading. Full of color, of intensity, tenderness, wistfulness to this song to the "good earth," which Mahler was so appalled to find himself about to leave unexpectedly. The soloists were David Lloyd, tenor and Janice Moudry, contralto, both with rich, full voices and Mr. Lloyd especially filled with the high emotions of the music. But the shed at Tanglewood is not the place to hear singing in the midst of vivid orchestral writing.

Voices are too easily dissipated without walls to contain them. And the very size of the house instinctively, as well as practically, prompts the singers to strain and force. Robust as Mr. Lloyd's voice is, it did not carry against the orchestra a good part of the time. Often he could be seen, rather than heard singing. What came through was fine, but it was not the whole part allotted him. Miss Moudry fared better. Much of her singing came against either instrumental background and somehow the higher pitch of a woman's voice carries better anywhere.

All in all, it could not be called a successful presentation of this Mahler work, which more than any other is personally and specially his own. At moments, it came through finely from all concerned, Mahler, Dr. Koussevitzky, orchestra, soloists. But the fabric of the music and its loneliness was rent too often by last night's adverse circumstances. The audience leaned tensely forward in their seats to hear all they could. That they were moved by what they did hear was evident from the applause after each canto and at the close of the concert. But I'm sure they would have gladly traded the general al fresco romance of Tanglewood, on this occasion, for a good, old fashioned indoors concert hall.

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SPRINGFIELD, MASS.
REPUBLICAN
AUG 7 - 1949

Heifetz' Wizardry at Best In Concert at Tanglewood

Holds Audience Spellbound During Tschaikowski Concerto With Boston Symphony

By VICTOR PRAHL

The all-Tchaikowsky concert at Tanglewood on Thursday night with the combination of Heifetz and Koussevitzky drew a record breaking audience for a mid-week event of 12,500, and this in spite of an early evening rain.

The multitude heard a performance of the Tchaikowsky violin concerto that was nothing short of phenomenal Mr. Heifetz, like many violinists, perspired for it was a humid night, but in nearly every other aspect his performance transcended the human element. This is the concerto that had to wait four years to be performed because it was pronounced unreasonably difficult, but its difficulty was not evident from the effortless manner in which Mr. Heifetz delivered the work. The meticulous articulation with perfect intonation of every note could be heard in the most rapid passages and the concerto fairly crackled with electricity in the brilliance of its technical clarity.

Audience Spellbound

The Tanglewood audience is an unusual one but never before have we heard such a spell of utter silence reign throughout the performance of such a work. This, perhaps more than any other composition in the violinist's repertoire, is one that is usually readjusted to suit the temperment of the player, with a wide margin of liberties in the give and take of certain expansive passages but there was no such compromise in this performance. Mr. Heifetz played the concerto as the composer wrote it and would have undoubtedly done so had it been twice as difficult. It is no wonder that all of the violinists of the orchestra from Mr. Burgin down released their instruments and applauded heartily at the conclusion of the first movement. But it was not alone as an amazing tecnnical demonstration that the performance was impressive for there was tonal witchery in the singing passages of all three movements and in the finale the soloist released more of the gypsy than one would suspect of being there.

Mr. Heifetz reaped the greatest triumph of any soloist we can recall at Tanglewood, and when we left he and Dr Koussevitzky were still on the stage bowing. For it was Dr. Koussevitzky's triumph as well. The symphonic portions of the concerto matched those of the soloist in perfection of performance and there was always the right balance in the solo passages.

Dr. Koussevitzky preceded the concerto with the Elegia and Valse from the Serenade for Strings and the Symphony No. 4 in F minor. We admired the unhurried tempo, the elasticity and grace with which the Valse floated forth, and the symphony is of course one of Dr. Koussevitzky's greatest recreations, familiar from his past performances and recordings. He again proved himself the true artist in performing the work with all the enthusiasm and freshness of a first performance.

Stravinsky and Bernstein

Sunday afternoon's concert under the direction of Leonard Bernstein was distinguished mainly by a vivid performance of Stravinsky's, "Le Sacre du Printemps." Mr. Bernstein has become associated with the music of Stravinsky and more particularly this dynamic score which he has performed here in previous seasons. It is a highly successful association for his temperament and manner of conducting are well suited to this complicated music with its primitive percussive rhythms and massive instrumentation. Created as a ballet, it should be seen as such to be fully appreciated. As a concert piece it can seem unduly long and even monotonous. Although written some 37 years ago there are still many who have not caught up to it, and many who still do not care for it. One felt sorry for the numerous matrons who arose and left during its performance. One was heard to remark, "It turned out to be such a lovely day after all and then this had to happen." However, Mr. Bernstein played it for all it was worth and aroused the loyal Stravinskyites to cheers of approval.

Included further was the same composer's delightful, "Scenes de Ballet" written as a commission from Billy Rose for his "Seven Lively Arts." Here the composer has met his obligation admirably without sacrificing his personality or compromising his artistic integrity in the least. His idiom is perfectly suited to the medium and each of the 11 dancers registers individually and merges homogeneously in the whole as a ballet. Mr. Bernstein gave himself over to the music completely, his pantomime at times suggesting just how the number should be danced.

The first part of the concert consisted of Schumann's overture to "Manfred" and his Symphony No. 4 in D minor. Here too there were some arresting moments, particularly in the more spirited movements of the symphony and the dramatic portions of the overture but in the quiet expressive parts one kept wishing that Mr. Bernstein would stop doing things to the music and give it more of a chance to speak for itself. In these more intimate moments the voice of the composer seemed throttled by the athletic, external treatment of the conductor.

This Week's Concerts

In addition to two performances of Benjamen Britten's new opera, "Albert Herring," on Monday and Tuesday nights, the concert by the Juillard String Quartet on Wednesday and the gala "Tanglewood on Parade" on Friday the closing week at Tanglewood will include the following symphony concerts on the major series:—

This afternoon at 3, Eleazar de Carvalho conducting:

Symphony for Strings ..William Schumann
Mandu-carara .....Villa-Lobos
Horn Concerto .....Richard Strauss
James Stagliano, soloist.
"Thus Spake Zarathustra"
.....Richard Strauss

Thursday at 8:15, Leonard Bernstein conducting:

Symphony No. 2 .....Schubert
Symphony No. 7 .....Shostakovitch

Saturday at 8:15, Serge Koussevitzky conducting:

Symphony in G minor No. 88 ....Haydn
"Spring Symphony" .....Britten
With chorus and soloists.

Sunday at 3, Serge Koussevitzky conducting:

La Mer .....Debussy
"L'Ascension" .....Messiaen
"Leonore" Overture No. 3 ...Beethoven
Symphony No. 5 in C minor ...Beethoven

"Tanglewood on Parade"

On Friday, August 12, two days before the close of the Berkshire Festival, the Boston Symphony Orchestra and the Berkshire Music Center will combine forces in a succession of gala events known as "Tanglewood on Parade." An afternoon and evening is set aside each year during the Festival season for an all-out Tanglewood party where the presence of many thousands results in a substantial contribution to Dr. Koussevitzky's famous school at Tanglewood.

From 6 to 11 p. m. the various forces assembled at Tanglewood, with distinguished visitors, will provide a round of entertainment from the first assembly and parade of the 450 students at the Berkshire Music Center to the display of fireworks which will end the evening.

The Boston Symphony Orchestra will furnish a full symphony concert under the direction of Serge Koussevitzky. It will begin with a new work for chorus and orchestra, composed by Randall Thompson and then to have its first performance: "The Last Words of David." "The Age of Anxiety," the latest composition of Leonard Bernstein, a symphony for orchestra with piano solo, based on the poem of W. H. Auden, will have its first hearing in these parts, having been introduced with great success by Dr. Koussevitzky in Boston last spring. As at that time, the composer will play the piano part. Tchaikovsky's Fifth Symphony in E minor, one of the outstanding interpretations of Dr. Koussevitzky through 25 years as conductor in America, will have its last performance under his direction as the orchestra's regular conductor.

Four departments of the Berkshire Music Center will give simultaneous performances on Tanglewood's four stages: A symphony concert in the Shed, a choral concert in the Orchard, opera scenes in the Theatre, and a chamber concert in the Chamber Music Hall. After this, time will be allowed for a picnic supper on Tanglewood's lawns and under Tanglewood's trees. This will be followed by a Manifestation to which eminent speakers have been invited. After the Boston Symphony concert, the announcement will be made of the winners of the door prizes. There will be waltzing on the lawn to music of a student orchestra before the concluding fireworks.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 8 - 1949

Festival's Musical Sights Raised by Week-End Programs

Dr. Koussevitzky and Carvalho Lead Boston Symphony Orchestra Players In New and Novel Compositions

By JAY C. ROSENFELD

The last two programs of the pivot week of the Berkshire Festival at Tanglewood yesterday afternoon and Saturday night were far from the generally beaten path. Eleazar de Carvalho conducted yesterday and, except possibly for the Strauss "Thus Spake Zarathustra," his program was new and novel. Serge Koussevitzky used novelties to Tanglewood entirely for his Saturday evening program. Coming after an extremely popular program on the first evening of this mid-term trio of concerts this compensating brace provided a fillip to everyone's curosity and also served to maintain and even to raise the musical sights of our internationally famous institution.

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BERKSHIRE EAGLE
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room will follow the formal program. Chairman for the affair is Jay C. Rosenfeld. Mrs. Jack Daniels and the Bnai Brith chapter will serve as hostesses. Other members of the arrangements committee include Mrs. Joseph Gross, Mrs. Michael Eisner, Mrs Charles Pincu, Mr. and Mrs. Alan Blau, Mr. and Mrs. Leon Mohill, Mr. and Mrs. Nathaniel R. Herbits, Dr. and Mrs. Carl J. Wildman, Dr. and Mrs. Kenneth Goldblum, Rabbi and Mrs. Solomon E. Chernlak, Mr. and Mrs. Benjamin England, Mrs. Abraham Chesney, Howard Udel, Mrs. Harry Rich, Harold Germain, Mrs. John Skole, Henry Alperin, Mrs. Joseph Cohen, Mrs. Jacob Aaronson, Mrs. Monroe B. England, Mrs. Jason Leavitt and Mrs. Harry Lazerus. Bruno Aron is serving as executive to the committee.

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SPRINGFIELD, MASS.
REPUBLICAN
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HARTFORD, CONN.
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Special to The Hartford Times

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WORCESTER, [illegible]
TELEGRAM
AUG 7 - 19[illegible]

Milhaud [illegible] Played a[illegible]

By RAYMOND [illegible]

LENOX, Sunday— the Tanglewood Music[illegible] Milhaud's Concerto f[illegible] Gregor Piatigorsky.

The Boston Symphon[illegible] tra and Serge Koussevi[illegible] pleted the program w[illegible] sel's "Suite in F Major, [illegible] and "The Song of The [illegible] Mahler, featuring Jani[illegible] and David Lloyd, si[illegible] contralto and tenor sco[illegible] was an attendance of 11[illegible] is considered low for [illegible] wood Saturday night.

Change Made

In spite of John [illegible] scholarly program bu[illegible] other capricious progr[illegible] was made, and rumor [illegible] there are others to co[illegible] Messiaen's "L'Ascensi[illegible] scheduled but has b[illegible] poned to next Sunday. [illegible]ly it will replace Cor[illegible] for Strings. Copland[illegible] City" and Beethoven's [illegible] Overture No. 3. Incide[illegible] Roussel suite replac[illegible] "La Peri" which was [illegible] nounced to replace "L'[illegible]

This was our first [illegible] the Roussel suite, wh[illegible] day doesn't grate th[illegible] seriously with its o[illegible] The pompous first [illegible] thrives on its energe[illegible] The strings give it a [illegible] of its tonal color wit[illegible] brasses making rude [illegible] neath. There is a rath[illegible] interlude that retains [illegible] ing pulse and the mov[illegible] with a free-for-all in [illegible]

The expressive sl[illegible] ments (Sarabande) [illegible] group of contrapunta[illegible] voices, the most attra[illegible] high strings, sometim[illegible] sounds of shimmeri[illegible] However the "Sarab[illegible] is soon dispelled by [illegible] shouts by the brass [illegible] return to the origi[illegible] mood.

The "gigue" travels [illegible] without getting anywh[illegible] ticular. It tries very [illegible] folkishly cheerful an[illegible] technique is used [illegible] in the brasses for rea[illegible] port, but as Shakesp[illegible] so well: "much ado [illegible] thing."

The tall, suave Ru[illegible] gave Milhaud's whi[illegible] certo the benefit of [illegible] able musicianship, [illegible] work sound more im[illegible] it really is. The three

PITTSFIELD, MASS.
BERKSHIRE EAGLE
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Festival's Musical Sights Raised by Week-End Programs

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Israeli students who will play at the reception are Zvi Zeitlin, Joseph Bernstein, Celia Leibowitz, Ben Zion Orgad and Elyakum Shapiro.

The evening will include messages from the Hon. Elihu Elath, Israeli ambassador to the United States, and Sir Leon Simon, chairman of the executive council of the Hebrew University. Also present, in addition to Dr. Koussevitzky, as speakers will be Mayor Robert T. Capeless, Dr. Israel S. Wechsler, president of the American Friends of the Hebrew University, Mrs. Frank Cohen, chairman of the Jewish Music Council of America and chairman of the Music Library Committee of the American Friends of the Hebrew University, and Leonard Bernstein, chairman of the Serge Koussevitzky collection.

A reception room will follow the formal program. Chairman for the affair is Jay C. Rosenfeld. Mrs. Jack Daniels and the Bnai Brith chapter will serve as hostesses. Other members of the arrangements committee include Mrs. Joseph Gross, Mrs. Michael Eisner, Mrs. Charles Pincu, Mr. and Mrs. Alan Blau, Mr. and Mrs. Leon Mohill, Mr. and Mrs. Nathaniel R. Herbits, Dr. and Mrs. Carl J. Wildman, Dr. and Mrs. Kenneth Goldblum, Rabbi and Mrs. Solomon E. Chernlak, Mr. and Mrs. Benjamin England, Mrs. Abraham Chesney, Howard Udel, Mrs. Harry Rich, Harold Germain, Mrs. John Skole, Henry Alperin, Mrs. Joseph Cohen, Mrs. Jacob Aaronson, Mrs. Monroe B. England, Mrs. Jason Leavitt and Mrs. Harry Lazerus. Bruno Aron is serving as executive to the committee.

WORCESTER, [illegible]
TELEGRAM
AUG 7 - 19[illegible]

Milhaud [illegible] Played a[illegible]

By RAYMOND [illegible]

LENOX, Sunday— the Tanglewood Musi[illegible] Milhaud's Concerto f[illegible] Gregor Piatigorsky.

The Boston Symphon[illegible] tra and Serge Koussev[illegible] pleted the program w[illegible] sel's "Suite in F Major, and "The Song of The Mahler, featuring Jani[illegible] and David Lloyd si[illegible] contralto and tenor sc[illegible] was an attendance of 1[illegible] is considered low for [illegible] wood Saturday night.

Change Mad[illegible]

In spite of John [illegible] scholarly program bu[illegible] other capricious progr[illegible] was made, and rumor [illegible] there are others to co[illegible] Messiaen's "L'Ascens[illegible] scheduled but has [illegible] poned to next Sunday [illegible] ly it will replace Co[illegible] for Strings. Coplan[illegible] City" and Beethoven's [illegible] Overture No. 3. Incid[illegible] Roussel suite repla[illegible] "La Peri" which wa[illegible] nounced to replace "L[illegible]

This was our first [illegible] the Roussel suite, wh[illegible] day doesn't grate t[illegible] seriously with its [illegible] The pompous first-[illegible] thrives on its energe[illegible] The strings give it a [illegible] of its tonal color wi[illegible] brasses making rude[illegible] neath. There is a rath[illegible] interlude that retain[illegible] ing pulse and the mo[illegible] with a free-for-all in[illegible]

"The expressive [illegible] ments (Sarabande) [illegible] group of contrapunt[illegible] voices, the most attr[illegible] high strings, someti[illegible] sounds of shimmer[illegible] However the "Sarab[illegible] is soon dispelled b[illegible] shouts by the bras[illegible] return to the ori[illegible] mood.

The "gigue" travel[illegible] without getting anyw[illegible] ticular. It tries ver[illegible] folkishly cheerful a[illegible] technique is used [illegible] in the brasses for re[illegible] port, but as Shakes[illegible] so well: "much ad[illegible] thing."

The tall, suave R[illegible] gave Milhaud's wh[illegible] certo the benefit of [illegible] able musicianship, [illegible] work sound more in[illegible] it really is. The thre[illegible]

WORCESTER, MASS.
TELEGRAM

AUG 7 [illegible]

Milhaud's Concerto Played at Tanglewood

By RAYMOND MORIN

LENOX, Sunday. The highlight of last night's concert in the Tanglewood Music Shed was a superlative performance of Milhaud's Concerto for Violoncello and Orchestra, No. 1 by Gregor Piatigorsky.

The Boston Symphony Orchestra, [illegible] Serge Koussevitzky [illegible] Roussel [illegible] Opus [illegible]

Change Made

[illegible] been postponed to next Sunday. Apparently [illegible] will replace Corelli's Suite for Strings, Copland's "Quiet City" and Beethoven's "Leonora" Overture No. 3. Incidentally, the Roussel suite replaced Dukas' "La Peri" which was first announced to replace "Ascension."

This was our first audition of the Roussel suite, which in this case doesn't grate the ear too seriously with its discordance. The pompous first movement thrives on its energetic rhythm. The strings give it a large share of its tonal color with the deep basses making rude sounds beneath. There is a rather pointless interlude that retains the exciting pulse and the movement ends with a free-for-all in all sections.

The expressive slow movements (Sarabande) merges a group of contrapuntally strange voices, the most attractive in the high strings, sometimes creating sounds of shimmering beauty. However the "Sarabande" mood is soon dispelled by aggressive shouts by the brasses, then a return to the original placid mood.

The "gigue" travels a good deal without getting anywhere in particular. It tries very hard to be folkishly cheerful and the same technique is used of bringing in the brasses for reasons of import, but as Shakespeare said it so well: "much ado about nothing."

The tall, suave Russian cellist gave Milhaud's whimsical concerto the benefit of his remarkable musicianship, making the work sound more important than it really is. The three movements are described as "nonchalant," "grave," and "joyous." It doesn't lose itself in the bogs of dissonance as does the second symphony (conducted here by the composed last Summer.) It isn't typical Milhaud in that there is an absence of French delicacy of texture, and it relies pretty heavily on clever manipulations of the solo instrument.

Delicate Support

Mr. Piatigorsky's incandescently glowing tone and assured technique were constant factors. Dr. Koussevitzky and the orchestra supported him with a delicately applied background, tastefully suppressed and never intruding. This was nowhere better shown than in the broad chordal punctuations by the orchestra to the soloist's statements in the first movement.

The "Grave" made a strong issue of the cellist's warm, glowing tone. His intonation was pure and he made full use of that marvelous vibrato technique of his. The muted brass and soft drum figures were beautifully reflected against the solo melody. After this movement, some child in the audience set up a loud wail (whether of approval or not one couldn't tell), but Dr. Koussevitzky at first looked annoyed, then broke into a wide grin. The audience howled, the soloist and conductor exchanged a few pleasantries, and the concert went on.

The final movement was joyous as the composer dictated and was slightly reminiscent of the "scaramouche" music. The orchestral background in pizzicato strings was a striking emulation of the solo score. This was playing of the highest order, less rewarding perhaps in the Milhaud score than in a work of greater substance, but a brilliant exhibition of the "cellist's art nevertheless.

Long Narrative

"The Song of The Earth" is another of Mahler's super-philosophical theses on world weariness. It, and Liszt's "Faust" symphony, might well have been omitted from this series. The Mahler is a long narrative, depressing, but Mr. Lloyd sang the three tenor solos determinedly (too much so), seeking to transmit the underlying spirit of its texts. He was over-zealous in his efforts to attain a status of grand opera, treating it in quite the same vein that he would a Wagnerian performance. We expect that Mr. Lloyd's talents will be more effectively applied to the role of Albertherring which he is singing here on Monday night, but the Mahler music and Mr. Lloyd did not yield to each other.

Miss Moudry acquainted us with a glorious contralto voice, full of warmth, resonance, and a relaxed, convincing style of delivery, although we were able to hear only her first solo, there was ample evidence of musicianship and an enlightened projection of Mahler's intents.

To Continue Today

The festival will continue this afternoon with performances of William Schuman's symphony for strings, "Villa-Lobos' "Mandu-Carara," and Richard Strauss' "Concrto for French Horn, No. 2" (James Stagliano, soloist) and "Also Sprach Zarathustra," the conductor is Eleazar de Carvalho.

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SPRINGFIELD, MASS.
MORNING UNION

AUG 8 - 1949

'Firsts' Enliven Concert At Berkshire Festival

Villa-Lobos Tone Poem and Schuman Symphony Played; James Stagliano On French Horn

By WILLARD M. CLARK

Tanglewood, Aug. 7—Two "firsts" enlivened the final concert of the second series of the Berkshire Music Festival given by the Boston Symphony Orchestra this afternoon. These were the first complete American performance of the symphonic poem for orchestra and chorus by Villa-Lobos and the first performance of a work by an American composer this season. This honor went to William Schuman, whose "Symphony for Strings" was given a hearing. We find it strange that only one work by an American composer appears programmed on these series, especially when Dr. Koussevitzky has so long championed our native composers and must realize that the festival provides opportunity for immense audiences to hear native works, were the opportunity provided.

De Carvalho Conducts

Eleazar De Carvalho, youthful Brazilian conductor, directed the particularly felicitious program this afternoon. Mr. De Carvalho is today a poised, dignified, eminently musicianly conductor, who lets the music speak for itself.

Whether Mr. Schuman's symphony merited the position of the only American work on the program is debatable. A skilled craftsman, he appeared to have little to say in this work. The first and last movements were boisterous, filled with unpleasant harmonies and geometrical in design. He was at his most eloquent in the second movement, which was melodious, suave and showed that when he wishes, Mr. Schuman can please the ear. Mr. De Carvalho conducted the work with great care and understanding. Written, as it is, for string orchestra, one heard the unrivaled strings of the Boston Symphony perform marvels in passages which must have strained their instruments to the limit.

The Villa-Lobos opus, titled "Mandu-Carara" is based on a story which is almost the Brazilian equivalent of "Hansel and Gretel." But how different is this wild and rhythmic music from Humperdinck's flowing score. Percussion instruments are used effectively to portray the wild beats of the jungle as well as to emphasize the rhythms of the dance of the hero, Mandu-Carara. The chorus tells the story of the children lost in the woods and their adventures. They intone at the top of their voices, bark, screech and howl in unearthly fashion, but it is all tremendously exciting and practically brought the audience to its feet. The music surges forward with seldom a pause. The rhythmic patters are many and varied and the sum total of the work is one of horrific excitement. As in the other works, Mr. De Carvalho conducted without score. As we listened to this work, we wondered if it were not a Brazilian counterpart of Stravinsky's "Sacre De Printemps."

Stagliano, With French Horn

There were really three "firsts" on the program today. For the first time in its history, the orchestra presented as soloist a French horn virtuoso, none other than its own James Stagliano. He was heard in the Strauss "Concerto for French horn, No. 2." Strauss wrote this concerto in 1944 at the age of 80 years. It has more of a Mozartian flavor than Straussian brilliance.

Indeed, it wanders through its three movements in rather nonchalant fashion. He has written taxing music for the instrument, but it is music of considerable melodic charm. Mr. Stagliano produced lustrous tones from his instrument. His phrasing was impeccable, his mastery of his instrument complete. The orchestra provided a distinguished accompaniment.

The program concluded with a powerful, richly imaginative performance of the tone poem by Strauss, "Thus Spake Zarathustra." We have always felt this the most effective of the Strauss tone poems. Musically, Strauss has tried to express the idea of the development of the human race from its origin, through its various developments, religious and scientific. Surely this is a large order, but one can easily forget its philosophical complexities and just listen to the veritable floods of melody, sensuous, declamatory, always persuasive. Mr. De Carvalho paced the work a bit faster than some of his contemporaries, but that only added fuel to the fire of genius which was strong in Strauss when this was written.

It was a capital performance, adding another treasurable memory to the several outstanding performances we have heard during the current festival.

Rodzinski Attends Afternoon Concert

(Special to The Union)

Tanglewood, Aug. 7—The 10th program of the Berkshire Symphonic Festival was attended by 10,500 concert goers this afternoon and the talented and ever popular Brazilian conductors, Eleazar De Carvalho was given a tremendous ovation at the close of the first half of the afternoon program. Time after time the beaming guest conductor was called back as the overflow crowd sent up a resounding tribute to his combined musical talent and personality.

Enjoying the concert from his box seat this afternoon as he did last night, was Arthur Rodzinski, noted conductor, who a few years ago made his summer home in Stockbridge where, as a hobby, he conducted a goat farm. The tipoff that he was attending last night came in a unique manner as two members of the Boston Symphony Orchestra were stranded on the Pittsfield-Lenox Highway and in desperation began to hitch hike. A passing motorist stopped to give the instrument-laden musicians a lift and lo and behold, one was Rodzinski on the way to Tanglewood.

Absent from the orchestra this afternoon was Joseph De Pasquale, 1st viola, who this morning was married at nearby Shadowbrook, the Jesuit novitiate, to Princess Maria de Leuchtenberg de Beauharnais, niece of Dr. Sergei Koussevitzky.

Koussevitzky Late

Late arriving at today's program was Dr. Koussevitzky, whose party entered their box at intermission. Included in the group were Mrs. Koussevitzky, Duchess Anna de Leuchtenberg de Beauharnais of Nice, France, mother of the newly-wedded princess; and the immediate family of Joseph De Pasquale. However the newly weds chose to pass up the concert.

At the start of the second half of the program, James Stagliano, French horn soloist, preceded the guest conductor to the podium wher Carvalho personally led the huge au dience in a tremendous ovation f the young soloist. The Nation Broadcasting Company broadcast his solo in its entireity and a recording was made by the State Department's Voice of America.

At the close the audience called, and recalled the brilliant soloist and guest conductor as the applause rent the air.

Noticed at today's event were a group of nuns—something new for Tanglewood—although for years the clergy has attended in fairly large numbers.

HARTFORD, CONN.
TIMES

AUG 9 - 1949

Soloists Reign At Tanglewood

Special to The Hartford Times

Lenox, Mass. — Like a beauty sure of her form, the Boston Symphony Orchestra surrendered the stage here Saturday night to the soloists.

True, the much - rearranged program opened with the short, intricate Roussell Suite . F Major. But after the orchestra under Serge Koussevitzky had performed the work, the famous textures and ornaments of the group were scarcely heard again.

The orchestral part of Milhaud's First Cello Concerto is clever and subdued, and all attention was on soloist Gregor Piatigorsky. Big, powerful Mr. Piatigorsky lightly carried his instrument high overhead as he strode onstage.

The concerto is a work urbanely at home in the light summer air of Tanglewood. The solo instrument announces itself at the very beginning with a blythe virtuoso theme, reminding onc of a Chaliapin strolling the boulevards. The orchestra is a quiet but silken companion. The soloist was warm and fluent in Milhaud's worldly, clean-cut style.

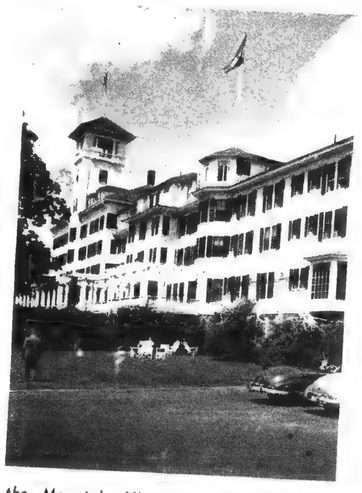
In an evening of confident performances, Mahler's "Song of the Earth" seemed purer and less self-conscious than when we last heard it performed by the orchestra. The audience applauded soloists Janice Moudry, contralto, and David Lloyd, tenor, at every pause. It took several of Dr. Koussevitzky's shoulder shrugs to halt the mumbling in the intervals.—A. B.

PROMENADE
NEW YORK CITY
AUG - 1949

a quick survey of four fine vacation spots in central and northern New England

holiday ho!

AT WHITEFIELD, New Hampshire, in the midst of the White Mountains, is a big, rambling, eighty-year-old edifice known as *Mountain View House*. Despite its extensive proportions, emphasis is still heavy on the personal, host-guest relationship—a tradition of hospitality nursed for four generations of Dodge family ownership.



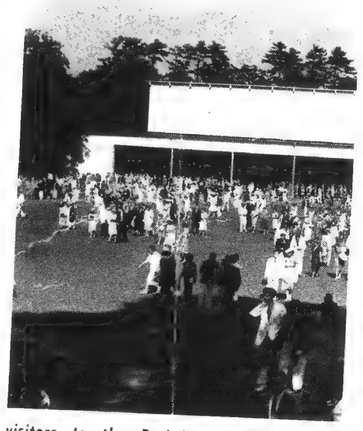
the Mountain View House, as its name implies, gives visitors a breathtaking view of the surrounding White Mountains

A hundred yards from the hotel itself is the Sports House, hub of such activities as swimming (in a pool with adjacent snack bar), tennis (two courts) and golf (nine holes), not to mention a putting green, croquet grounds and shuffle board. After-dark doings include dancing—both square and circular, movies imported twice weekly and the near-by Chase Barn Theatre for straw-hatters. The Boston & Maine Railroad makes it to Whitefield in an average of ten hours.

Just inside Maine, about 75 miles north of Boston, is *The Lookout*, at Ogunquit, so strategically located between the Atlantic Ocean and Maine's piney hills that the mountains-vs.-seashore argument is neatly settled. For water-lovers, there are three miles of hard sand beach as well as a rocky shore; river boating, deep-sea fishing (the tuna run large off Ogunquit), sailing and yachting. Just south of the hotel are three miles of cliffs (an ideal place for a stroll) which are skirted by a path leading to the local artist colony. If your interests lie inland, you'll find riding stables, miles of wooded bridle paths, an 18-hole golf course, tennis courts, shuffle board and hiking trails. For sitting-down amusement, The Lookout offers two concerts daily; there's also a local summer theatre group and two movie houses.

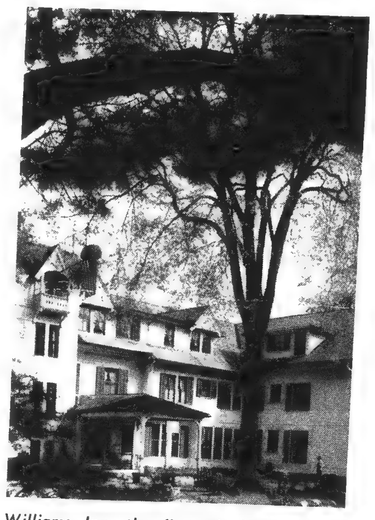
If music's your meat, chances are that you'll join the throngs heading toward Berkshire County (150 miles from Manhattan) to attend the annual Tanglewood Music Festival at Lenox. Lasting until August 14, this will be the twenty-fifth and last season that Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra before he retires.

While the outdoor concerts are the top attraction every summer, you'll find a multitude of other recreational facilities. There are 90 lakes and 800 miles of brooks and streams for swimmers and anglers; 14 golf courses; the Stockbridge Summer Theatre; Ted Shawn's dance school at Jacob's Pillow; the "1760 House" at Sheffield, where there's a fine collection of provincial American art; the Berkshire Trout Farm near Sheffield; the Shaker Village at Hancock; and the State reservation at Mount Greylock, which commands a fine view of the area. Accommodations range from small cottages to luxury hotels.



visitors to the Berkshire Music Festival at Lenox can listen to the concerts sitting under the shed or on the lawn

Williams Inn, on the campus of Williams College, at Williamstown, Massachusetts, is the original Treadway Inn (there are now 14 in New England) and L. G. Treadway is still running it with the same insistence on excellent cuisine and comfortable lodgings that made his hotel chain famous. Several acres of lawns, parks and gardens surround the stately 75-room inn, adjacent to which are a dozen tennis courts. A mile away is the Taconic Golf Course (18 holes) and less than two miles distant there are two outdoor swimming pools. There's the usual fine Berkshire fishing (brooks, streams or ponds) and plenty of good hiking terrain over Long Trail, the Williams Outing Trails and Hopper Trail, leading to the top of Mount Greylock.



Williams Inn, the first of the Treadway Inns, is surrounded by acres of gardens and lawns, shaded by old, lofty trees

Points of interest include the Williams College campus; Mission Park, the birthplace of American Foreign Missions; Sand Springs, a mineral spring where the water is a constant 76°; and the Lawrence Art Museum.

The New York Central Railroad takes you up to the heart of the Berkshire area in about three hours from New York.

—MERRILL POLLACK

SCHENECTADY, N. Y.
GAZETTE

Mahler's Work Marks Concert At Tanglewood

By D. E. RITZ

Gustav Mahler's "Das Lied von der Erde," ("The Song of the Earth"), Milhaud's "Concerto for Violoncello and Orchestra, number 1" and the "Suite in F major, opus 33," Roussell, made up the Saturday evening program of the Boston Symphony Orchestra at Tanglewood.

Dr. Serge Koussevitzky conducted and soloists were Gregor Piatigorsky, 'cellist; Janice Moudry, contralto; and David Lloyd, tenor.

The Mahler symphony overshadowed the balance of the program. Composed in 1908, it received its first performance in Munich in 1911. Based on a text from "Die Chinesische Flote" the movements are called respectively (in English translation) "The Drinking-Song of Earth's Sorrow," "The Lonely One in Autumn," "Of Youth," "Of Beauty," "The Drunken One in Springtime" and "The Farewell."

Of Heroic Proportions

The symphony is of heroic proportions and requires voices of heroic caliber to sing with the full-toned orchestra. Both Lloyd and Miss Moudry proved themselves equal to the demands of the score. The vocal parts are divided equally, with each soloist singing alternate movements.

Darius Milhaud's concerto for 'cello was a delight from its opening solo passage to the final note. Dainty and light in structure—the orchestra at no time covered the solo instrument. The movements, "Noncholant," "Grave" and "Joyeux" were infectious in their rhythms. It was composed in 1934 and first performed in Paris in 1935 with Maurice Marechal, to whom it was dedicated, as the soloist. Its first performance in this country was last Jan 3, with Mr. Piatigorsky as the soloist.

Messiaen's Work Put Off

Probably the biggest surprise of the evening was the opening number—which a neat little printed note enclosed in the program stated was the Roussel "Suite in F major, opus 33." Olivier Messiaen's "L'Ascension," which was programmed, will be performed at the afternoon concert of Aug. 14.

Albert Charles Paul Roussell was born in France in 1869 and died there in 1937. The suite consisted of three movements, "Prelude," "Sarabande" and "Gigue." All are in the characteristic French idiom with emphasis on wind and brass color mixtures and with even the strings acquiring the lighter touch.

Ovations were the order of the evening with Dr. Koussevitzky, Piatigorsky, Lloyd, Miss Moudry and the orchestra all coming in for claim for excellent performances

PROMENADE
NEW YORK CITY
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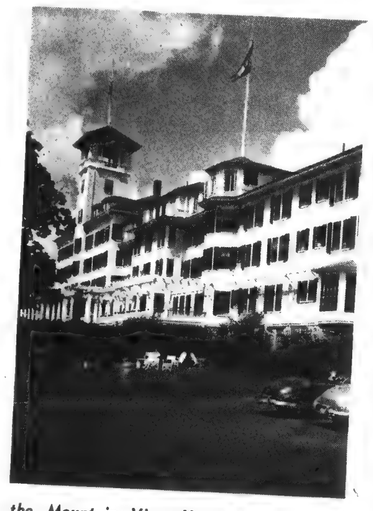

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NEW BEDFORD, MASS.
STANDARD-TIMES

'Tanglewood, Home of Boston Symphony, Is U.S. 'Salzburg'

'Music-Lovers' Retreat Is In Berkshires

Donald H. White, son of Mr. and Mrs. Clinton H. White of 72 Chestnut Street, South Dartmouth, completed his [illegible] at Boston University College of Music in June. He made his professional operatic debut last October as a member of the chorus of the New England Opera Theater. He also was the author of weekly columns on [illegible] recordings which appeared in The Sunday Standard-Times for a year.

By DONALD H. WHITE

White

[illegible] idyllic Summers [illegible] music-[illegible] artists [illegible] great festival shrines of Europe, Salzburg and Bayreuth. The Edinburgh Festival in Scotland [illegible] its [illegible] attendant audiences as did the fine concerts which were presented in Holland and Scandinavian countries. Today the Salzburg Festival [illegible] the first lap [illegible]. Wagner's [illegible] at Bayreuth is silent and Edinburgh has just begun to [illegible]. Where then do American music-lovers travel to renew their pilgrimages and once again [illegible] the magic of great art [illegible]? They go to the American Salzburg, Tanglewood, home of the Boston Symphony in the [illegible] Berkshire Hills.

[illegible] where we joined this [illegible] audience this Summer for [illegible] days of wonder-[illegible], stimulating fraternity [illegible] kaladeiscopic world and [illegible] experiences in natural beauty.

Tanglewood, given to the Boston Symphony in 1937 by Miss Mary Aspinwall Tappan and her niece, Mrs. Gorman Brooks, is the original family estate complete with mansion, boxwood shrubbery, ancient shade trees and verdant green lawns.

For a short time the festival continued its concerts through use of a tent covering the audience. This soon was replaced by the now-famous Music Shed, seating 6,000. In addition to the main auditorium, which is open at sides and back, there is a Theater-Concert Hall where opera and recitals are given, studios, exhibition [illegible] and offices.

Cottage Site Remains

[illegible] picturesque locale [illegible] Nathaniel Hawthorne wrote his "Wonder Book" and the later "Tanglewood Tales." One still may see the original site of his [illegible] cottage, since destroyed by fire. A full-scale replica of [illegible] New England charm is on the Tanglewood grounds, a tourist spot [illegible].

During the war, attendance at the festival [illegible] from early July to the middle of August, was [illegible] considerably by fuel [illegible], though many seemed to [illegible] method of travel to [illegible] the series. Now, however, [illegible] audience may number up [illegible] more, since the per-[illegible] the shed make it [illegible] to hear the [illegible] through open walls.

In 1940 the Berkshire Music Center [illegible], having as its [illegible] specialized training and [illegible] of hundreds [illegible] artists who [illegible] Tanglewood like pilgrims [illegible].

Serge Koussevitzky, the venerable [illegible] of the Boston [illegible] who is to be replaced [illegible] Charles Munch, has [illegible] spirit in the de-[illegible] this huge venture. [illegible] this year [illegible] students, he said, "Having completed 25 years with the Boston Symphony Orchestra, [illegible] I have reached [illegible] maturity. But as director of the Berkshire Music Center [illegible] my first decade. [illegible], I would like to believe [illegible] I still belong to an age of [illegible] quest and aspiration."

It is in this atmosphere of continual improvement and cultural growth that Tanglewood flourishes [illegible] Summer.

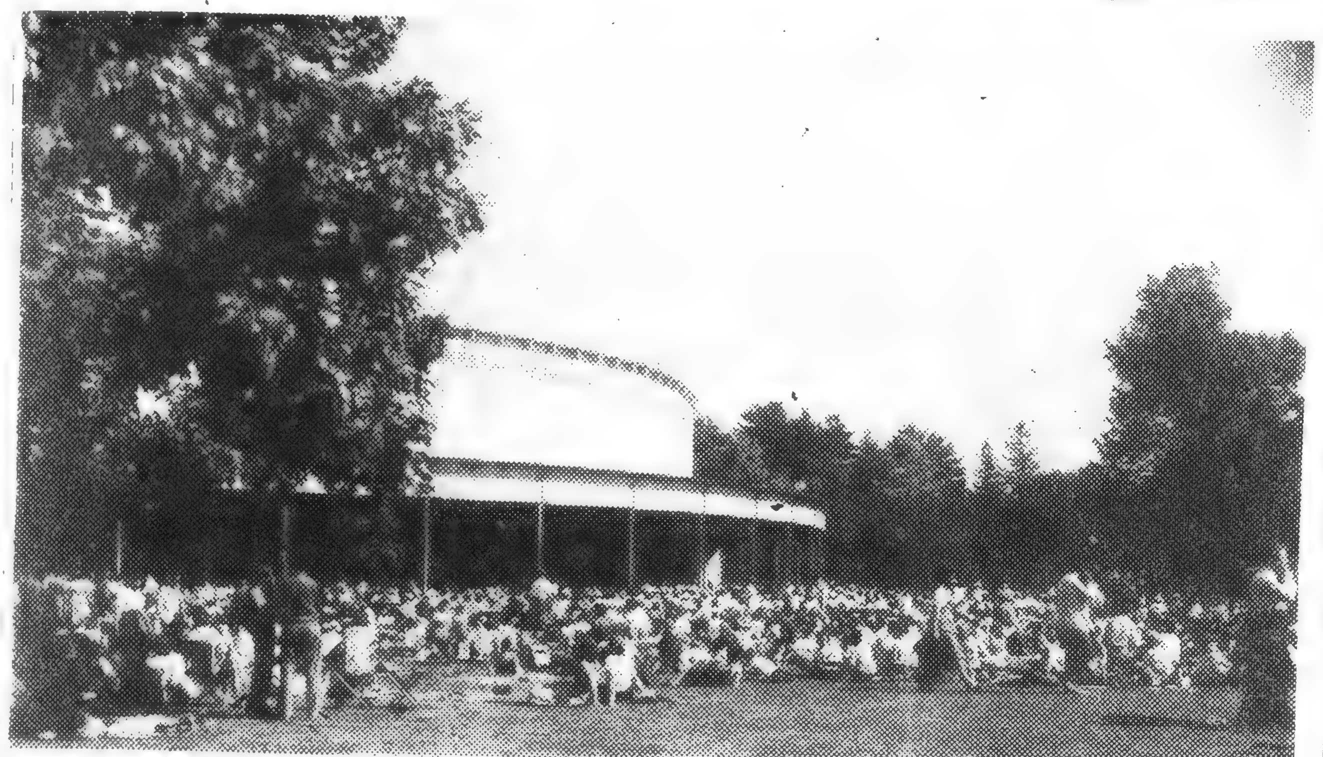
Gluck Opera Given

Our experience in appreciation began when we heard the second performance of Christoph Willibald Gluck's opera, "Iphigenia in Tauris," given by the Opera Department in the Theater-Concert Hall under the baton of Boris Goldovsky. This was a combination reunion and renewal of purpose for us, since we gained much experience in association with his New England Opera Theater during its past Boston season.

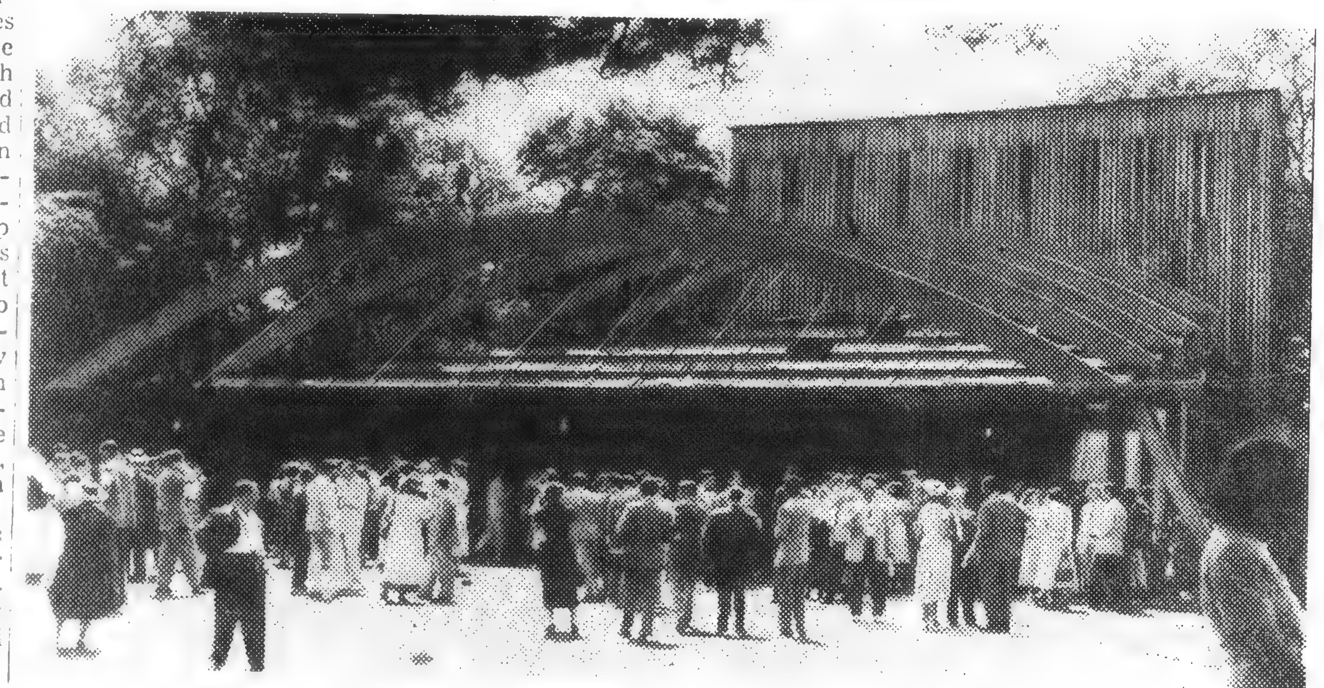
A prodigious authority on all things operatic, Goldovsky is commentator for the Metropolitan Opera Broadcast intermission feature, Opera News on the Air, head of the Opera Departments at Tanglewood and Boston's New England Conservatory of Music.

Mr. Goldovsky has for many seasons been the moving spirit in the development of opera in English and has carried his enterprising mood to Tanglewood, where he works unceasingly to present old and new masterpieces in most acceptable American style. Gluck's 18th Century opera is one of these revivals in company with such past productions as Mozart's "Idomeneo," Rossini's "Turk in Italy" and Britten's "Peter Grimes" (now a staple of the Metropolitan Opera).

"Iphigenia" first was presented in 1779 with a libretto by Guillard, after Euripedes. The only American production to date was a German one at the Met during the 1916-17 season, discarded the following year. Mr. Goldovsky and his associate, Sarah Caldwell, have translated the opera into English, somewhat clarifying the complicated plot drawn from Greek mythology.



MUSIC SHED AT THE BERKSHIRE RETREAT



THEATER CONCERT HALL AT TANGLEWOOD

Designer Is Dutch

At intermission, the sky outside was as blue as the fine weather conjured up by electricians on the huge cyclorama on the lofty stage. Patrons, students and artists wandered about the cool lawns, smoking and enjoying the breezes that made the evening most comfortable after the humid temperatures of the day.

Greeting members of the technical staff, we talked with Leo Van Witsen, Dutch designer who created the striking costumes. Another important technician in the Opera Department is Robert J. Lawthers, who, with his wife Barbara, designs and executes the scenery for works given at the Center. A hard worker, he hails from Boston where he keeps busy during the Winter preparing Goldovsky productions for the Opera House.

The Music Center boasts a full list of figures in the contemporary American scene, both as faculty members and visiting tourists. There are several departments which function more or less without restriction during the Tanglewood season. These are titled Orchestral Conducting, Choral Conducting, Orchestra and Chamber Music, Composition, Opera, (including costuming, scenic arts, conducting, etc.) and Choral Singing and Orchestra.

Naturally, the most important of these activities is the Orchestral Conducting group which is personally supervised by Koussevitzky, assisted by Leonard Bernstein, Eleazar de Carvalho and Richard Burgin, concertmaster of the Boston Symphony Orchestra. Mr. Bernstein had a meteorical rise in Tanglewood's career, he soon attracted enough attention to merit his performance as guest conductor of the Boston Symphony. Since those days he has successively toured Europe, established the New York Symphony (from which he recently resigned) and guest-conducted numerous American orchestras, including the New York Philharmonic.

Uses No Baton

Carvalho, a South American, came into the Boston firmament about two years ago and remained to supplement Dr. Koussevitzky's panel of experts at Tanglewood. We had a fine chance to watch this handsome young conductor during a student orchestra concert presented while we were at the center.

Carvalho is a disciple of the absent baton and his expressive hands mold and shape the music better than some traditional timebeaters we have seen. He is typical of the young men who surround Koussevitzky at Tanglewood, often remarked as a cause for his seemingly ceaseless energy and verve. The conductor has just celebrated his 75th birthday.

Chamber Music is headed by Gregor Piatigorsky, eminent cellist of the concert stage. In past years artists like William Primrose and Stanley Chapple have worked in this department, a "must" in the schedule of budding string players.

In the realm of composition, the Berkshire Music Center is well staffed. Resident composer of the department is Aaron Copland, one of the most played of modern Americans. In addition to his heavy Winter schedule, Mr. Copland acts as assistant director of the center and is often at work in Hollywood. New Bedford Movie-goers were given an opportunity to hear one of his film scores in "The Red Pony," recently shown at the State Theater. Copland's music is found to be in the same vein as opuses by his contemporaries, Barber, Gould, Piston, Still and Harris.

Accent on Modernism

Assisting the head of the division in the private, symposium-style classes is a guest composer, invited annually from Europe or the United States. The accent seems to have fallen on the French modernism school of late years. Last season Darius Milhaud was asked to fill the guest chair while this season finds Olivier Messiaen assisting Mr. Copland.

We had opportunity to observe Monsieur Messiaen at close range, since he lives at the inn where we obtained accommodations. The composer is one of the avant-garde contemporaries whose works have gained popularity in America. His most important composition to date is "L'Ascension, Four Symphonic Meditations for Orchestra," based on Biblical themes. "L'Ascension" was played during the second Series B concert in the Music Shed.

Messiaen, now 41, resembles the inhabitants of Montmartre, Parisian art center, and might be taken for an inspired young painter or sculptor. He effects a leonine mane of long hair which, with his shell-framed glasses gives him an eccentric appearance. Unable to understand or speak English, since he is fresh from abroad, he is accompanied by an English musician, Antony Bonvalot, who is studying composition in Cambridge. Mr. Bonvalot translates the discussions of Messiaen to his eager pupils, all of whom must be exceptional to enter the class.

The composer divides his time between teaching and composition; his newest work, "Quartet for the End of Time," was performed during our stay.

Biography Published

Another engaging personality we met was Miss Anna Lingg, Swiss author whose biography of Mozart was published two years ago. This volume ranks among the best-sellers on the subject wrtten by Einstein and Marcia Davenport. Miss Lingg, who offered no comment as to her future undertakings, kept her typewriter busy during the day and joined the concert crowds at night. Yet another case of one who comes to Tanglewood seeking the best in culture, perhaps inspiring a new triumph for the musicianly reader.

In addition to previously mentioned departments, the Choral Singing devision is the largest. All students participate and the group augments symphony concerts when necessary. Under direction of Robert Shaw (on leave of absence), the choral groups rehearse with Hugh Ross such compositions which are to be performed. Madrigal singers and smaller choruses are drawn from the large organization. Suplementary orchestras operate in their respective categories, each especially suited to the student's own personal virtuosity. In addition, Musical Analysis, solfege lectures and forums keep the young artists busy in diverse activities.

To the tourist musician, Tanglewood offers challenge and a rich prize. How much music can be squeezed into a short period, coupling investigation of the picturesque Berkshire nature spots with enjoyment of local color and custom? The visitor usually achieves the medium of rambling all day and listening to the music at night.

Music Everywhere

The estate has many shady nooks or blooming panoramas to delight visitors. Walking over the broad lawns during the day, we heard music floating on the warm air from every corner of the 210-acre center. In the shed a student orchestra rehearsed, now and then sending a crash of cymbals and full-throated brass over the sunny fields. In the rambling Victorian Summer mansion a majestic soprano intoned lieder in rehearsal. Up from the big Theater-Concert Hall drifted the voices of an opera ensemble, blending with the mellow fluting of a woodwind quintet, playing in the Chamber Music Hall.

Everywhere one sees the students (about 500 in number), reading, talking, taking sunbaths, discussing technical problems in animated fashion or just sprawled on the thick grass relaxing. Here is the accent on informality, a good theme for a profitable Summer spent "working in music."

A stroll through the gardens is reminiscent of English boxwood hedges and flowering vines to be seen everywhere. A fountain and graceful pools lend an atmosphere of Old World formality to the myriad paths and sun-warmed shade trees, many of which date back to the days of Emerson, Holmes and Melville. These literati were often guests at Tanglewood in the days before the center.

Many Unusual Treats

Festival programs always are filled with unusual treats and superlative performances. On a Thursday or Saturday night a veritable gazeteer might be compiled from the license plates on thousands of parked cars. People come from Florida, California, Ohio, Washington and points abroad to hear Koussevitzky or his guest conductors. Leading artists performing this Summer included Claudio Arrau, Chilean pianist whom we heard in the Beethoven Fourth Piano Concerto; Jascha Heifetz (in his first Tanglewood season) and Piatigorsky, who played Milhaud's First Cello Concerto.

Heifetz was soloist in an all-Tchaikovsky program while Carvalho conducted the premiere of a new Strauss Horn concerto and the tone poem, "Thus Spark Zarathustra." Final portions of the five Sunday concerts were broadcast over NBC from 4:30 to 5:30 p. m.

A gem-like Bach-Mozart Series in July drew throngs who sometimes are inclined to appreciate these performances more than the large orchestra concerts in the shed series. Given in the Theater-Concert Hall are ideal representations of Mozartian brilliance coupled with unparalleled orchestral tone.

Other events included the American premieres of Benjamin Britten's new Spring Symphony and his opera, "Albert Herring." Dr. Koussevitzky ends the season with Beethoven's Fifth Symphony, to be played this afternoon.

On the broad lawns and in the pavilions gather the musical great of America, mingling Bohemian-like with fans and students. Tanglewood has drawn all types of humanity together in one musical melting pot—a common love of culture and one rewarding goal—the appreciation of musical art and natural beauty.

The Berkshire Festival is a cosmopolitan enterprise, designed to please the many while offering the best. The Music Center, however, is creating the artistic intellegentsia of tomorrow through the teachings of today's masters. It is this long-range plan which is the ultimate purpose of Tanglewood and its monument in the history of American progress.

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a-12 San Diego 12, Calif. Wednesday, Feb. 2, 1949 THE TRIBUNE-SUN

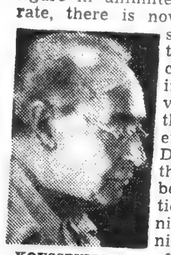
Wed 2

Turntable Talk

Koussevitzky Recorded With 'Bass Fiddle'

By BRUNO DAVID USSHER

Ordinarily large record manufacturers, such as R.C.A.-Victor, do not deal in limited editions. They figure in unlimited ones. At any rate, there is now a new "L.E." series among Victor's 24 or more categories of waxings. First of this variety bears on the back the legend. "Master of Double Bass" and the front cover bears the inscription " "25th Anniversary Souvenir." The name of Serge Koussevitzky appears in large facsimile. The anniversary, of course, refers to the fact that the Russian-American maestro has been conductor of the Boston Symphony since 1923, a span of public service paralleling the period of greatest musical development in this country. Koussevitsky's interpretations, programs and large array of phonograph records are part of this progress.



KOUSSEVITSKY

In other words, the Koussevitzky of the records is definitely present. What has given way to Koussevitzky, the conductor, is Koussevitzky the internationally recognized double-bass virtuoso. The latter suffered an artistically logical eclipse when, in 1908, he exchanged the baton for the bow the first time outside Russia as he led the Berlin Philharmonica. In his own country he already had proven his directorial capacities.

Virtuosity Surprises Some

Many phonograph fans have remained unaware of the Boston maestro's command of the double-bass. Unique as this Victor album "L.E. No. 1" is (three 12-inch vinylites of double-bass music), under the circumstances, it is not a strange tribute to a great conductor.

As music, the pieces Koussevitzky plays on the "bass fiddle"—some are his own—do not need or even bear discussion. Tone quality and agility of bow and fingers are models of performance quality, especially as one can easily forgive the 75-year-old maestro a couple of somewhat obvious portamento "slurs."

Much of the time, except for the lowest notes, Koussevitzky draws notes which most cellists would envy. Tonal nuances and lightness are phenomenal in the "Chanson Triste" and "Wiegenlied," or "Lullaby." Double-bass playing of such sustained skill is rare. By the same token, it would have been interesting to have had a demonstration of the more dramatic and nobler moods in the expression of which Koussevitzky, the double-bass virtuoso of yore, must have excelled.

English albums. Those interested in choral singing will find Benjamin Britten's "A Ceremony of Carols" a rewarding experience. This album (EDA-86) features the Morristown Boys' Choir, Ivor Sims directing. Besides the Britten songs, the album of three 12-inch disks also offers an "Ave Maria," by Kodaly, and an "Enchanting Song," by Bartok.

Another English set which excels in vocal recording is that of the three Debussy "Nocturnes." As a rule only the first two are heard, the last one, "Sirens," requiring an exceptionally skilled and sensative women's choir. Such a choral personnel evidently was at the disposal of Conductor Sidney Beer. He seems to capture also the mood of the first sketch, "Clouds." His dynamics in the "Festivals," however, sound somewhat mechanical, compared with Stokowski's radio performance Sunday with the New York Philharmonic. Incidentally, one can hardly fail to suspect that a "Faun" lurks also in Debussy's "Clouds." The flute solo echoes that of the famous "Afternoon" piece.

DALLAS, TEXAS
NEWS

AUG 7 1949

Britten's Latest Opera For Tanglewood Festival

"Albert Herring," a new lyric comedy in three acts by Benjamin Britten, will have its first American performance when the opera department of the Berkshire Music Center produces the work in the theater at Tanglewood on Monday and Tuesday evenings. Boris Goldovsky will direct and conduct the production. Composed in 1946 and 1947, "Albert Herring" was first performed at Glynebourne by the English Opera Group, June 20, 1947, when Peter Pears sang the title part and Joan Cross the part of Lady Billows. It has also been presented in Holland, Switzerland and Belgium.

BRITTEN

Eric Crozier, the librettist, who also prepared the libretto for "Peter Grimes," (which had its first American production of Tanglewood), has adapted the short story of Guy de Maupassant's "La Rosiere de Madame Husson." The locale has been changed from provincial France to a small town in East Suffolk about 1900. The opera calls for a cast of thirteen, a group of village characters and no chorus. The accompanying orchestra consists of twelve solo players.

LEWISTON, ME.
SUN

AUG 12 1949

Seldom-Heard "Savitri" Work In Tanglewood Performance

LENOX, Mass.—A special performance of "Savitri," a one-act chamber-opera by Gustav Theodore Holst, will be given here during "Tanglewood on Parade," today.

The seldom-heard work, written for an open-air performance with an invisible orchestra, conductor and female chorus, will be presented on the Tanglewood grounds at 4:30 P.M. before the regular program.

It will precede an evening of music and entertainment that will include Boston Symphony Orchestra performances of Leonard Bernstein's second symphony, Randall Thompson's new five-minute-long choral work, "The Last Words of David," and Tchaikovsky's Fifth Symphony.

The program will start at 6 P.M. for general admission visitors, with a parade and general assembly by the Berkshire Music Center's 450 students. Ten minutes later, the school's four departments will give simultaneous performances: short symphonic works by the advanced student orchestra in the Music Shed, a choral demonstration-rehearsal in the orchard, scenes from Verdi's operas in the Theatre-Concert Hall, and a chamber music concert in the Chamber Music Hall.

There will be time out at 7 o'clock for a lawn party and picnic supper. The public has been invited to bring a supper and use the buffet and refreshment carts.

At 8 P. M. noted speakers will participate in the "manifestation" in the Shed, folled by the Boston Symphony Orchestra concert under the direction of [illegible]itzky.

At 10:45 P. M. right after the concert, announcement will be made of the winners of the door prizes: two "Berkshire model" radio phonographs.

The evening will close with waltzing on the lawn at 10:50 P. M. and a display of fireworks.

CHARLESTON, S. C.
NEWS-COURIER

JUL 24 1949

It's Quantity Plus Quality With the Boston Symphony

By W. G. ROGERS
(Associated Press Arts Reporter)

LENOX, Mass., July 23. (AP): About 35 years ago a young man in a Boston financial office was offered a job with the Boston Symphony orchestra and, he recalls now, "I was hesitant to go because I thought there might not be much going on at Symphony Hall," the Boston Symphony's headquarters.

However, he went. His name is George E. Judd. Manager of the Boston Symphony since 1935, he is the business head of one of the largest music operations in the world. And there's plenty going on. He has innumerable problems of music, personnel, parking, repairs, gardening, lunchroom, housing.

New York state born, Judd is New England bred. His hair is graying, his shoulders stoop slightly, his voice is quiet, his manner affable. And he's always on the job, whether it's talking a selectman out of a peeve or noting thankfully that a gate is locked, as it should be, though it means an extra five-minute walk for him.

Here are the Boston Symphony's enterprises, as Judd tells of them:

The orchestra plays to concert-hall audiences numbering about 1,000,000 annually. It gives winter concerts in Symphony Hall and fair-weather "pops" and Esplanade programs in Boston; it tours to 45 cities; here at Tanglewood, its expansive and beautiful summer home, it runs a music school and, if student appearances are added to professional, gives more than 60 performances in the six-week session.

Europe may have its Edinburgh and Salzburg, but this country has, above all, Tanglewood and the Berkshire Festival. There are 230 acres of Festival property. There are three auditoriums, a practice stage, a "barn," a "main house," an opera workshop, administrative offices and store and exhibition hall all in one structure, the "Red House" where retiring Conductor Serge Koussevitzky has a studio, and finally an outdoor cafeteria, recreation house and six separate studios.

Forty acres are used for parking during the big music-shed events. About 20 men direct traffic on the grounds, plus some 15 Lenox and Stockbridge officers and state policemen on converging roads. At the height of the season there are 106 Boston Symphony players on hand; some of them, plus a score of other musician, teach in the school; with clerical staff, telephone operators, maintenance crew, restaurant employees, stage hands and the like, summer employees total about 180. They cater to 170,000 visitors per season. There are also 465 students from 36 states and 19 foreign countries.

The Boston Symphony is said to be the only American orchestra to run its own school and to pay its instrumentalists 47 weeks every year, and it is one of the few to own its own headquarters. The deficit can be big but, says Judd, what counts is not its size but what it represents in service to the community. Much of Boston's deficit would be eliminated, he adds, if the federal government repealed the 20 per cent admission tax, which is applied without discrimination to the least enlightening movie or stage show as well as to the most inspiring music.

Is Judd anxious about the future? Not at all, he replies. "We are not afraid of hard times. Recessions do not slow down the momentum of a well established product of good quality. All we need to worry about is the maintenance of that quality."

DALLAS, TEXAS
TIMES HERALD

Britten Opera Premieres Aug. 8

Special to The Times Herald

Boston, Mass., Aug. 2.—"Albert Herring," lyric comedy in three acts by Benjamin Britten will have its first American performance when the opera department of the Berkshire Music Center produces this work in the theater at Tanglewood on Monday and Tuesday evenings, Aug. 8 and 9. Boris Goldovsky will direct and conduct the production. The performances will be open by invitation (subject to the capacity of the theater) to those who have joined the Society of Friends of the Berkshire Music Center at Tanglewood, to which all memberships are welcome.

"Albert Herring," composed in 1946 and 1947, was first performed at Glyndebourne by the English Opera Group, June 20, 1947, when Peter Pears sang the title part and Joan Cross the part of Lady Billows. It has also been presented in Holland, Switzerland, and Belgium. Eric Crozier, the librettist, who also prepared the libretto for "Peter Grimes" (which had its first American production at Tanglewood), has adapted the short story of Guy de Maupassant, "Le Rosier de Madame Husson." Crozier has changed the locale from provincial France to a small town in East Suffolk about 1900.

NEW YORK, N. Y.
HERALD TRIBUNE

At Tanglewood

Two Works by Britten Have American Premieres

By Francis D. Perkins

LENOX, Mass., Aug. 9.—Benjamin Britten is represented by two American premieres in this week's program at Tanglewood. The Berkshire music center produced his comic opera, "Albert Herring," last night and tonight in its theater, and Serge Koussevitzky and the Boston Symphony will introduce his "Spring Symphony" next Saturday night in the Music Shed.

As heard last night Britten's score for "Albert Herring" gave an impression both of skill and of sophistication. There are thirteen vocal roles but no chorus, and the orchestra consisted of sixteen instrumentalists, including Boris Goldovsky, who was conductor pianist and stage director. This orchestra is treated as a chamber music group of soloists, and colors and timbres of the various instruments play a large part in the adroitly wrought musical presentation of moods and situations in Eric Crozier's libretto. The same can be said of the vocal and instrumental score considered as a whole. In his employment of the musical hues which are at his disposal and in the formal structure of his score, Britten here appears, as before, as a master craftsman.

But here he sometimes appears to be too aware of his masterly craftmanship. The libretto has its elements of satire and parody in its relation of events in an East Anglian village about fifty years ago; it also has its straight emotional situations. Britten seems most at home when satire, parody and comedy are most pronounced; these are effectively reflected in the scoring and musical color with vividness which sometimes borders on the grotesque. The set polyphonic forms and structures which appear from time to time make an important contribution to the comedy and the characterization. However, when sophistication gives way to more elemental emotional expressiveness, the composer seems less successful, and melodic invention is one of the weaker points in the work as a whole. Even in the concerted lament over Albert's supposed death the structure was more impressive than the strictly musical appeal.

At times it seems to be a series of generally very effective episodes which do not always contribute to a sense of continuity; the work, in three acts and five scenes which in all take less than two hours, is not long.

Progress is occasionally lingering. With all its assets, it missed a certain dominating, underlying and unifying atmosphere such as that which can be found in Britten's "Peter Grimes."

The libretto is generally fluent and flexible and not stilted. That it was not always intelligible seemed due, at least to some extent, to music which sometimes gave more attention to the flavor of a given situation than to the projection of the text. The production itself offered much to praise, especially in the deft planing of the exacting instrumental score and the sense of ensemble which marked the singing, especially in concerted measure. This reflected great credit upon Mr. Goldovsky's musical direction. In action each role was definitely characterized, but there was an occasional tendency to overemphasize the comedy, as in the case of Francis Barnard's work as Police Superintendent in last night's performance. David Lloyd, in good voice, made Albert sympathetic and comprehensible; James Pease was a convincing Vicar; Ellen Faull was duly dominating as Lady Billows. Considerations of space preclude a detailed discussion of the performance of a work which calls for much preparation and individual skill in each of its roles. Eight of these were sung by different artists in the two performances.

WATERBURY, CONN.
REPUBLICAN

AUG 11 1949

One-Act Opera Friday At Tanglewood

(Special to The Republican)

Lenox, Mass., Aug. 10—A special performance of "Savitri," a one-act chamber-opera by Gustav Theodore Holst, will be given here during "Tanglewood on Parade," Friday, for boxholders and holders of reserved section tickets.

The seldom-heard work, written for an open-air performance with an invisible orchestra, conductor and female chorus, will be presented on the Tanglewood grounds at 4:30 before the regular program.

It will precede an evening of music and entertainment that will include Boston Symphony Orchestra performances of Leonard Bernstein's second symphony, Randall Thompson's new five-minute-long choral work, "The Last Words of David," and Tchaikovsky's Fifth Symphony.

The program will start at 6 p. m. for general admission visitors, with a parade and general assembly by the Berkshire Music Center's 450 students. Ten minutes later, the school's four departments will give simultaneous performances: short symphonic works by the advanced student orchestra in the Music Shed, a choral demonstration-rehearsal in the orchard, scenes from Verdi's operas in the Theater-Concert Hall, and a chamber music concert in the Chamber Music Hall.

There will be time out at 7 for a lawn party and picnic supper. The public has been invited to bring a supper and use the buffet and refreshment carts.

At 8, noted speakers will participate in the "manifestation," in the Shed, followed by the Boston Symphony Orchestra concert under the direction of Dr. Serge Koussevitzky.

The evening will wind up with waltzing on the lawn at 10:50, and a display of fireworks.

NEW YORK, N. Y.
SUN

The Music Makers

By IRVING KOLODIN

Britten's 'Albert Herring' a Tanglewood Success.

Lenox, Mass., Aug. 8.—Benjamin Britten's one-man campaign to create a repertory of singable, and practicable, stage works had its most conspicuous success to date last night with the first American production of "Albert Herring" in the theater-concert hall of the Berkshire Music Center. Boris Goldovsky was invisible in the sunken orchestra pit but the results of his work were very audible in a generally polished performance in which some professional performers, some students and more in-between status had an equal part.

IRVING KOLODIN

Though Maupassant would hardly recognize it, "Albert Herring" had its genesis in his "Le Rosier de Madame Husson," a point of departure from which Britten and his librettist Eric Crozier have moved with facility and wit as they have reworked it. The simple situation finds the good folk of Loxford balked in their effort to find a suitable queen of the May by the unhappy fact that no maid of requisite purity and character can be found in the village. They nominate, instead, as king of the May, the unassailable Albert Herring; a youth of virtue all compact, who serves his mother faithfully in her green grocer's shop. How could they know that he has been rebelling at his goodness inwardly, that the prize of twenty-five pounds is all he needs to send him off on an adolescent-ending, man-making spree? They couldn't know, but they soon find out.

Had Britten the theater sense of a Puccini, in re "Gianni Schicchi," for example, he might have compressed all the action of "Albert Herring's" three acts and five scenes into a single act of several scenes, and produced from his considerable number of notes a unified score with the pace and continuity of "Gianni Schicchi," for example. But that is the kind of economy that has to be learned by trial and error; and while trying, Britten has created an intermittently amusing and sometimes revealing score which is certain to be played widely. Its clear scoring and flexible cast of thirteen performers might fit into the average Broadway house, if memories of "The Rape of Lucretia" are not too poignant in those purlieus.

While providing singable, sometimes ingenious and once in a while ingratiating music for his vocalists, Britten has amused himself with some sly touches in the orchestra. A six-part Fughetta brings the first scene of Act I to a close, and it is followed by an ironic waltz in harmonics for the strings which is a warning of things to come, such as the clearly satiric quotation from "Tristan and Isolde" when a disgruntled friend plants the rum in Albert's lemonade which sends him off on his adventures. Doubtless there would be more such things to be heard as familiarity with the score grows.

For its kind of performance, this was a very good one. Ellen Faull, in a Marie Powers part of the Lady of Billows who sets the town's tone, did excellently though Powers might be perfection (the writing would be a little high for her). As Herring, David Lloyd sang remarkably well, and performed a small miracle of characterization in looking a green grocer's clerk who finds life. James Pease as the Vicar, Manfred Hecht as the Satanic Sid, and Edith Evans as Nancy, his girl, were all capable, both in voice and action.

Three young performers—Francis Barnard, Beverly Shearer and Frances G. Camuso—had some juicy moments of moppery, and they did exceedingly well. The theater was filled with an invited audience (friends of the Berkshire Music Center) who added to the between-acts' applause a hearty salute at the end. Another cast will sing tonight.

HARTFORD, CONN.
TIMES

'ALBERT HERRING': David Lloyd, as Albert, returns from a spree to face the accusing Janet Southwick, Francis Barnard, Ruth Ramsey, Ellen Faull, James Pease and Karl Brock, in a scene from the Benjamin Britten opera, with libretto by Eric Crozier, which received its U. S. premiere Monday at Tanglewood.

Britten Comedy To Be Presented

Benjamin Britten's lyric three-act comedy "Albert Herring" will have its first American performances Monday and Tuesday at 8:15 p. m. by the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Mass.

Composed in 1946 and 1947, the opera was first performed at Glyndebourne in June 1947. Eric Crozier, librettist, also prepared the libretto for Britten's "Peter Grimes," which was first performed at Tanglewood and subsequently at the Metropolitan Opera.

Crozier has adapted the libretto from a short story of Guy de Maupassant, "Le Rosiere de Madame Husson," changing the locale to an East Suffolk town about 1900.

Boris Goldovsky will conduct the student orchestra and cast including James Pease, David Lloyd, Janet Southwick, Francis Barnard, Ruth Ramsey, Ellen Faull, and Karl Brock.

COMPASS
NEW YORK, N. Y.
AUG 10 1949

'Herring' Opera at Best

By ALBERT J. ELIAS

Lenox, Mass.—"Albert Herring," which was presented for the first time in this country at the Berkshire Music Center on Monday evening, is a magnificent comic opera. With music by Benjamin Britten and libretto, based on a Guy de Maupassant story, by Eric Crozier, it calls for a cast of only 13 and orchestra of 12, and no chorus. And it has been composed by a musician and written by a librettist as a play set to music—with a real story, live characters, and music which enhances at every turn.

The Englishmen have concocted a fable about a place they call Loxford, a small market town in East Suffolk, during spring of the year 1900. The annual search is on for a May Queen, and when the committee which guides the town's morals—Lady Billows, the elderly autocrat; Miss Wordsworth, head teacher of the church school; Vicar Gedge, Mayor Upfold, Police Supt. Budd—can find no girl virtuous enough for the honor, they decide to choose a King of the May. Albert Herring a 22-year-old son of the greengrocer who is still tied to his mother's apron strings and a model of virtue is the natural choice.

The opera tells how Albert is coronated, receives the attendant prize of 25 pounds, gets drunk at the ceremonies on lemonade his friends have spiked, takes the prize money to go on his first escapade, is subsequently given up for dead by the townspeople, and returns from his adventures a new and emancipated man—and, showing an uncommon playful spirit, throws the May King wreath into the audience as the curtain falls.

* * *

"Albert Herring" is a musical joke for the theater which is funny, sticking to the point rather than diffusing its comedy by hatching several subplots, as in the comic grand opera that we are used to; and it is witty, rather than vulgar, as in the average musical comedy. The high comedy stems, of course, from the basically serious theme of the mother-dominated lad's emancipation, but happily comes off as a joke and not as an editorial.

The theme has been treated just bizarrely and cock-eyedly enough to take the opera out of the realm of reality into that of fantasy, where opera does not have to struggle to be true to life. The characters have been blown up out of proportion so that they may be satirized, but they are entirely real. And the text makes sense in its rhymed verse, is singable, and has dramatic qualities indispensable for the stage.

It is true opera, because the music is no mere accompaniment, but an integral part; and it has a story which is crystal clear in its text, but needs the added emotional appeal from music to really stir us, to really make us laugh. And it is an appeal that is easily sustained by the music which is calculated to further the action rather than stop the show.

The New Opera

ALBERT HERRING; a comic opera in three acts presented by the Opera Department of the Berkshire Music Center; music by Benjamin Britten; libretto freely adapted from a short story of Guy de Maupassant by Eric Crozier; staged by Boris Goldovsky and Sarah Caldwell; settings by Charles Elson; costumes and make-up by Leo Van Witsen. At the Theater-Concert Hall, Tanglewood.

Lady Billows	Ellen Faull
Florence Pike	Ruth Ramsey
Miss Wordsworth	Janet Southwick
Mr. Gedge	James Pease
Mr. Upfold	Karl Brock
Police Superintendent Budd	Francis Barnard
Emmie	Beverly Shearer
Cis	Frances G. Cammuso
Harry	Bennett Eppes
Sid	Manfred Hecht
Albert Herring	David Lloyd
Nancy	Edith Evans
Mrs. Herring	Eleanor Davis

The score is one of real invention and of continual interest to the ear. Each character has not only a motive, but a type of music which quickly dubs him—whether it is buzzing for the busybody Lady Billows, easy-going for the plodding police superintendent, march-like for the prim housekeeper, or awkward for the shy Herring. For the May Festival itself there is a motive that, as heard in the horn and bassoon, is at once a call to the townspeople to celebrate and a call to Albert to rebel.

For hurried entrances, hiccups, sneezes and such, there is motivation in the orchestral part that makes its point not with a slapstick, but with clever grace. The preludes and interludes, moreover, that join one scene with another are full of rhythms and sounds apposite to what has been and will be going on onstage.

* * *

Britten is particularly brilliant in writing for ensemble, and he has made tremendously exciting music out of the hubbub finale of the second act, when the festivities are in full swing and everyone is eating and talking at once, and the dirge for nonet in the final act, when the people are mourning the supposed loss of Albert Herring.

Like his previous "Peter Grimes" and "Rape of Lucretia," Benjamin Britten's "Albert Herring" is a true modern opera, as differentiated from opera that is merely written today, but sounds like yesterday. It is not without sustained melody, for when need be Britten can compose a melodious song for the children, chorale for the May Day, or duet for the town-lovers. But he has gone on to use to advantage the harsh and jarring qualities of the dissonance of modern music to comment bitterly or fancifully.

The performance on Monday evening was first-class in every way. David Lloyd as Herring and Ellen Faull as Lady Billows headed a cast that was, in action and song, in character every minute. The whole production was rehearsed, staged and conducted by Boris Goldovsky, designed by Charles Elson, and costumed by Leo Van Witsen—and blended to make a model performance of comic opera.

HARTFORD, CONN.
TIMES
AUG 7 1949

Comic Opera, Britten Work In U. S. Debut

Special to The Hartford Times
By ALLEN BOLE

Lenox, Mass.— Call it comedy or tragedy, Benjamin Britten is bothered by public opinion.

Gossip drives Peter Grimes to suicide. In "Albert Herring", the British composer's comic opera, heard for the first time in America at Tanglewood here Monday night, the tables are turned, a lifelong neurosis averted, and public prurience flouted, in a flourish of merry "cakes and ale."

* * *

THE OPERA DEPARTMENT of the Berkshire Music Center under Boris Goldovsky presented as brilliant and thorough a student performance as we have seen in a long time. The department speaks with a certain authority, for it gave the first American performance of "Peter Grimes" two summers ago.

In spite of an astringent score, the opera mocks people and attitudes, not the conventions of opera itself, which Britten at times vigorously upholds. Albert Herring, a mother's boy and village simpleton, is chosen May King, largely because reputations of local maids are somewhat spotted.

But Albert wins 25 quid from the sponsors of the virtue campaign and spoils their plans with a spree down the primrose path. The story, which ranges in Eric Crozier's libretto through the moods of Dickens, Wilde, and Gilbert, is not particularly comic, and Britten's treatment more sardonic than graceful.

* * *

MUSICALLY, the treatment returns, like the Connecticut Yankee with a full quota of modern technicalities, to the spirit of medieval England. Repeated emphasis in harmonics and libretto is upon the darkness, intensity and animal spirits of that time. The satirical dart hits Sir Arthur Sullivan in his oratorio robes, and there is low comedy chopsticks for relief.

An utter naturalism in voice style is what Britten requires, but it is one which taxes the voice more often than it favors it. Ensembles in the first and third acts demonstrate the astonishing textures, the dramatic imagination with which Britten writes. Here his style is as individual as it is inherently musical and operatic.

But there are many other moments which neither speak nor sing, in which syllables are mechanically and senselessly wrenched out of context to fit arbitrary sound patterns.

* * *

IT'S A rare company that can cast a production as perfectly as "Albert Herring" was last night. It was by far the most fully realized production we have seen at Tanglewood.

That high level was equally maintained by Ellen Faull, Ruth Ramsey, Janet Southwick, James Pease, Karl Brock, Francis Barnard, Beverly Shearer, Frances G. Cammuso, Bennett Eppes, Manfred Hecht, David Lloyd, Edith Evans and Eleanor Davis. Charles Elson's two sets were very handsome, and of course the wizard of the whole thing was Mr. Goldovsky.

NEW YORK, N. Y.
JOURNAL AMERICAN

AUG 14 1949

MUSIC

By Miles Kastendieck

FIRST it was "Peter Grimes." Then it was the "Rape of Lucrece." Now it is "Albert Herring." Such has been the progress of Benjamin Britten as an operatic composer. Mixed feelings with generally favorable comment greeted "Peter Grimes." The "Rape of Lucrece" became an artistic success but nevertheless it was a failure. "Albert Herring" has emerged as a success.

At its first American performances at Tanglewood last week "Albert Herring" was found amusing. The score sparkled with wit and many a sly touch. It may have been more intellectual than emotional, but then "Albert Herring" is a comic opera. It does not require the substance that a tragedy like "Peter Grimes" must have. Britten's emotional aloofness is less obvious in "Albert Herring." All his best qualities predominate.

Much of "Albert Herring" suggests its predecessor "Peter Grimes." There is one character around which the story is built. There is the English village influence. There is a similar musical formula in concerted numbers. There is the angularity in the setting of words and notes. There is the ingenious scoring, clever, sophisticated, deft. There is artful counterpoint particularly for voices.

Humorous Touches

BRITTEN'S gifts abound in imitative devices, orchestral effects, and humorous touches. The score exudes liveliness: part of it is satiric, most of it is descriptive. The opera requires close listening. Britten spoofs operatic convention and composer's styles. He doesn't hesitate for instance to weave in the potion motif from "Tristan" when his friends spike the hero's drink.

Writing descriptive music ties the score and the libretto closer together. They interact on each other quite effectively. The price for this integration, however, is slight musical characterization. Nor is there any real human feeling. One laughs at the characters rather than with them. Britten has still to get inside his people rather than approach them objectively.

Because Britten obviously had fun writing this score, the audience derives fun from hearing it. It may be, however, that the composer had the most fun because of his objectivity. If interest centers on the score, the reason is the neat way in which the music is handled. It seems more devised than created, though Britten's facility may be deceiving in this regard.

Musical Highlights

THERE is no questioning the entertainment value: Britten knows how to put humor into music. The cleverness of the quartet in the first scene, the sextet at the close; the realistic description of the children at play in the opening of the second scene; the mock tragedy in the mourning scene in the third act; these are only a few of the musical highlights.

"Albert Herring" emerges as an important contemporary opera in its field. As a lyric comedy it carries the imprint of British humor in its most ingratiating form; in its score it reveals a maturity in the composer which is also a promise. "Albert Herring" places the production of contemporary opera in a most encouraging position. It goes best in the small theatre, it is quite serviceable with its cast of thirteen and its orchestra of twelve.

The Tanglewood production was a model of shrewd planning and artistic comprehension. Boris Godolvsky proved again his worth as an operatic producer. It looks as though precedents in contemporary opera were being established at the Berkshire Music Center.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 14 1949

MUSIC IN REVIEW

London to Hear Bliss's New Opera; Observations on "Albert Herring"

By FRANCIS D. PERKINS

WITH last week's production of "Albert Herring" at Tanglewood, all of Benjamin Britten's operas, except for his new version of "The Beggar's Opera," have been heard in this country and, to many of us, Mr. Britten's works and contemporary English opera must have seemed synonymous terms. But, writing for the Herald Tribune after a visit to England in the fall of 1946, Bernard Herrmann said that Mr. Britten's success had encouraged other English composers along the operatic path. One of these was Arthur Bliss, then in the midst of an opera. This is, presumably, "The Olympians," which will be introduced on the opening night of the coming season at Covent Garden in London, Thursday, Sept. 29.

This work, with a libretto by J. B. Priestley, is the first opera to have its premiere at Covent Garden since the war, and the first New English opera to be presented by the Covent Garden Opera Trust. "Peter Grimes" is in the Covent Garden repertory, but it was originally introduced at Sadler's Wells. Mr. Priestly's story, according to a notice recently received from Covent Garden, is based on a legend that after men had ceased to believe in the gods of Olympus, these deities became members of a troupe of strolling players who roamed through Europe, century after century. To this the author adds the assumption that once every century, on Midsummer Eve, they recover their divine powers.

The libretto finds them in 1836, broke and stranded in an inn in a small town in southern France. The other characters are their landlady; Lavatte, the town's richest man, to whom she owes money; Madeleine, his daughter, who is engaged to an elderly nobleman, but loves Hector, a young poet, and the Curé, who promises to intercede for her with Lavatte if she will be generous to the strolling players. They are engaged to entertain at a party celebrating Madeleine's engagement. But this is the ... when they temporarily recover their divine powers, and there are various complications. The next morning, the Curé and Hector win Lavatte's gratitude by pretending to exorcise the black magic which seems to have affected his house; he permits Madeleine's engagement to Hector and pays off the gods, who resume their endless tour.

Karl Rankl, Covent Garden's musical director, will conduct; Peter Brook will stage the production. Mr. Bliss, whose fifty-eighth birthday fell on Aug. 2, is making his operatic debut with this work, although he has composed in many other forms. He spent several months in America in 1923. Among his major works heard here thus far are his Color Symphony, introduced by the Boston Symphony in January, 1924; his two-piano concerto, played by the Philharmonic in January, 1925, and the Philharmonic-Symphony in April, 1940; a suite from his ballet "Checkmate," played by the Philharmonic-Symphony in November, 1939, and the piano concerto which was played by this orchestra under Sir Adrian Boult at Carnegie Hall in June, 1939, with Solomon as the soloist as a part of the British contribution to the World's Fair. "Morning Heroes," a large-scale symphony for chorus and orchestra, was performed at the Worcester Festival in October, 1931.

Returning to Mr. Britten and "Albert Herring," the second performance of this unusual comedy at Tanglewood under Boris Goldovsky's expert direction tended to reinforce the previous evening's impressions. Mr. Britten here is a remarkable craftsman; the color and descriptiveness of his scoring, both in the voices and the instruments, were impressive, along with his ability to depict the atmosphere of a particular situation. In this last regard, he seemed most persuasive in the comic and satiric episodes of the opera. But where more outspoken lyricism and more serious emotions were ...alled for, the music seemed less ...onvincing, and there were times ...hen the work as a whole, slacked its claim upon at least one ...tener's attention. Musically in...tive in many episodes, the score ... not give a cumulative impres... of melodic inventiveness and ...lity corresponding to the skill ...n in its structure and the ...f its vocal and instrumental ...ces.

NEW YORK, N. Y.
JOURNAL AMERICAN

AUG 9 - 1949

'Albert Herring': Britten's Opera Is a Good Show

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 9.—Benjamin Britten's comic opera "Albert Herring" had its first American performance here last night.

The opera department of the Berkshire Music Center produced it; Boris Goldovsky directed and conducted it. As soon as the audience caught on, it was quite amused.

"Albert Herring" is a good show. Much of the fun is in the score, some of it may be found in the libretto, a good share must be generated in performance.

Catching on became a matter of adjustment. Britten's melodic line proved to be the first hurdle. Understanding the singers' diction came next. Appreciating the musical commentary and the descriptive power of the scoring turned out to be the real pleasure of the work.

As in "Peter Grimes," so in "Albert Herring," Britten has a story built around one character. This one becomes king of the May because the town "committee" finds no girl virtuous enough to become queen.

The prize money gives him a chance to have his fling. His doing so almost brings disaster, but all ends satisfactorily.

Eric Crozier has designed a practical rather than a literary libretto. With an eye to stage effectiveness, he has been quite obvious.

Britten has saved it from being hum-drum. Though his melodic line remains problematic, he shows musical resourcefulness to a marked degree.

The student cast proved itself an excellent group of singing-actors. David Lloyd in the title role scored a major triumph. James Pease was outstanding as the vicar. Ellen Faull was somewhat miscast as the elderly autocrat.

HARTFORD, CONN.
COURANT

AUG 15 1949

Tanglewood Hears Britten Spring Work

Boston Symphony ~~Plays Author's~~ Second Premiere in Week

Tanglewood, Lenox, Mass., August 13.—(Special.)—Benjamin Britten of course is one of the darlings of the Berkshire Music Festival. Monday, it was the American premiere of his "Albert Herring," by the opera department of the Music Center. Tonight, it was the American premiere of his "Spring" symphony, done by Serge Koussevitzky and the Boston Symphony Orchestra. Very nice for Benjamin.

Despite the intermittent deluges which harassed the day and threatended the evening, nearly 10,000 persons turned out to hear Mr. Britten's primaverral paean. It proved to be fresh and interesting musically, and entirely ingratiating in temper.

Mr. Britten has taken 14 poems about spring, from the works of as many British poets. With the exception of W. H. Auden's "Out on the Lawn," the poems are from early sources, an anonymous sixteenth century item, Spenser, Nashe, Clare, Peele, Milton, Herrick, Vaughan, Barnfield, Blake, and Beaumont and Fletcher. The choice is not the best of these writers' output in several cases, but that is Mr. Britten's choice and taste, and Selah.

The work is written for orchestra, soprano, alto and tenor soloists, a large mixed chorus and a small boys' singing group. As the program notes point out, "The Title 'Symphony' can only be broadly intended. Although the composer has dividend his sequence of poems into a semblance of first, slow, Scherzo and Rondo moods, the focus is on the text rather than any considerable symphonic development within the orchestra itself."

Moderately Modern.

Actually, the web of the music is pretty much of a piece all along the way, vocally and instrumentally, in sound and "fee," and especially in orchestral device. The orchestra is often divided into its component sections, with wood winds, brass, strings, or percussion accompanying separate poems or soloists. The bulk of the composition is moderately "modern," but increasingly melodious and conventional as the poems progress. Some of the writing is out and out imitative, like the pseudo-archaistic business of the first accompaniment, the cuckooing of the Spenser setting, the whistling in "Driving Boy" by Clare. There the writing is commonplace, if none the less pleasant.

The rest of course is essentially "mood" business, yet fairly abstract and rather remote. Happiest in means and content is the third, Scherzo-like group of poems, including Barnfield's "When Will My May Come?," Peele's "Fair and Fair" and Blake's "Sound the Flute."

The final section, one great round on "London, To Thee I Do Present," and "Sumer Is Icumen In," in which the whole array of performers roll up a massive and lively welter, is a rather banal finish, but full enough of a ... to have the impressive ... finales are supposed to have.

Throughout, and this was also observable in the score for Mr. Britten's opera earlier in the week, the instrumental writing is considerably more inventive than the vocal. There is a sameness about the writing for solo voice or choruses, which ... score of incisive character.

Tonight's soloists were Frances Yeend, soprano, who sang ... nervously, Eunice Alberts, a ... singer without any special ..., and David Lloyd, ... very handsomely into ... writing and the sentiment ... score. Dr. Koussevitzky worked zealously over the symphony, but the reading seemed, even on the first hearing, somewhat ordinary. The chorus, prepared by Hugh Ross, was more enthusiastic than musical.

Perhaps the most serious criticism to be placed against Mr. Britten's "spring" symphony is that he is not sufficiently an authentic interpreter of the poets whose works he is setting. In frequent cases, The personality of the poet, the import of the individual poem, are often adulterated with the composer's own outlook, too highly flavored with essence of Britten. More homage to his sources, more literalness of interpretation would not have been amiss in the "Spring" symphony.

Also on the evening's program were "Nuages" and "Fetes" by Debussy, and excerpts from the "Daphnis and Chloe" ballet Suite No. 2, by Ravel. The performance was good, standard stuff, if not particularly inspired.

—T. H. P.

...NTREAL, CANA...
GAZETTE

AUG 13 194...

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...DAYTON, OHI...
NEWS WEEK

AUG 22 19...

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[137]

MONTREAL, CANADA
GAZETTE

Britten's 'Albert Herring' Has Its American Premiere

...Jane Husson, the plot concerns ... problem of the local autocrat ... a small Suffolk town in the ...ce of a May Queen. No suitable ...le candidate being found, the ...grocer's son, Albert, is chosen ... King of the May. During the ela... ceremonies a draught of rum ... Albert's lemonade accompanied ... two swift imitations of the ...ristan Love Potion motif in the ...hestra sets of a chain of events ...sulting in his flight from home. ...Although thought to be dead Albert ...rns up on the morning after his ...capade with a freshly won free... ...dom.

David Lloyd dominated the per...formance, acting and singing the ...tle role with what must have ...en a complete insight into the ...aracter of Albert Herring. It was ... magnificent portrayal. James ... Pease was also excellent in the ...aller character role of the Vicar, ...g his fine bass voice to great ...vantage as a kind of English Don ...asilio. The balance of the cast ...ternated in the two Berkshire Music Festival performances, but ... did justice to the piquant and ...cky score.

The humor of the work reached ...e American audience intact, aug...ring well for the career of this Britten work in America. It was also ...nother personal success for the ...omposer and one which should ...rther enhance the cause of mod...rn English music on this continent.

F. A. C.

King of the May: Hailed by critics abroad, "Albert Herring" is the story of a mama's boy who breaks loose. In a small Suffolk village the autocratic Lady Billows, sharp-tongued busybody and bluenose, offers a £25 prize to the local girl chosen to be Queen of the May. However, all the girls are "lascivious nanny goats," as she puts it, and since no one is virtuous enough to be eligible, she and the vicar decide on the next best thing: a King of the May. Albert Herring, the simple, hard-working son of the local greengrocer is their choice. But at his coronation his lemonade is spiked with rum—and Albert goes off on a binge around town. He reels home the next day, tells everybody off, and becomes an emancipated greengrocer.

As the rueful Albert, David Lloyd, a Tanglewood tenor-of-all-trades, sang and acted with distinction, while Ellen Faull (Lady Billows) and James Pease (the vicar) brought their New York City Opera Co. experience to their roles.

Although it runs little more than two hours, most critics, while liking the opera, felt that it could stand a bit of pruning. Nonetheless, along with Britten's other operas, "Albert Herring" is still touring Europe and profits are mounting. Many a composer at Tanglewood sighed; apparently there was money in opera—especially for Benjamin Britten.

Spring Song: Britten's 44th composition, his "Spring Symphony," also received its American première last week at Tanglewood. Just a month ago this cantatalike composition had its world première at the Holland Festival in Amsterdam—with stunning success. The London Times called it "far and away the happiest piece of music that has been written for many a long day."

It was a cotton-dressed, white-jacketed audience that heard the symphony for the first time in the United States on Aug. 13 at Tanglewood, where it was performed by the Boston Symphony Orchestra under Serge Koussevitzky, to whom it is dedicated. Assisting were soprano Frances Yeend, contralto Eunice Alberts, the same David Lloyd who sang Albert Herring, a mixed chorus, and a boys' chorus.

The work is a 34-minute apostrophe to spring, which calls for whistling boys, a gong, and a cow horn for which the symphony people combed the Berkshires, finally borrowing one from the Lenox Hunting and Fishing Club.

The lyrics are an anthology of thirteenth- to twentieth-century poems loosely strung together; the finale consists of the boys' chorus singing one of the freshest of all traditional English airs—"Sumer Is Icumen In."

The New York Times found in the composition "sunniness and warmth." But everybody was sorry that, in the end, a tuba substituted for the cow horn.

Lloyd, Faull, and Pease: Albert turned out to be no mama's boy

NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 13 1949

Fine Britten Opus Shows Comic Genius

By ROBERT BAGAR.

To your reporter and to many other listeners in the Theater-Concert Hall at Tanglewood, on Monday evening, a new opera, of the type that Italians might call an opera buffa, joined a rather elite circle. This was Benjamin Britten's "Albert Herring," a work with a shrewdly written libretto by Eric Crozier.

Fine comedy in the theater is not impossible to achieve. And fine comedy in the operatic form, likewise. The operatic archives, however, are not what you might call filled with such examples of comic brilliance, and we would be jaded beyond repair were we to accept a new masterpiece with anything less than loud huzzahs.

Benjamin Britten, to my mind, has proved more than once that he is in the tradition of especially gifted composers for the lyric stage. To be specific, he has done so exactly twice in my own personal experience of him—"Peter Grimes," the tragedy, and "Albert Herring," the comedy.

Produced One Turkey.

Once he fell down quite a distance from this height, and the occasion was "The Rape of Lucretia." But we must remember that Giuseppe Verdi's operatic career was not one all-triumphant. Nor was Puccini's, nor Bizet's, nor Leoncavallo's.

"If with "Lucretia" Mr. Britten has turned out his only turkey—which, for all its musical graces, here and there, it is, he can consider himself fortunate indeed.

"Albert Herring" is so enchanting an operatic comedy and so adroitely has it been constructed that one can scarcely believe it to be the same composer of "Lucretia." Much of the fault of the latter lies, first, in a libretto much too top-heavy. And secondly, the music is too experimental.

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But in "Herring" the expert combination of music and text is one of the main reasons for its excellence. And it also happens that separately these two elements are very skillfully made.

Fine Singers Needed.

There is music in this work which requires singers of unusual powers of flexibility. Although the orchestra calls 12 players, there are three other instruments—a piano, which the conductor, Boris Goldovsky, played himself, and two doubling wood winds. With the 13 singers in the cast this would make virtually a body of 28 instrumentalists, all of them soloists, more or less, and—one especially hopes—technical virtuosos.

An opera is not difficult, if it can be performed—on stage and in the pit—with great clarity and efficiency. "Albert Herring" was so performed, and yet one could conjure up many a contretemps, with the music entrusted to less dependable entities than those provided by the Berkshire Music Center's opera department. Therefore, in the general sense "Herring" is a difficult opera, with its many and twisting vocal and instrumental lines, because not always will it receive the remarkably acute, precise and perceptive treatment it did at Tanglewood.

There is not praise enough for all those who participated in it. Myself, I could have heard it all over again, immediately after the last curtain. Although the complications of the first 10 minutes or so of the work come with too sudden an impact on the listener, it is not long before the joint arts of composer and librettist assert themselves, to bring us a work as afscinating as any before it of the same type.

MONTREAL, CANADA
GAZETTE
AUG 13 1949

Britten's 'Albert Herring' Has Its American Premiere

The American premiere of Benjamin Britten's comic opera, Albert Herring, was successfully given [illegible] audience [illegible] Tanglewood in the [illegible] Berkshire Symphonic Festival.

Under the direction of Boris Goldovsky, the performance took place in striking three-dimensional settings by Charles Elson. An orchestra of 16 and a cast of 13 are the modest personnel demands of the composer, but the score demands much from the participants, and this was reflected in occasional lapses by the student' orchestra which, however, played manfully for the most part.

An unusual technique in opera production championed by Goldovsky was justified in this work. The principle stresses naturalistic production with the singers carefully avoiding even a glance at the conductor. Since Mr. Goldovsky was at the piano in the pit this procedure would have been necessary for the most part anyway. Such methods seemed uncomfortable in excerpts of more standard works seen on previous opera evenings but won a victory in the Britten work making for some of the most realistic opera staging yet essayed in the United States.

So amusing was the well-knit libretto of Eric Crozier, together with the handsome staging and vivid acting, that it would be ungrateful to criticize the musical aspect of the opera. At first hearings, full attention of the listener to this quality alone is virtually impossible. Much of the score is written in a form of partial dialogue with final words of phrases almost spoken to bring out their comic impetus. This brings the work close to being a play with music.

Some fine ensembles were found in the opera. There are also melodies of great individual beauty. Particularly notable were moments such as the Vicar's speech on virtue, the ode, at the end of the first scene, rejoincing in the choice of a May King, the duet, Refreshing Ourselves in the Pleasures of Love, the scene of rehearsing and executing a pean of praise to the May King by three children, the speeches at the banquet, Albert's monologue questioning his position, and the funeral Threnody sung by the ensemble at the supposed death of Albert.

Adapted from the short story of Guy de Maupassant Le Rosier de Madame Husson, the plot concerns the problem of the local autocrat of a small Suffolk town in the choice of a May Queen. No suitable female candidate being found, the greengrocer's son, Albert, is chosen as King of the May. During the elaborate ceremonies a draught of rum in Albert's lemonade accompanied by two swift imitations of the Tristan Love Potion motif in the orchestra sets of a chain of events resulting in his flight from home. Although thought to be dead Albert turns up on the morning after his escapade with a freshly won freedom.

David Lloyd dominated the performance, acting and singing the title role with what must have been a complete insight into the character of Albert Herring. It was a magnificent portrayal. James Pease was also excellent in the smaller character role of the Vicar, using his fine bass voice to great advantage as a kind of English Don Basilio. The balance of the cast alternated in the two Berkshire Music Festival performances, but all did justice to the piquant and tricky score.

The humor of the work reached the American audience intact, auguring well for the career of this Britten work in America. It was also another personal success for the composer and one which should further enhance the cause of modern English music on this continent.

F. A. C.

DAYTON, OHIO
NEWS WEEK
AUG 22 1949

Wunderkind

L[illegible]st week that *wund[illegible]kin[illegible]* of English music, Benjamin Britt[illegible] [illegible]ed really to have hit the jackpot.

Two important Americ[illegible] [illegible]mières in one week were a record [illegible] few composers could boas[illegible]. But [illegible] [illegible]old Britten rated just that at the [illegible] [illegible]ire Music Center at Lenox, Mass. [illegible] [illegible] an opera and [illegible] symphon[illegible] [illegible] [illegible] of four

King of the May: Hailed by critics abroad, "Albert Herring" is the story of a mama's boy who breaks loose. In a small Suffolk village the autocratic Lady Billows, sharp-tongued busybody and bluenose, offers a £25 prize to the local girl chosen to be Queen of the May. However, all the girls are "lascivious nanny goats," as she puts it, and since no one is virtuous enough to be eligible, she and the vicar decide on the next best thing: a King of the May. Albert Herring, the simple, hard-working son of the local greengrocer is their choice. But at his coronation his lemonade is spiked with rum—and Albert goes off on a binge around town. He reels home the next day, tells everybody off, and becomes an emancipated greengrocer.

As the rueful Albert, David Lloyd, a Tanglewood tenor-of-all-trades, sang and acted with distinction, while Ellen Faull (Lady Billows) and James Pease (the vicar) brought their New York City Opera Co. experience to their roles.

Although it runs little more than two hours, most critics, while liking the opera, felt that it could stand a bit of pruning. Nonetheless, along with Britten's other operas, "Albert Herring" is still touring Europe and profits are mounting. Many a composer at Tanglewood sighed; apparently there was money in opera—especially for Benjamin Britten.

Spring Song: Britten's 44th composition, his "Spring Symphony," also received its American première last week at Tanglewood. Just a month ago this cantatalike composition had its world première at the Holland Festival in Amsterdam—with stunning success. The London Times called it "far and away the happiest piece of music that has been written for many a long day."

It was a cotton-dressed, white-jacketed audience that heard the symphony for the first time in the United States on Aug. 13 at Tanglewood, where it was performed by the Boston Symphony Orchestra under Serge Koussevitzky, to whom it is dedicated. Assisting were soprano Frances Yeend, contralto Eunice Alberts, the same David Lloyd who sang Albert Herring, a mixed chorus, and a boys' chorus.

The work is a 54-minute apostrophe to spring, which calls for whistling boys, a gong, and a cow horn for which the symphony people combed the Berkshires, finally borrowing one from the Lenox Hunting and Fishing Club.

The lyrics are an anthology of thirteenth- to twentieth-century poems loosely strung together; the finale consists of the boys' chorus singing one of the freshest of all traditional English airs—"Sumer Is Icumen In."

The New York Times found in the composition "sunniness and warmth." But everybody was sorry that, in the end, a tuba substituted for the cow horn.

Lloyd, Faull, and Pease: Albert turned out to be no mama's boy

NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 13 1949

Fine Britten Opus Shows Comic Genius

By ROBERT BAGAR.

To your reporter and to many other listeners in the Theater-Concert Hall at Tanglewood, on Monday evening, a new opera, of the type that Italians might call an opera buffa, joined a rather elite circle. This was Benjamin Britten's "Albert Herring," a work with a shrewdly written libretto by Eric Crozier.

Fine comedy in the theater is not impossible to achieve. And fine comedy in the operatic form, likewise. The operatic archives, however, are not what you might call filled with such examples of comic brilliance, and we would be jaded beyond repair were we to accept a new masterpiece with anything less than loud huzzahs.

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There is music in this work which requires singers of unusual powers of flexibility. Although the orchestra calls 12 players, there are three other instruments—a piano, which the conductor, Boris Goldovsky, played himself, and two doubling wood winds. With the 13 singers in the cast this would make virtually a body of 28 instrumentalists, all of them soloists, more or less, and—one especially hopes—technical virtuosos.

An opera is not difficult, if it can be performed—on stage and in the pit—with great clarity and efficiency. "Albert Herring" was so performed, and yet one could conjure up many a contretemps, with the music entrusted to less dependable entities than those provided by the Berkshire Music Center's opera department. Therefore, in the general sense "Herring" is a difficult opera, with its many and twisting vocal and instrumental lines, because not always will it receive the remarkably acute, precise and perceptive treatment it did at Tanglewood.

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WORCESTER, MASS.
TELEGRAM
AUG 9 - 1949

PLAY PRINCIPAL ROLES

David Lloyd, tenor, left playing the title role in the American premiere of Benjamin Britten's opera, "Albert Herring," last night at the Berkshire Music Center, Tanglewood, Lenox, with Ellen Faull as Lady Billows and James Pease as Vicar Gedge.

AT TANGLEWOOD

Music Center Offers Opera 'Albert Herring'

By RAYMOND MORIN

LENOX, Tuesday—The opera department of the Berkshire Music Center, directed by Boris Goldovsky, gave the first American performance last night of Benjamin Britten's sophisticated opera in three acts, "Albert Herring."

The performance took place in Tanglewood's theater-concert hall before 1200 friends of the Berkshire Music Center. It will be repeated tonight.

This requires a three-fold discussion: Book, music, and performance, the question being to what degree each influences the others. The libretto by Eric Crozier is based on the short story, "Le Rosier de Madame Husson," by DeMaupassant. The action is transferred from Nanterre to Suffolk, and the action from "Long Ago" to 1900.

Of course you don't have to look beyond early Italian or French opera to find spicy material. But most of it is spicy by implication. "Albert Herring" is spicy by intent, and since it is sung in English you don't have to prod for the innuendos.

Quotes Synopsis

Rather than "interpret" the De Maupassant-Crozier book, I am going to quote a brief synopsis which was released to the press for publication. After reading it, you can decide for yourself whether or not you approve of this intimate little epistle.

"The story is placed at Loxford, an imaginary sleepy market town within easy bicycling distance of Ipswich. Lady Billows, the rich lady and patroness of the town, has offered a prize of twenty pounds for a May Queen, but on investigation, Loxford proves to have no virtuous maiden to deserve the honor.

"The village policeman proposes in her stead Albert Herring, a lad who has spent his life to date in minding the greengrocer shop of his mother, a widow. Albert is very much under the thumb of his "Mum"; he is shy of girls and has never had an escapade.

Doesn't Welcome Honor

"He by no means welcomes the honor thrust upon him, but his mother is impressed by the purse of gold which goes with it. The butcher's boy puts rum into his lemonade, which has the effect of sending him, off, pleasure bent, with the prize money in his pocket. When the festival is held, Albert has disappeared. The town's alarm increases when his crown of flowers is found on the road mangled by a cartwheel.

"Albert appears at the end of the opera, dishleveled, drunk, unrepentant—and ineligible. The character which DeMaupassant created succumbed at last to circumstances, and became the village drunk. Crozier hints at no such outcome. The beholder is left to decide whether Albert was tempted by his sudden opportunity to taste the forbidden, or whether he could not face the responsibility of the official badge of virtue."

Contrast of Philosophies

There is involved here a basic contrast between the philosophies of "Peter Grimes" and "Albert Herring." The other Britten opera was given its American premier here three Summers ago. The main character in each opera is opposed to tyranny. Grimes suffers from being too independent; Herring from not being independent enough. If Britten's objective was to prove his versatility in dealing with contrasted philosophies, he couldn't have selected two more vulnerable vehicles. Ignoring the details of the Crozier text, and visualizing it solely as a composition of ideas, we arrive at the subject of Britten's music as a complement of that text.

The musical score to an opera is far more than a musical accompaniment. It must capture the spirit, atmosphere, and tempo of each situation. Mr. Britten has but partly succeeded her. The text is chattery, repetitous, and involved with words and their meanings rather than the sounds they make.

Attains Close Union

In "Peter Grimes," Britten attained a close union between words and musical sounds. But in "Albert Herring" there is an ever-constant effort by the music to "imitate" ideas. For example, the busybody scene at the opening of Act 1 is naively active—the Lady Billows theme is an obvious effort to pomposity. And throughout there are instances of strong musical tones on weak phonetic sounds. The point is that there is frequent struggle between music and words that wouldn't exist if heard apart.

As a matter of fact, it is the weakest musical score of Britten's that we have heard. The instrumentation is flimsy and frequently unpleasant to the ear. One of the poorest orchestral sections is the introduction to the second scene of the first act, which presumably is intended to create an atmosphere for the scene by rowdy children that follows. It is shrill, thin, and distended.

On the whole, the orchestra played too heavily to the extent that vocal lines were sometimes lost. Bearing in mind that this was a student orchestra, its performance was adequate with the exception of moments of poor intonation.

Members of Cast

Heading the list of principal roles was Ellen Faull's Lady Billows. It was a realistic portrayal — austere, prudish, and strikingly alive. Miss Faull sang exceptionally well. David Lloyd found himself far more happily in his element than in previous performances here this Summer. His lyrical tenor was unforced and his interpretation of Albert sensitive and animated.

James Pease was an impressive Vicar, successfully extracting the underlying humor of his role and singing in fine voice. Janet Southwick's Miss Wordsworth was a winning performance, ornamental, and except for shrill moments in her vocal performance, an important contribution to the production.

Ruth Ramsey was an admirable Florence Pike. In person, action, and voice she gave a vivid interpretation of the prim housekeeper. Of equal effect was Eleanor Davis as Albert's domineering mother. Her scene at the close of Act 1 in which she remonstrates with her son to accept the tribute is outstanding.

Francis Barnard and Karl Brock as the police superintendent and the mayor gave lively and effective performances. The former's tenor voice was a decided asset to each scene.

Therefore, if "Albert Herring" did not create the stir that one was led to expect, it was not due to a lack of perseverance on the part of the participants. The sets, costuming, lighting, and Mr. Goldovsky's direction were of exceptional merit, as was the stage direction of Mr. Goldovsky and Sarah Caldwell.

HARTFORD, CONN.
COURANT
AUG 9 - 1949

Britten Opera Given At Tanglewood

U. S. Premier of British Work Found Pleasant, But Confused

Tanglewood, Lenox, Mass., Aug. 8.—(Special.) — Something pleasant rather than portentous has been added to the repertory of opera in Benjamin Britten's "Albert Herring."

The British composer's three-act work was given its American premiere by the opera department of Berkshire Music Center under Boris Goldovsky here tonight, and there seems to be a little confusion about exactly what catergory it belongs in.

On the title page of Eric Crozier's libretto, "Albert Herring" is described as "a comic opera." In advance accounts, however, it has been termed a "lyric opera." There's quite a possible difference. And the Covent Garden Analytical Notes point out that "the real humor of 'Albert Herring' is obvious, yet it is perhaps worth remembering even as one enjoys it, that real humor cannot exist without an underlying, if often concealed, seriousness."

To considerable extent, Mr. Britten has fallen between the two stools. His opera is not quite fish, fowl or good red Herring. Though there are some smiles and a chuckle or two in it, "Albert Herring" will hardly qualify as comic opera. The most humorous part of it is its story, taken from De Maupassant's "Le Rosier de Madame Husson." The wealthy patroness of a small town (here transported to East Suffolk from France by Mr. Crozier) is offering a May Day prize to the community's most virtuous girl. Unfortunately, no girl is found to qualify. Instead, a chaste youth is selected, Albert Herring. The honor is too much for him. It drives him to drink, and as someone else once said, "a fig for virtue."

Libretto Amusing.

Mr. Crozier's libretto account is amusing enough in an artless way. But Mr. Britten has failed to catch up this humor, to reinforce it, in his score. The music he has written is bright, light, melodic almost to a Rodgers and Hart sweetness. It is, in a word borrowed from those advance press releases, "lyric." The orchestral selections of the score are superior to the vocal for the most part, except in a few ensembles and set pieces. The instrumental writing, for 20 players capable of considerable solo contribution, is exceptionally inventive within its economical limits. The flavor is only here and there modern in the "Peter Grimes" way which was filled with dramatic stridency and a speech-pattern style. Opposed to this, the vocal writing, except as has been noted in the ensemble sections, is singable but somewhat characterless.

Actually, the few serious moments of "Albert Herring" are more compelling, more successful than all the lighter, humorously intended ones. Mr. Britten seems to feel and impart more conviction when he is setting down Albert's pondering song "For What?" for example, than in his fooling. Seriously, Mr. Britten is concerned, as in "Peter Grimes" and "Lucrezia," with tyrannies, here, the tyranny under which Albert has been kept by his mother, who never let him have the fun that young men traditionally are entitled to. This is a concept which he conveys more successfully than his humors.

However, it is the divided attention between humor and seriousness, the first not very successful and the latter only partly developed, which is the chief distraction and weakness of "Albert Herring."

Technically, the opera has been neatly put together, both in point of theater and music, but according to strictly conventional opera lines. A dozen village characters have been pleasantly contrived, including the domineering lady champion of virtue, ... the schoolteacher, ... pering, the unctuous ... moustache puffing ... Albert's grim "Mum" ... lot of village atmosphe... whipped up. The ... here for bucolic ... making has not ...

As usual, Mr. ... proven himself a better ... than a stage director. ... Sarah Caldwell who ... him in the latter chore. ... been very imaginative about ... ting the breath of comedy ... the opera. The characters ... have developed well enough, ... the overall theater of the ... lacks.zing, originality, and ... invention.

Tonight's performance was ... enacted, well sung. But the diction was pretty dreadful, and even with a beforehand knowledge of the text, less than a third of the lines were intelligible. This was especially true of the ensemble numbers.

David Lloyd was the ... "Albert," Ellen Faull the aristocratic "Lady Billows," Ruth Ramsey the maidservant "Florence Pike," Janet Southwick the schoolteacher, James Pease the vicar, Karl Brock the mayor, Francis Bernard the police superintendent, Manfred Hecht the ... "Sid" who is the opera's ... man, Edith Evans the girl friend and Eleanor Davis, Albert's mother.

T.H.P.

BRITTEN'S OPERA HITS COMIC HIGH

Boris Goldovsky Adds to Successes in Direction

BY WARREN STOREY SMITH

Add another success to the long list achieved by Boris Goldovsky.

The first American performances, under his direction, of Benjamin Britten's comic opera, "Albert Herring," at Tanglewood Monday evening and last evening were a triumph, both as regards the opera itself and the production, whipped together in an incredibly short time.

TO DO THREE OPERAS

Earlier in the Berkshire Music Centre's six weeks season its opera department had mounted Gluck's "Iphigenia in Tauris."

Not satisfied with this achievement, Mr. Goldovsky says that next season he would like to do three operas.

Brought out in England two years and a half ago, "Albert Herring" has since been heard in Holland, Switzerland and Belgium. And not, you may be sure, in the original English.

Words Half the Fun

This is not an opera to be sung in any language save that of the listener, since the words are half the fun. The book, by Eric Crozier is freely based on a short story of Guy de Maupassant, and the essence of the plot is this: Unable to find a young woman who measures up to the character specifications of their annual Queen of the May, the leading citizens of an English village decide on a King of the May, namely Albert Herring, who helps his domineering mother in her greengrocer's shop.

Filled With Spirit

A strong dash of rum, added to his lemonade by a prankish hand, fills Albert with the spirit both of independence and adventure. The festival concluded, he goes off on a binge; is mourned as lost when his crown of flowers is found on a road, crushed by the wheels of a cart; and reappears much the worse for wear. The indignation of his elders knows no bounds, but the younger element welcome his emancipation.

He treats the character not humorously but sympathetically. ... opera, presented in the Theatre Concert Hall, which seats 1100, obviously delighted its Tanglewood listeners.

26

MUS...

Opera Pro... For Tangle...

BY WARREN STO...

Whereas the Berk... is in the main a revi... vious Boston Symp... opera at Tanglewood ... a preview of our co... tertainment. A notabl... the case of the forme... premiere on Aug. 13... Britten's choral "S... phony, dedicated to ... vitzky. And it is Brit... will be featured in ... Goldovsky's productio...

On Aug. 8 and 9 th... Berkshire Music Cen... to pass the first pe... America of his lyric c... acts, "Albert Herring, ... in its third year of ex... not been disclosed w... get "Albert Herring" ... England Opera Theat... chances, I would say, ... But it has been ... nounced that the oth... production, of Gluck's ... Tauris," on Tuesday a... evenings of this ...

...rought to us next ... what would be its firs... formance.

Written As ...

The fourth of his ... the third of those th... stir in the world, "A... was written as a foil ... The Rape of Lucre... latter, which reached ... years ago and New ... on, without prono... "Albert Herring" wa... easy transportation, ... or an orchestra of ... ments. This is one ... number of singers.

The book, freely a... Maupassant's short ... Rosier de Madame ... the scene transferr... and the time brough... by Eric Crozier ... who had produced ... Grimes" (given us ... the Metropolitan) ... here makes his bow. ...

The libretto, publ... Hawkes, has an e... word, in which M... usses the problems ... and comes to the c... librettist is prop... dramatist nor a po... mains, however, th... have been turned ... operas, with little ... erations.

Text A...

Not having been ... hands on a score, ... the dark regar... Britten's music, ... have described it ... ing that the r... per cent enthu... text, as such, ... ding. This is th... The people of ... market-town in E... habit of choos... for their a... particular y... sible to find ... sessed of the r... titude, and the ... ing of the May ... bert Herring.

A wholly virtu... Albert is unde... mineering mot... in her gre... Albert reach... ce only to fa... se pranksters ... onade. With ... acquired, Al... of a coin, o... ereigns that ... ship, whethe...

[39]

WORCESTER, MASS.
TELEGRAM
AUG 9 - 1949

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Members of Cast

Heading the list of principal roles was Ellen Faull's Lady Billows. It was a realistic portrayal — austere, prudish, and strikingly alive. Miss Faull sang exceptionally well. David Lloyd found himself far more happily in his element than in previous performances here this Summer. His lyrical tenor was unforced and his interpretation of Albert sensitive and animated.

James Pease was an impressive Vicar, successfully extracting the underlying humor of his role and singing in fine voice. Janet Southwick's Miss Wordsworth was a winning performance, ornamental, and except for shrill moments in her vocal performance, an important contribution to the production.

Ruth Ramsey was an admirable Florence Pike. In person, action, and voice she gave a vivid interpretation of the prim housekeeper. Of equal effect was Eleanor Davis as Albert's domineering mother. Her scene at the close of Act 1 in which she remonstrates with her son to accept the tribute is outstanding.

Francis Barnard and Karl Brock as the police superintendent and the mayor gave lively and effective performances. The former's tenor voice was a decided asset to each scene.

Therefore, if "Albert Herring" did not create the stir that one was led to expect, it was not due to a lack of perseverance on the part of the participants. The sets, costuming, lighting, and Mr. Goldovsky's direction were of exceptional merit, as was the stage direction of Mr. Goldovsky and Sarah Caldwell.

HARTFORD, CONN.
COURANT
AUG 9 - 1949

Britten Opera Given At Tanglewood

U. S. Premier of British Work Found Pleasant, But Confused

Tanglewood, Lenox, Mass., Aug. 8.—(Special.) — Something pleasant rather than portentous has been added to the repertory of opera in Benjamin Britten's "Albert Herring."

The British composer's three-act work was given its American premiere by the opera department of Berkshire Music Center under Boris Goldovsky here tonight, and there seems to be a little confusion about exactly what category it belongs in.

On the title page of Eric Crozier's libretto, "Albert Herring" is described as "a comic opera." In advance accounts, however, it has been termed a "lyric opera." There's quite a possible difference. And the Covent Garden Analytical Notes point out that "the real humor of 'Albert Herring' is obvious, yet it is perhaps worth remembering even as one enjoys it, that real humor cannot exist without an underlying, if often concealed, seriousness."

To considerable extent, Mr. Britten has fallen between the two stools. His opera is not quite fish, fowl or good red Herring. Though there are some smiles and a chuckle or two in it, "Albert Herring" will hardly qualify as comic opera. The most humorous part of it is its story, taken from De Maupassant's "Le Rosier de Madame Husson." The wealthy patroness of a small town there transported to East Suffolk from France by Mr. Crozier) is offering a May Day prize to the community's most virtuous girl. Unfortunately, no girl is found to qualify. Instead, a chaste youth is selected, Albert Herring. The honor is too much for him. It drives him to drink, and as someone else once said, "a fig for virtue."

Libretto Amusing.

Mr. Crozier's libretto account is amusing enough in an artless way. But Mr. Britten has failed to catch up this humor, to reinforce it, in his score. The music he has written is bright, light, melodic almost to a Rodgers and Hart sweetness. It is, in a word borrowed from those advance press releases, "lyric." The orchestral selections of the score are superior to the vocal for the most part, except in a few ensembles and set pieces. The instrumental writing, for 20 players capable of considerable solo contribution, is exceptionally inventive within its economical limits. The flavor is only here and there modern in the "Peter Grimes" way which was filled with dramatic stridency and a speech-pattern style. Opposed to this, the vocal writing, except as has been noted in the ensemble sections, is singable but somewhat characterless.

Actually, the few serious moments of "Albert Herring" are more compelling, more successful than all the lighter, humorously intended ones. Mr. Britten seems to feel and impart more conviction when he is setting down Albert's pondering song "For What?" for example, than in his fooling. Seriously, Mr. Britten is concerned, as in "Peter Grimes" and "Lucrezia," with tyrannies, here, the tyranny under which Albert has been kept by his mother, who never let him have the fun that young men traditionally are entitled to. This is a concept which he conveys more successfully than his humors.

However, it is the divided attention between humor and seriousness, the first not very successful and the latter only partly developed, which is the chief distraction and weakness of "Albert Herring."

Technically, the opera has been neatly put together, both in point of theater and music, but according to strictly conventional opera lines. A dozen village characters have been pleasantly contrived, including the domineering lady champion of [illegible] the schoolteacher [illegible] pering, the [illegible] moustache puffing [illegible] Albert's grim "Mum" [illegible] lot of village [illegible] whipped up. The [illegible] here for bucolic [illegible] making has not [illegible]

As usual, Mr. [illegible] proven himself a [illegible] than a stage director. [illegible] Sarah Caldwell [illegible] him in the latter [illegible] been very imaginative [illegible] ting the breath of [illegible] the opera. The characters [illegible] have developed well enough, but the overall theater of [illegible] lacks zing, originality, and [illegible] invention.

Tonight's performance was well enacted, well sung. But the production was pretty dreadful, and even with a beforehand knowledge of the text, less than a third of the lines were intelligible. This was especially true of the ensemble numbers.

David Lloyd was [illegible] "Albert," Ellen Faull [illegible] cratic "Lady Billows," Ruth Ramsey the maidservant "Florence Pike," Janet Southwick [illegible] schoolteacher, James Pease [illegible] vicar, Karl Brock [illegible] Francis Bernard the police superintendent, Manfred [illegible] "Sid" who is the [illegible] man, Edith Evans [illegible] and Eleanor Davis, [illegible] er.

H.D.

BRITTEN'S OPERA HITS COMIC HIGH

Boris Goldovsky Adds to Successes in Direction

BY WARREN STOREY SMITH

Add another success to the long list achieved by Boris Goldovsky.

The first American performances, under his direction, of Benjamin Britten's comic opera, "Albert Herring," at Tanglewood Monday evening and last evening were a triumph, both as regards the opera itself and the production, whipped together in an incredibly short time.

TO DO THREE OPERAS

Earlier in the Berkshire Music Centre's six weeks season its opera department had mounted Gluck's "Iphigenia in Tauris."

Not satisfied with this achievement, Mr. Goldovsky says that next season he would like to do three operas.

Brought out in England two years and a half ago, "Albert Herring" has since been heard in Holland, Switzerland and Belgium. And not, you may be sure, in the original English.

Words Half the Fun

This is not an opera to be sung in any language save that of the listener, since the words are half the fun. The book, by Eric Crozier, is freely based on a short story of Guy de Maupassant, and the essence of the plot is this: Unable to find a young woman who measures up to the character specifications of their annual Queen of the May, the leading citizens of an English village decide on a King of the May, namely Albert Herring, who helps his domineering mother in her greengrocer's shop.

Filled With Spirit

A strong dash of rum, added to his lemonade by a prankish hand, fills Albert with the spirit both of independence and adventure. The festival concluded, he goes off on a binge; is mourned as lost when his crown of flowers is found on a road, crushed by the wheels of a cart; and reappears much the worse for wear. The indignation of his elders knows no bounds, but the younger element welcome his emancipation.

He treats the character not humorously, but sympathetically, [illegible] to the end, the music is on an em[illegible]otional plane, whereas the first half [illegible] of the opera is merely entertaining, [illegible] though often hilariously so.

Mr. Britten has [illegible]tained in authority in this, his [illegible] second opera after the somber "Peter Grimes," heard here from the Metropolitan last spring. His touch is surer, his co-ordination of voices and instruments better. The score abounds in felicitous details that must be heard to be appreciated and we have a very good chance of hearing the work next season from Mr. Goldovsky's New England Opera Theatre.

A Chamber Opera

Like its immediate predecessor, the tragic "Rape of Lucretia," "Albert Herring" is a chamber opera, its requirements being 13 solo singers and one less player in the orchestra.

Mr. Goldovsky increased the latter number to 16, including himself, as pianist-conductor. In Mr. Britten's hands this small ensemble is unbelievably sonorous, and there is a wealth of tonal variety. Moreover, the orchestra bears much of the melodic burden of the score, such as it is.

Conversational Style

The vocal music is largely conversational in style, as befits the text, with few lyrical moments, though there are some striking ensembles, particularly the nine-part threnody over the supposedly dead Albert.

To read the text is to wonder where Mr. Britten would find it possible to poetize. He seizes this opportunity, however, in the second scene of Act II when Albert returns to his mother's shop and finds that the spiked lemonade has made a new man of him. The composer's heart went out to Albert.

Closer to the Theatre

Mr. Goldovsky's interest in the dramatic side of opera is well known. This production of "Albert Herring" came, in this respect, closer to the standards of the spoken theatre than to those of opera as it is generally encountered.

Mr. Crozier has, of course, played into the producer's hands, giving him an autocratic titled lady, her housekeeper, a spinsterish teacher, the vicar, the mayor, the superintendent of police and an assortment of younger folk.

Can Sing and Act

Mr. Goldovsky's people, however, could sing as well as act. Especially much credit for this double achievement be given to Ellen Faull as Lady Billows, James Pease as the vicar, Francis Barnard as the police superintendent, and to David Lloyd, whose Albert Herring could hardly be improved upon. The opera, presented in the Theatre Concert Hall, which seats 1100, obviously delighted its Tanglewood listeners.

20 Jul 24

MUSIC

Opera Prospects For Tanglewood

BY WARREN STOREY SMITH

[illegible] the Berkshire Festival [illegible] the main a review of the pre[illegible] Symphony season [illegible] likely to be [illegible] lyric [illegible] exception in [illegible] the U. S. [illegible] of Benjamin [illegible] "Spring Symphony" [illegible] Dr. Koussevitzky [illegible] Peter Grimes who [illegible] of Boston [illegible]

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Written As Foil

[illegible] fourth of his six operas, and [illegible] of those that have made [illegible] world, "Albert Herring" [illegible] as a foil to the tragic [illegible] of Lucretia." Like the [illegible] reached Chicago two [illegible] and New York last season [illegible] pronounced success. [illegible] "Herring" was designed for [illegible] transportation, and is scored [illegible] orchestra of 12 solo instruments. This is one less than the [illegible] of singers.

[illegible] book, freely adapted from De Maupassant's short story, "Le Rosier de Madame Husson," with [illegible] scene transferred to England [illegible] time brought down to 1900, [illegible] Eric Crozier. Mr. Crozier, [illegible] had produced Britten's "Peter Grimes" (given us last spring by [illegible] Metropolitan) and "Lucretia," [illegible] makes his bow as librettist.

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Still missing the next afternoon, he is mourned as lost in a nine-part threnody, which is said to be the best thing in the score, only to make a disreputable reappearance with three of his sovereigns spent. His elders are shocked but the younger element rather approves his new estate.

"Iphigenia in Tauris"

And now for Gluck. "Iphigenia in Tauris," like "Iphigenia in Aulis," to which it is a sequel, was composed for Paris Its production at the opera on May 18, 1779, established Gluck's supremacy over his rival Piccinni, the latter's opera on the same subject, which finally appeared in 1781, was a complete failure.

This masterpiece of Gluck is one of those operas more heard about than heard. The Metropolitan produced it, sung in German in a version edited by Richard Strauss, in the season of 1916-17. There were five performances that season and it has not been revived. It was once my privilege to hear at Salzburg, under the direction of Bruno Walter, a superb performance of "Iphigenia in Taulis," though I regret I found more in it to admire than to enjoy.

Of the Metropolitan premier of its companion work, Richard Aldrich wrote in the Times: "The opera doubtless fell strangely upon the ears of many in the audience. Its general effect is somewhat archaic. But to those who are willing to see and feel them, 'Iphigenia in Tauris' sufficiently revealed the qualities of greatness that have kept it living through all the vicissitudes and changes in the art of music and especially in that of the lyric drama, since the opera was first produced. . . . It may be said, indeed, that the qualities of greatness that preserved this and other of Gluck operas are those that foreshadow modern ideals of dramatic verity in opera."

NEW YORKER
NEW YORK CITY

AUG 13 1949

MUSICAL EVENTS

In the Hills

I WENT up to Tanglewood last week, to the Berkshire Festival, to listen to the music. The music was consistently pretty wonderful, often quite exalted, but music was not, by a long shot, the only feature of the festival. I am convinced that future historians of the phenomenon of Tanglewood will devote as much attention to its non-musical as to its musical aspects. Take, for instance, cameras. Everybody seems to be carrying a camera. The throngs that attend these concerts are music lovers, no doubt, but they are camera-happy, too. They appear desperately, almost poignantly, anxious not only to absorb the music in a flamboyantly emotional manner but to record on film every instant of their experience there. They wander up, down, and across the spacious grounds snapping pictures. They snap everything and anything. They take pictures of the gracious post-card scenery, with its rolling lawns, formal gardens, and made-to-order backdrop of lake and misty mountains. They take pictures of their families and friends. They take pictures of total strangers and they ask total strangers to take pictures of them. Mostly, though, they take pictures of Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

I attended a public rehearsal of the orchestra last Saturday morning in the big music shed, and I do not see how Dr. Koussevitzky and his men got through it. An audience of some four thousand persons turned up, everybody having contributed one dollar to the orchestra's pension fund for the privilege. Four-fifths of the audience carried cameras, or so it seemed to me, and they spent four-fifths of their time standing on their seats or ducking in and out of the aisles clicking their shutters. In the moments when they were not taking pictures, they were engaged in the second most evident non-musical aspect of the festival—hero worship. Around Tanglewood, Dr. Koussevitzky has become a legend in his lifetime. The other morning, he could not make a move on the podium, he could not lift or drop his baton, he could not signal to an oboe player or whistle at a flutist without evoking a chorus of "Oh"s and "Ah"s from the audience. Every ordinary, workmanlike gesture was greeted with adulation and open-eyed surprise. I must confess that I found this slightly frightening, and I would wager that Dr. Koussevitzky—who has every right to expect any honor—is a bit disturbed, too. The tangent down which these audiences now seem to be racing is leading in a distinctly non-musical direction. One can well imagine their ohing and ahing with equal fervor at a crooner or some Hollywood celebrity.

Dr. Koussevitzky is, of course, an iron man, and he continues to present programs of the highest merit. The program of a week ago Thursday evening was of magnificent stature. Jascha Heifetz was on hand for a flawless rendition of Tchaikovsky's Violin Concerto. He played with incredible skill and a controlled passion that was quite overwhelming. On Saturday evening, Dr. Koussevitzky, who—for me, at least—is always somewhat inspired, was more inspired than usual. He gave us first a delightful reading of Roussel's Suite in F, and then Milhaud's Concerto for Cello and Orchestra No. 1, with Gregor Piatigorsky as soloist. The Milhaud is at once twinkly and profound, and in the hands of Piatigorsky it became a prize of lasting beauty. Dr. Koussevitzky closed the program with a truly monumental presentation of Mahler's "Das Lied von der Erde." Nothing that Mahler wished to say in this musical poem of life and death was left unsaid by the orchestra or by David Lloyd, the tenor, or by Janice Moudry, the contralto. Miss Moudry's voice that evening was a voice possessed, and there was in it an unforgettable quality of time past and time to come. Even the camera fiends listened to her, and held off taking their pictures until she was finished.

—PHILIP HAMBURGER

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 12 1949

Smallest Crowd of Season Attends Tanglewood Concert

Threatening Weather Reduces Audience To 6500 as Bernstein Conducts Schubert, Shostakovitch Symphonies

By JAY C. ROSENFELD

Leonard Bernstein conducted the Boston Symphony Orchestra last night in the first concert of the final week end of the Berkshire Festival at Tanglewood. The program consisted of but two symphonies: The Schubert second and the Shostakovitch seventh. An audience of 6500 was present, 1100 of whom were courageous enough to stake claims on the lawn. The skies had been clear at concert time although flashes of lightning to the north were visible through the trees during the program, but all was serene as the audience dispersed. This uncertainty, however, may have been the cause of the paucity of the crowd, the smallest of the season.

This was Bernstein's second guest appearance this year, and it offered him quite a different program from the Stravinsky in which he had reveled 10 days ago. It gave his host of admirers a chance also to see what he does with classics. Insofar as categories go, the contemporary Russian is not so far removed from Schubert, as different as their musical language may be. Shostakovitch's meter may vary and be not so regular as Schubert but, in general, his music moves forward in a predictable pace.

Bernstein Meets Severe Test

The classics present the most severe test a musician can meet. The intricacies of Stravinsky make certain requirements on a conductor which Bernstein meets with his mature musical comprehension, his scholarly intimacy with the score, and his demonstrative technic of the baton, or rather, of the hands, for he uses no stick. Schubert and, comparably, Shostakovitch, present no problem of that nature. In such music an orchestra of the experience and competence of the Boston, once launched in a movement, could give a very satisfactory reading of it even though the conductor stopped indicating the beat. Thus, in the classics, the question is: What does the conductor bring out that the men, unguided, would not express? We are apt to be misled by the contortions and antics of the conductor. Closing one's eyes, we heard a faithful, good reading of the Schubert. Using our sense of sight alone we might have guessed the composition was a much more romantic one than the one actually on the players' desk.

In the Shostakovitch there were still meager opportunities for expressiveness beyond the limits of the Schubert, except possibly, for the tremendous climax which Bernstein built up in the coda of the last movement and in the statement of the second theme in the first. The Russian symphony is padded beyond the bounds which its material needs for development. It consumes more than an hour and there isn't enough new musical ideas or rehashing of the existing ones to warrant being obliged to listen that long. In the first movement, after the statement of the introductory matter, the snare drum is given a phlegmatic two-bar rhythmic idiom, alone the first couple of times. Whereupon the violas, aided by the violins using the wood of their bows, pluck a second theme of a simple, quasi-comic, sketchy nature. This is repeated and added to, gradually bringing in all the other instruments of the orchestra to build toward a terrific climax. The drum, meanwhile, never deviates from its original two-bar pattern, only adding to its force, but repeats the identical figure more than 175 times.

Bernstein's zeal is remarkable, and it never runs beyond his thorough comprehension of everything he plays, but he is forced in this bombastic music to use the same expenditure of effort and apparently to call for the same degree of intensity that might exist in a really deeply and genuinely inspired composition.

The recalls and the thunderous applause at the end of the Shostakovitch were a mixture of reaction to the excitement aroused by the extremely forceful and broad ending he drew from the orchestra and also a display of personal homage by the great number of music lovers who have been attracted by his many attributes.

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This Clipping From
CHICAGO, ILL.
TRIBUNE

AUG 10 1949

Tanglewood Festival

The final week of the Tanglewood Music festival, near Pittsfield, Mass., finds Chicagoans who enjoy music having a musical festival in the east as well.

Homes, hotels, and inns in the Berkshires are filled for the last in the series of Boston Symphony concerts with Dr. Serge Koussevitsky conducting for his final season. He will continue as director of the Tanglewood Music school, however.

Mrs. Huntington B. Henry, Mrs. James Ward Thorne, the latter's sister, Mrs. Alden B. Swift, and Mrs. Gustavus F. Swift all are attending the Tanglewood concerts, and staying with Mrs. John L. Senior, formerly of Lake Forest, at her home, High Wick, in Lenox, Mass. Mrs. Senior gave a large luncheon at the Lenox club for her guests. Last week her guests included Mr. and Mrs. Robert Woods Bliss of Washington.

Mrs. Donald F. McPherson's hospitable Pittsfield home has been filled with guests over the Tanglewood season, also, and among those with her now is Victor Elting, also formerly of Chicago. Mrs. William Felton Barrett and Mrs. Thomas H. Blodgett are others who are entertaining at luncheons and dinner parties for Tanglewood visitors. Mrs. Barrett is entertaining this week for Mme. Giovanni Cardelli, her house guest at Sky farm in North Egremont. Mrs. Blodgett's guests at her Great Barrington home have been the Albert Britts, and the Donald R. Richbergs.

Author Sinclair Lewis has put his 800 acre Thorvale farm at South Williamstown on the market and will leave for Rome, Italy, next month, his neighbors have learned. Starting next Monday for three consecutive afternoons, Mrs. Elizabeth Sprague Coolidge and her Library of Congress Foundation will present chamber music concerts in the Coolidge Temple of Music on South Mountain, at Pittsfield. Mrs. Coolidge, formerly of Chicago, is a generous supporter of musical events, and has attended all of the Tanglewood concerts. She is staying at the Sheraton hotel in Pittsfield this summer.

Here and There

One of the first of the benefit autumn fashion shows will be sponsored by the Volunteer Social Service committee of the Home for Destitute Crippled Children at 3:30 p. m. Sept. 14 in the Wedgwood room of Marshall Field & Co. Tea will be served.

Mrs. Hugh J. McBirney's Lake Forest home is the scene of a four generation family reunion with the arrival Sunday night of her daughter, Mrs. Joseph T. Ryerson, from the west coast, and Mrs. Ryerson's daughter and infant grandson, Mrs. George K. Conant Jr. (Ellen Ryerson) and George III., from their home in St. Louis. Mr. Conant will be here for the week-end.

Mr. and Mrs. Frank A. Hecht of Chicago, vacationing in Cape Cod, Mass., entertained recently at a luncheon at the Wianno club for Adm. Chester W. Nimitz and Mrs. Nimitz. Mr. Hecht is national chairman of councils of the Navy League of America.

20 Jul 24

MUSIC

Opera Prospects For Tanglewood

BY WARREN STOREY SMITH

Whereas the Berkshire festival is in the main a review of the previous Boston Symphony season, opera at Tanglewood is likely to be a preview of our coming lyric entertainment. A notable exception in the case of the former is the U. S. premiere on Aug. 13 of Benjamin Britten's choral "Spring" Symphony, dedicated to Dr. Koussevitzky. And it is Britten again who will be featured in one of Boris Goldovsky's productions.

On Aug. 8 and 9 the forces of the Berkshire Music Center will bring to pass the first performances in America of his lyric comedy in three acts, "Albert Herring," now midway in its third year of existence. It has not been disclosed whether we will get "Albert Herring" from the New England Opera Theatre, though the chances, I would say, are excellent. But it has been unofficially announced that the other Tanglewood production, of Gluck's "Iphigenia in Tauris," on Tuesday and Wednesday evenings of this week, will be brought to us next season, and in what would be its first Boston performance.

Written As Foil

The fourth of his six operas, and the third of those that have made a stir in the world, "Albert Herring" was written as a foil to the tragic "The Rape of Lucretia." Like the latter, which reached Chicago two years ago and New York last season, without pronounced success, "Albert Herring" was designed for easy transportation, and is scored for an orchestra of 12 solo instruments. This is one less than the number of singers.

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The people of Loxford, a small market-town in East Suffolk, are in the habit of choosing a queen of the May for their annual festival. In this particular year it seems impossible to find a young woman possessed of the required degree of rectitude, and the final solution is a king of the May, in the person of Albert Herring.

A wholly virtuous young man of 22, Albert is under the thumb of a domineering mother, whom he assists in her green grocer's shop. Alas, Albert reaches this dizzy eminence only to fall from grace because pranksters spiked the royal lemonade. With the Dutch courage thus acquired, Albert leaves it to a flip of a coin, one of the 25 gold sovereigns that went with the kingship, whether he shall remain unsullied or have his fling. Satin wins the toss and Albert goes off on a toot.

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In the Hills

I WENT up to Tanglewood last week, to the Berkshire Festival, to listen to the music. The music was consistently pretty wonderful, often quite exalted, but music was not, by a long shot, the only feature of the festival. I am convinced that future historians of the phenomenon of Tanglewood will devote as much attention to its non-musical as to its musical aspects. Take, for instance, cameras. Everybody seems to be carrying a camera. The throngs that attend these concerts are music lovers, no doubt, but they are camera-happy, too. They appear desperately, almost poignantly, anxious not only to absorb the music in a flamboyantly emotional manner but to record on film every instant of their experience there. They wander up, down, and across the spacious grounds snapping pictures. They snap everything and anything. They take pictures of the gracious postcard scenery, with its rolling lawns, formal gardens, and made-to-order backdrop of lake and misty mountains. They take pictures of their families and friends. They take pictures of total strangers and they ask total strangers to take pictures of them. Mostly, though, they take pictures of Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

I attended a public rehearsal of the orchestra last Saturday morning in the big music shed, and I do not see how Dr. Koussevitzky and his men got through it. An audience of some four thousand persons turned up, everybody having contributed one dollar to the orchestra's pension fund for the privilege. Four-fifths of the audience carried cameras, or so it seemed to me, and they spent four-fifths of their time standing on their seats or ducking in and out of the aisles clicking their shutters. In the moments when they were not taking pictures, they were engaged in the second most evident non-musical aspect of the festival—hero worship. Around Tanglewood, Dr. Koussevitzky has become a legend in his lifetime. The other morning, he could not make a move on the podium, he could not lift or drop his baton, he could not signal to an oboe player or whistle at a flutist without evoking a chorus of "Oh"s and "Ah"s from the audience. Every ordinary, workmanlike gesture was greeted with adulation and open-eyed surprise. I must confess that I found this slightly frightening, and I would wager that Dr. Koussevitzky—who has every right to expect any honor—is a bit disturbed, too. The tangent down which these audiences now seem to be racing is leading in a distinctly non-musical direction. One can well imagine their ohing and ahing with equal fervor at a crooner or some Hollywood celebrity.

Dr. Koussevitzky is, of course, an iron man, and he continues to present programs of the highest merit. The program of a week ago Thursday evening was of magnificent stature. Jascha Heifetz was on hand for a flawless rendition of Tchaikovsky's Violin Concerto. He played with incredible skill and a controlled passion that was quite overwhelming. On Saturday evening, Dr. Koussevitzky, who—for me, at least—is always somewhat inspired, was more inspired than usual. He gave us first a delightful reading of Roussel's Suite in F, and then Milhaud's Concerto for Cello and Orchestra No. 1, with Gregor Piatigorsky as soloist. The Milhaud is at once twinkly and profound, and in the hands of Piatigorsky it became a prize of lasting beauty. Dr. Koussevitzky closed the program with a truly monumental presentation of Mahler's "Das Lied von der Erde." Nothing that Mahler wished to say in this musical poem of life and death was left unsaid by the orchestra or by David Lloyd, the tenor, or by Janice Moudry, the contralto. Miss Moudry's voice that evening was a voice possessed, and there was in it an unforgettable quality of time past and time to come. Even the camera fiends listened to her, and held off taking their pictures until she was finished.

—PHILIP HAMBURGER

[140]

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 12 1949

Smallest Crowd of Season Attends Tanglewood Concert

Threatening Weather Reduces Audience To 6500 as Bernstein Conducts Schubert, Shostakovitch Symphonies

By JAY C. ROSENFELD

Leonard Bernstein conducted the Boston Symphony Orchestra last night in the first concert of the final week-end of the Berkshire Festival at Tanglewood. The program consisted of but two symphonies: The Schubert second and the Shostakovitch seventh. An audience of 6500 was present, 1100 of whom were courageous enough to stake claims on the lawn. The skies had been clear at concert time although flashes of lightning to the north were visible through the trees during the program, but all was serene as the audience dispersed. This uncertainty, however, may have been the cause of the paucity of the crowd, the smallest of the season.

This was Bernstein's second guest appearance this year, and it offered him quite a different program from the Stravinsky in which he had reveled 10 days ago. It gave his host of admirers a chance also to see what he does with classics. Insofar as categories go, the contemporary Russian is not so far removed from Schubert, as different as their musical language may be. Shostakovitch's meter may vary and be not so regular as Schubert but, in general, his music moves forward in a predictable pace.

Bernstein Meets Severe Test

The classics present the most severe test a musician can meet. The intricacies of Stravinsky make certain requirements on a conductor which Bernstein meets with his mature musical comprehension, his scholarly intimacy with the score, and his demonstrative technic of the baton, or rather, of the hands, for he uses no stick. Schubert and, comparably, Shostakovitch, present no problem of that nature. In such music an orchestra of the experience and competence of the Boston, once launched in a movement, could give a very satisfactory reading of it even though the conductor stopped indicating the beat. Thus, in the classics, the question is: What does the conductor bring out that the men, unguided, would not express? We are apt to be misled by the contortions and antics of the conductor. Closing one's eyes, we heard a faithful, good reading of the Schubert. Using our sense of sight alone we might have guessed the composition was a much more romantic one than the one actually on the players' desks.

In the Shostakovitch there is still meager opportunities for expressiveness beyond the limits of the Schubert, except possibly, for the tremendous climax which Bernstein built up in the coda of the last movement and in the statement of the second theme in the first. The Russian symphony is padded beyond the bounds which its material needs for development. It consumes more than an hour and there isn't enough new musical ideas or rehashing of the existing ones to warrant being obliged to listen that long. In the first movement, after the statement of the introductory matter, the snare drum is given a phlegmatic two-bar rhythmic idiom, alone the first couple of times. Whereupon the violas, aided by the violins using the wood of their bows, pluck a second theme of a simple, quasi-comic, sketchy nature. This is repeated and added to, gradually bringing in all the other instruments of the orchestra to build toward a terrific climax. The drum, meanwhile, never deviates from its original two-bar pattern, only adding to its force but repeats the identical figure more than 175 times.

Bernstein's zeal is remarkable, and it never runs beyond his thorough comprehension of everything he plays, but he is forced in this bombastic music to use the same expenditure of effort and apparently to call for the same degree of intensity that might exist in a really deeply and genuinely inspired composition.

The recalls and the thunderous applause at the end of the Shostakovitch were a mixture of reaction to the excitement aroused by the extremely forceful and broad ending he drew from the orchestra and also a display of personal homage by the great number of music lovers who have been attracted by his many attributes.

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CHICAGO, ILL.
TRIBUNE
AUG 10 1949

Tanglewood Festival

The final week of the Tanglewood Music festival, near Pittsfield, Mass., finds Chicagoans who enjoy music having a musical festival in the east as well.

Homes, hotels, and inns in the Berkshires are filled for the last in the series of Boston Symphony concerts with Dr. Serge Koussevitsky conducting for his final season. He will continue as director of the Tanglewood Music school, however.

Mrs. Huntington B. Henry, Mrs. James Ward Thorne, the latter's sister, Mrs. Alden B. Swift, and Mrs. Gustavus F. Swift all are attending the Tanglewood concerts, and staying with Mrs. John L. Senior, formerly of Lake Forest, at her home, High Wick, in Lenox, Mass. Mrs. Senior gave a large luncheon at the Lenox club for her guests. Last week her guests included Mr. and Mrs. Robert Woods Bliss of Washington.

Mrs. Donald F. McPherson's hospitable Pittsfield home has been filled with guests over the Tanglewood season, also, and among those with her now is Victor Elting, also formerly of Chicago. Mrs. William Felton Barrett and Mrs. Thomas H. Blodgett are others who are entertaining at luncheons and dinner parties for Tanglewood visitors. Mrs. Barrett is entertaining this week for Mme. Giovanni Cardelli, her house guest at Sky farm in North Egremont. Mrs. Blodgett's guests at her Great Barrington home have been the Albert Britts, and the Donald R. Richbergs.

Author Sinclair Lewis has put his 800 acre Thorvale farm at South Williamstown on the market and will leave for Rome, Italy, next month, his neighbors have learned. Starting next Monday for three consecutive afternoons, Mrs. Elizabeth Sprague Coolidge and her Library of Congress Foundation will present chamber music concerts in the Coolidge Temple of Music on South Mountain, at Pittsfield. Mrs. Coolidge, formerly of Chicago, is a generous supporter of musical events, and has attended all of the Tanglewood concerts. She is staying at the Sheraton hotel in Pittsfield this summer.

Here and There

One of the first of the benefit autumn fashion shows will be sponsored by the Volunteer Social Service committee of the Home for Destitute Crippled Children at 3:30 p. m. Sept. 14 in the Wedgwood room of Marshall Field & Co. Tea will be served.

Mrs. Hugh J. McBirney's Lake Forest home is the scene of a four generation family reunion with the arrival Sunday night of her daughter, Mrs. Joseph T. Ryerson, from the west coast, and Mrs. Ryerson's daughter and infant grandson, Mrs. George K. Conant Jr. (Ellen Ryerson) and George III., from their home in St. Louis. Mr. Conant will be here for the week-end.

Mr. and Mrs. Frank A. Hecht of Chicago, vacationing in Cape Cod, Mass., entertained recently at a luncheon at the Wianno club for Adm. Chester W. Nimitz and Mrs. Nimitz. Mr. Hecht is national chairman of councils of the Navy League of America.

NATION
NEW YORK, N. Y.
AUG 13 1949

Records

B. H. HAGGIN

"AFTER ALL," a friend remarked, estimating the importance of the RCA Victor recording we were going to listen to—of Mozart's Quartet K.421 played by the Hungarian Quartet—"it isn't just Budapest but all Hungary." And that, in a way, is how it turned out: what came off the records was the fabulous perfection of sound, phrasing, and ensemble, the grace and elegance that I had experienced previously only in the playing of the Budapest Quartet—but produced this time by a group of players more beautifully matched in tone and style, and with a youthful freshness which is gone from the Budapest performances. And so this Hungarian Quartet performance is a great and exciting event—like the first appearances here of Guido Cantelli last season. It is excellently reproduced, with some variation in volume and brilliance from one side to the next, by the original 78 r.p.m. recording (DM-1299, 3 12″), and with the added quiet of the vinylite surfaces, except for a couple of rough spots, by the 45 r.p.m. dubbing (WDM-1299, 3 7″).

Victor also offers one of Debussy's least familiar works, "Jeux," which he composed in 1912 for the ballet by Nijinsky. When Ansermet performed it with the N. B. C. Symphony in January 1948 Virgil Thomson wrote that "it represents at its ultimate that tendency toward pulverization, toward the attenuation of musical materials into a luminous and golden dust, of which 'La Mer' and 'Images' are earlier examples." My way of putting it would be that played as a concert piece it sounds like an orchestral etude—an exercise in the Debussy orchestral idiom and style; and that it is a curious experience to hear the familiar fragments one has heard previously associated with various images now associated with nothing, and without even the significance that was imparted to them by the movements of the ballet. A curious experience, but not something to be listened to as a piece of music. De Sabata's performance with the Rome Augusteo Orchestra seems excellent, and is reproduced with richness and spaciousness by the original 78 r.p.m. recording (DM-1276, 2 12″) and the 45 r.p.m. dubbing (WDM-1276 2 7″).

Then, in one package, Bach's Suites Nos. 1 and 4 performed by Koussevitzky with the Boston Symphony. No. 1 is all straw; No. 4 has an *Allegro* section in the opening movement and a Bourrée that are very fine. I know they are from hearing them in the old Busch Chamber Players performance; I wouldn't know if I had heard them only rattled off by Koussevitzky. This is the kind of music he can do nothing with or for; and some of it needs a lot done for it. The orchestra makes beautiful sounds which are well reproduced on 78 (DM-1307, 5 12″) and 45 (WDM-1307, 5 7″).

As for single records, Rimsky-Korsakov's Dance of the Buffoons gets a suitably rip-roaring performance by Fiedler with the Boston "Pops" Orchestra (with Albéniz's "Triana" on the reverse side of 12-0929 on 78 and 49-0437 on 45). The eight pieces by Haydn entitled "The Musical Clocks," which Biggs has recorded on the organ (10-1471 on 78, 49-0419 on 45), seem to me inconsequential. And the Gigli voice at its robustly sumptuous best—though not without the Gigli sob—is to be heard in a mellifluous aria from Giordano's "Fedora"—this on the reverse side of the record (10-1475 on 78, 49-0436 on 45) on which, unpleasantly altered in quality, it is to be heard in a bawling, shouting performance of *Di quella pira* from "Il Trovatore" that brings to mind Shaw's description of "that dynasty of execrable imposters in tights and tunics, interpolating their loathsome B flats into the beautiful melodies they could not sing, and swelling with conceit when they were able to finish *Di quella pira* with a high C capable of making a stranded man-of-war recoil off a reef in mid-ocean."

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 12 1949

Berkshire Music Festival Opens Final Week End

By a Staff Correspondent

LENOX, Mass., Aug. 11.—The final four-day week-end of the Berkshire Music Festival began here tonight on the Tanglewood estate with a concert of the Boston Symphony Orchestra under the direction of Leonard Bernstein. As his major work Mr. Bernstein chose the seventh symphony of Shostakovitch which has a special historical reference in these parts since it was here that it received its American premiere, Aug. 14, 1942. At that time it was the student orchestra of the Berkshire Music Center that performed it, under Serge Koussevitzky's direction, and it was repeated by the same group two days later. Mr. Bernstein's performance of this work tonight was the first given here at Tanglewood since, although the work has become well established in the repertory of American orchestras.

To open the program Mr. Bernstein chose one of the early symphonies of Schubert, the second in B-flat major, a relatively short symphony in order to go with the Shostakovitch, which runs seventy minutes in length.

NEW YORK, N. Y.
TIMES
AUG 12 1949

MUNCH WILL SHARE TANGLEWOOD POST

He and Koussevitzky Slated to Conduct Festival Concerts at Lenox Next Summer

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 11—The first announcement that Charles Munch, who will take over the post of conductor of the Boston Symphony Orchestra next fall, will share in conducting the concerts at Tanglewood next season came today with a brief note that appeared in the program book for the final week of concerts at the Berkshire symphonic festival.

Mr. Munch will share the festival concerts next summer with Dr. Serge Koussevitzky, who will continue at his post as director of the Berkshire Music Center and guiding spirit of the far ranging musical enterprises concentrated here.

It s understood that Dr. Koussevitzky will conduct the Boston Symphony Orchestra in the first and third weeks of the 1950 Berkshire festival and that Mr. Munch will take over during the second week. The new conductor of the Boston Symphony had hoped to spend some time here this summer to get oriented but engagements in Europe prevented him from doing so.

The 1950 festival will be the thirteenth held in the Berkshires.

Tonight Leonard Bernstein conducted the opening concert of the final 1949 week. His program consisted of two symphonies—Schubert's youthful No. 2, in B flat, and Dimitri Shostakovich's seventh, which was known as "The Leningrad" because it was written at the height of the siege of Russia's second city.

Other times, other reactions. When the seventh symphony reached America in 1942—at a time when the Russians were in the midst of the heroic defense of their homeland—conductors and orchestras vied with each other for first-performance rights. Arturo Toscanini led the work in its première in a broadcast presentation with the NBC Symphony Orchestra. Dr. Koussevitzky gave the first concert performance at Tanglewood in the summer of 1942.

Whatever the feeling of laymen and musicians toward the musical values of the long symphony, most people responded to it with excitement and even, if you please, gratitude. It enabled audiences to express in a small way their admiration for the Russian fighters.

ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 11 1949

Heifetz Check Starts Fund For Violinist Scholarships

When Jascha Heifetz, noted violinist, contributed the check in payment for his appearance last Thursday at the Berkshire Music Center to the Jascha Heifetz Fund for Violinists, he really started something.

Boston Symphony trustees responded by voting a sum which, with the distinguished musician's contribution, swelled the amount to $6,000. Yesterday, an anonymous gift of $3,000 was added to the fund.

An anticipated income of $400 from the $9,000 principal will be used as a scholarship to be awarded on the basis of talent and need. Mr. Heifetz told Tanglewood officials he hopes to be in the East next year when candidates are auditioned. In the event he is unable to attend, he has deputized Richard Burgin, concertmaster and associate conductor of the Boston Symphony, to preside over the selection committee.

Need for development of string players was stressed last month by Serge Koussevitzky, director of the center and conductor of the festival. He hailed Mr. Heifetz's gesture as "an encouraging move in a direction the nation's musical life requires."

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 13 1949

Music Festival Ends Tomorrow At Tanglewood

The 1949 Berkshire Festival at Tanglewood will wind up tomorrow afternoon when Dr. Serge Koussevitzky will officially retire as conductor of the Boston Symphony Orchestra, [illegible] during his 25 years as its music director. However, he will be back at Tanglewood next season as a guest conductor for most of the 1950 Festival concert programs. He will also continue as director of the Berkshire Music Center which he founded in 1940.

The 12th program of the 1949 season will be presented by Dr. Koussevitzky and the Boston Symphony Orchestra in the Music Shed tonight at 8.15, when they will perform for the first time in the United States Benjamin Britten's "Spring Symphony" with chorus and soloists. The symphony is dedicated to Dr. Koussevitzky. It had its first performance at the Holland Festival in Amsterdam only a month ago. The program tonight will also include Debussy's "Two Nocturnes" and excerpts from Ravel's "Daphnis et Chloe."

Tomorrow afternoon's concluding concert, which will start at 3, will include Debussy's "La Mer," Messiaen's "L' Ascension," Beethoven's "Leonore" overture and Symphony No. 5 in C minor.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 12 1949

Munch To Conduct One Week at Tanglewood

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the first and third weeks of the 1950 Berkshire Festival. Charles Munch, who takes over this fall as conductor of the BSO following Dr. Koussevitzky's retirement Sunday, will lead the orchestra during the second week of next summer's concert program.

As guiding spirit of the Tanglewood concerts, Dr. Koussevitzky will continue to direct the Berkshire Music Center. Mr. Munch had planned on visiting Tanglewood and Dr. Koussevitzky this summer to familiarize himself with the music center, but European engagements prevented him from doing so.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 11 1949

Heifetz Fund Is Now $9000

Anonymous Donor Adds $3000 For Violinists

LENOX — The Jascha Heifetz fund for violinists, established last week by the famous violinist, has reached the $9000 mark as a result of an anonymous donation of $3000. The gift labeled, "for Berkshire Music Center scholarships," was received yesterday and by a vote of the trustees of the Boston Symphony Orchestra, has been added to the Heifetz fund.

The fund was started last week when the violinist climaxed his guest appearance at Tanglewood by endorsing the check for his fee over to "the perpetual Heifetz fund for violinists at the Berkshire Music Center."

The Boston Symphony trustees responded by matching the gift, making a total of about $6000. With the additional $3000 the fund is expected to provide an annual net income sufficient to pay for a scholarship of about $400.

In making his gift, Mr. Heifetz said that if he were in the East when candidates for the scholarship were being auditioned next year he would sit in on the jury making the selection. Otherwise, he deputized Richard Burgin, concertmaster and associate conductor of the Boston Symphony, to preside over the selection committee.

Mr. Heifetz indicated that he hoped the scholarship holder would be chosen both for talent and need. He added that if a worthy prospect were not found in any season, the money should be added to the fund for future use.

At the opening session of the Berkshire Music Center early in July, this year, Dr. Koussevitzky, stressed the need of developing string players in this country. He welcomed Mr. Heifetz's gesture as an encouraging move in a direction the nation's musical life required.

HE NEW YORK TIMES,

MUNCH WILL SHARE TANGLEWOOD POST

He and Koussevitzky Slated to Conduct Festival Concerts at Lenox Next Summer

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The 1950 festival will be the thirteenth held in the Berkshires.

Bernstein Night's Conductor

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Whatever the feeling of laymen and musicians toward the musical values of the long symphony, most people responded to it with excitement and even, if you please, gratitude. It enabled audiences to express in a small way their admiration for the Russian fighters.

Some Ignore Program

Tonight, however, the very programming of the work brought a mixed response from some people who patronize these concerts. Some chose not to use their tickets, others felt that they did not wish to hear Shostakovich's music, in view of what they regarded the disagreeable role played by the composer on his recent visit here.

No one could measure the extent of this feeling. The fact remained that the audience tonight was the smallest of the season. Blame this

TANGLEWOOD, LENOX, MASS.
Boston Symphony
ORCHESTRA
BERKSHIRE
FESTIVAL
Serge Koussevitzky DIRECTOR
Remaining Concerts
FRI., Aug. 12, TANGLEWOOD ON PARADE

FRIDAY, AUGUST 12, 19

in part on the fact that the symphony is long and hard [illegible] that it does not wear [illegible] music.

The festival authorities [illegible] care to comment one way [illegible] other on this phenomenon. [illegible] the world of music [illegible] ters, and they are [illegible] Shostakovich's Seventh [illegible] and listened [illegible] strictly as music [illegible] say amen to this [illegible]

NEW YO
TI
AUG

BERKSHIRE GETS GIFT

Anonymous Don to Heifetz Fun Scholarships f

By HOWARD
Special to THE NE

LENOX, Mass., anonymous gift of shire Music Cent was received here and was added, by trustees of the Bo Orchestra, to the Fund for Violinist

The Heifetz fund last week as the ture by the distinguished violinist. When he received fee covering his soloist last Thursday dorsed it to "the p Fund for Violinist shire Music Center

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The various depa center will show th widely dispersed s glewood's beautifu will be a three-ring with a serious note by a group of note

NEW YORK, N. Y.
TIMES

AUG 14 1949

BERKSHIRE CENTER GETS GIFT OF $3,000

Anonymous Donation Is Added to Heifetz Fund to Provide Scholarships for Violinists

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 10—An anonymous gift of $3,000 for Berkshire Music Center scholarships was announced here this morning and was augmented by a vote of the trustees of the Boston Symphony Orchestra to the Jascha Heifetz Fund for Violinists.

The Heifetz fund was instituted last week as the result of a gesture of the distinguished violinist. When he received a check for the fee covering his appearance as soloist last Thursday night, he endorsed it to "the perpetual Heifetz Fund for Violinists at the Berkshire Music Center."

The Boston Symphony trustees responded by contributing a sum to Mr. Heifetz's gift, which made a total of about $6,000. With the $3,000 added today, the fund of $6,000 is expected to provide an annual net income sufficient to support a scholarship of about $400.

In making his gift Mr. Heifetz said that if he were in the East he would sit in on the jury considering the selection. Otherwise, he deputized Richard Burgin, concertmaster and associate conductor of the Boston Symphony, to preside over the selection committee.

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The final week of the festival begins tomorrow night with a concert to be conducted by Leonard Bernstein of the musical staff. He will direct the Boston Symphony in Schubert's Symphony No. 2, in B flat, and Shostakovich's Seventh symphony, the one written during the siege of Leningrad.

On Friday, Tanglewood on Parade will marshal all the forces of the center and the Boston Symphony in a demonstration beginning at 4:30 in the afternoon and ending late in the evening with dancing on the lawn. Gustave Holst's one-act opera, "Savitri," will be performed for boxholders and holders of reserved section tickets.

There will be a program by the Boston Symphony under Dr. Koussevitzky's direction with Randall Thompson's new and specially written choral work, "The Last Words of David," listed for its première. Mr. Bernstein's second symphony, "The Age of Anxiety," will be on the program, with the composer as piano soloist. Tchaikovsky's Fifth symphony will complete the program.

The various departments of the center will show their stuff in the widely dispersed sections of Tanglewood's beautiful grounds. It will be a three-ring musical circus, with a serious note to be provided by a group of noted speakers.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 14 1949

Scene at Tanglewood, Where the Season Ends This Afternoon

Part of the audience for a program in the Berkshire Music Center's Theater near Lenox, Mass. The Music Shed, where the Boston Symphony Orchestra gives its last festival concert today, is at the other end of the grounds Edward Meiserich

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 10 1949

Works by Britten, Messiaen To Feature Final Concerts

LENOX—Performances of Benjamin Britten's new "Spring Symphony" and Olivier Messiaen's "The Ascension" will high light Dr. Serge Koussevitzky's last two concerts as music director of the Boston Symphony Orchestra Saturday and Sunday at Tanglewood.

The Britten work, which is dedicated to Dr. Koussevitzky, will have its American premiere Saturday evening at 8.15. It had its first performance at the Holland Festival in Amsterdam July 14.

Based on 14 selections from the English poets dealing with the subject of spring, the symphony calls for soprano, alto and tenor soloists, boys' chorus, mixed chorus and orchestra.

Soloists will be soprano Frances Yeend, alto Eunice Alberts and tenor David Lloyd. The Festival chorus prepared by Hugh Ross will be assisted by a boys' chorus from Camp Mah-kee-nac, Lenox.

Given 20-Minute Ovation

At the symphony's world premiere in Amsterdam last month, the composer was given a 20-minute ovation. The London Times music critic termed it "far and away the happiest piece of extended music that has been written for many a long day."

"The Ascension" by Messiaen, the French composer who is teaching at the Tanglewood music school this summer, is subtitled "four symphonic meditations"; the four sections are based upon Biblical quotations. The work has been presented in this country several times before, but this will be its first performance by the Boston Symphony Orchestra. It was originally scheduled to be played last Saturday.

The final series of Festival concerts will open tomorrow night at 8.15 with Leonard Bernstein conducting Schubert's second symphony and Shostakovitch's seventh symphony. The Shostakovitch work was written in Leningrad while the city was under siege in 1941, and given its first concert performance in America the following year at Tanglewood.

Dr. Koussevitzky will take his last bows as music director Sunday afternoon after conducting Beethoven's fifth symphony.

Tomorrow night's program:

Symphony No. 2 ..... Schubert
Intermission.
Symphony No. 7 ..... Shostakovitch
Leonard Bernstein, conductor.

The Saturday Night Program

Spring Symphony ..... Britten
Intermission.
Two Nocturnes ..... Debussy
Daphnis and Chloe Second Suite....Ravel
Serge Koussevitzky, conductor.

The Sunday Afternoon Program

The Sea ..... Debussy
The Ascension ..... Messiaen
Intermission.
Overture, Leonore No. 3 ..... Beethoven
Symphony No. 5 ..... Beethoven
Serge Koussevitzky, conductor.

The last half of the Sunday afternoon concert will be broadcast from 4.35 to 5.30 over the NBC network.

WATERBURY, CONN.
AMERICAN

AUG 11 1949

Koussevitzky Valedictory On Sunday

Lenox, Mass., Aug. 11—Performances of Benjamin Britten's new "spring Symphony" and Olivier Messiaen's "The Ascension" will highlight Dr. Serge Koussevitzky's last two concerts as music director of the Boston Symphony Orchestra Saturday and Sunday at Tanglewood.

The Britten work, which is dedicated to Dr. Koussevitzky, will have its American premiere Saturday at 8:15. It had its first performance at the Holland Festival in Amsterdam July 14.

Based on 14 selections from the English poets dealing with the subect of spring, the symphony calls for soprano, alto and tenor soloists, boys' chorus, mixed chorus and orchestra.

Soloists will be Frances Yeend, soprano, Eunice Alberts, alto; David Lloyd, tenor. The Festival Chorus prepared by Hugh Ross will be assisted by a boys' chorus from Camp Mah-kee-Nac, Lenox.

"The Ascension" by Messiaen, the French composer who is teaching at the Tanglewood music school this summer, is subtitled "Four Symphonic Meditations"; the four sections are based upon Biblical quotations. The work has been presented in this country several times before but this will be its first performance by the Boston Symphony Orchestra, originally scheduled to be played last Saturday.

The final series of Festival concerts will open Thursday night at 8:15 with Leonard Bernstein conducting Schubert's Second Symphony and Shostakovitch's Seventh Symphony. The Shostakovitch work was written in Leningrad while the city was under siege in 1941, and given its first concert performance in America the following year at Tanglewood.

WORCESTER, MASS.
TELEGRAM

AUG 14 1949

9400 at Lenox Festival Despite Heavy Showers

By RAYMOND MORIN

LENOX, Sunday—Last night's concert by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, had the dubious distinction of presenting Benjamin Britten's "Spring" symphony, with chorus and soloists, Opus 44, for the first time in the United States. In spite of heavy showers during the afternoon and early evening there was an attendance of 9400.

Soloists were Frances Yeend, soprano; Eunice Alberts, alto; David Lloyd, tenor. The mixed chorus of Berkshire Center students was supplemented by a boys' chorus from Camp Mah-Kee-Nac, Lenox.

Rest of Program

The balance of the program: two nocturnes "Clouds" and "Festivals" by Debussy; excerpts from Ravel's "Daphnis and Chloe" (Daybreak, Pantomine, and General Dance.)

The term "symphony" would seem to have become an accepted designation for any piece of music of considerable length that requires the services of a symphony orchestra. There was a time when one could discuss a symphony, tone-poem, and orchestral suite in terms applicable to each.

At Friday night's concert, we heard a loosely-contrived piano concerto by Leonard Bernstein, titled "Symphony No. 2." Last night, we heard another "symphony" consisting this time of 14 selections on the subject of Spring, by English poets, old and new.

Four Movements

They were divided into four "movements." The distribution was six poems, three, three again, and two. The program notes explained that the term "symphony" can be only broadly intended. We won't try to dispute that point.

This "medley" of Britten's (with orchestral background) is a unique idea. What he set out to do, of was to orchestrally and vocally interpret the spirit of each excerpt. This involves the problem of complementing the oral meanings with appropriate sound.

One chorus alone, "Sound the Flute," poem by William Blake, would have sufficed to establish Britten's capacity for orchestral plausibility. But unfortunately, he is determined in virtually all of the remaining 13 sections to achieve unusualness of instrumental effect. For example, a unique effect comes from accompanying the words to the alto solo "To Violets" with violas and harp, but as it is done here it results in a conflict of purposes.

Thankless Job

It is a thankless job for soloists. The highpoint of ridiculousness is reached in the chorus, "Spring," which embarks upon a good, rhythmic lilt, but winds up with all three soloists attempting some grotesque bird-calls, remarkably unsuited to the human voice. The words, incidentally, are "cuckoo, Jug-Jug, Pu-We, To-Witta-Woo."

Now for the performance, we have to admire Dr. Koussevitzky's conscientious attitude against such odds. At least two of the choruses ("When Will My May Come" and the finale) were taken at such a tempo that the singers seemed unable to produce clear diction.

The mixed chorus, prepared by Hugh Ross, again gave a musicianly acount of its training. One can expect this aggregation of trained musicians to sing well, but most remarkable is the total suppression of outstanding solo voices that exist among them toward the best ensemble effect.

Boys Ill Behaved

The boys' chorus is to be complimented more favorably for its singing than for its behavior. Surely these youngsters could have been trained to stand reasonably still, not whisper among themselves, yawn, or giggle.

Mr. Lloyd sang exceedingly well. He had a flexible style of delivery, and although he tended in the first solo to dramatize, that was soon adjusted. Miss Alberts produced tones of good sustenance, and had an evenly rich quality throughout her range with the exception of her lowest tones. Miss Yeend gave an insecure performance, stylistically and vocally. In fact, she appeared to completely lose her place in the final chorus and indulged in rapid and uneasy page turning.

A first American performance can be an important event. This performance of Britten's "Spring Symphony" was an event of eager anticipation — until the music was played.

Festival to Close

This afternoon Dr. Koussevitzky will bring the festival to a close. The program: Debussy's "L'Ascension," Beethoven's "Leonore Overture" No. 3, and the Fifth Symphony.

[14a]

TIME MAGAZINE
CHICAGO, ILL.

Britten's Week

U.S. music lovers have tried hard to keep abreast of Britain's fast-moving young (35) Composer Benjamin Britten. They have seen and heard three of his operas (*Paul Bunyan, Peter Grimes, The Rape of Lucretia*) among other things, had three operas and a score of other works to go. Last week, Serge Koussevitzky gave his Berkshire Music Center fans a chance to catch two Britten premières.

First, audiences crammed into Tanglewood's tiny opera theater to see the first U.S. performance of Benjy's fourth opera *Albert Herring* (TIME, June 30, 1947), which is already a favorite of English audiences and many English critics.

The story was familiar, at least in outline: Librettist Eric (*Let's Make an Opera*) Crozier had freely adapted his comic libretto from Guy de Maupassant's *Le Rosier de Madame Husson*. A bumpkin is chosen King of the May because in the village there is no girl virtuous enough to be Queen, eventually winds up on a roaring toot. To this, Composer Britten hitched a witty, somewhat *Peter and the Wolf*-ish score, in which each instrument seemed to portray (or mock) a character on stage. There were other Britten trademarks: well-fitting songs and exciting ensembles. Even so, some found *Albert's* humor, at least in Tanglewood's production, so mordant that it often verged on the grim, and Britten's somewhat patchy score so consciously clever that at times it was irritating. The applause was warm, but not extravagant.

The applause that rolled across the lawns from the great wedge-shaped Music Shed at week's end was still not extravagant, but it had warmed up by several degrees. Conductor Koussevitzky had let Amsterdam's Concertgebouw Orchestra give the world première of Britten's *Spring Symphony* last month, even though he had commissioned it. Last week he was prepared to do the symphony justice himself.

It was not easy. The program notes warned that "the title 'symphony' can only be broadly intended." There was little pure instrumental writing: the "symphony" was more a song cycle of 14 poems, from Spenser and Milton to W. H. Auden, to be sung by soloists and choruses, in various combinations and with a full orchestra. Britten had given the strings comparatively little to do; most of the burden fell on blaring brasses, on rustic horns and bucolic woodwinds. It was rich with unusual effects: while Soprano Frances Yeend sang John Clare's *The Driving Boy*, the chorus whistled an accompaniment. Even though Britten had barely fussed at all with bridges between song poems, his symphony had a unity of spirit. Fresh, melodic and direct, his Opus 44 seemed to many listeners his best work yet.

HARTFORD, CONN.
TIMES

AUG 15 1949

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It's been so long since poets and painters, and to a lesser degree composers, have rejoiced over anything, that Benjamin Britten's "Spring Symphony" drew considerable criticism when premiered at Tanglewood Saturday night.

Seymour Lipkin, Rachmaninoff Prize pianist, who was standing near us, expressed himself with a loud yawn to his circle of admirers. But the "Spring Symphony" seemed to us a more mature work than Britten's three operas, or Concerto for Tenor and Horn which it resembles. Mature, unforced, occasionally banal, but as yet showing no traces of sentimentality in the style, it has more spring than symphony for the full orchestra, soprano, alto, tenor, boys' chorus and mixed chorus.

Britten's work is still uneven, but this score is striking for the more confident handling of the voice. The line is more vocal and more melodic. Part III of the symphony, "When will my May come?" may well have an independent life of its own. These various combinations of voice and orchestra sections have the direct communication of a realized style. The text uses 14 of Britten's favorite selections from English poets, mostly 17th century.

Three valiant soloists were Frances Yeend, soprano, who had the most ungrateful part of the score; Eunice Alberts, a cautious, powerful contralto, and David Lloyd, fluent and carefree tenor of several previous Tanglewood productions. His was by far the fattest role, and none were easy though unstrained. Dr. Koussevitsky marshalled the huge regiment of musicians with great enthusiasm.

The Festival Chorus, prepared by Hugh Ross, and boys' chorus from Camp Mah-Kee-Nac filled out the ranks.

Two works that made the Boston Orchestra famous ended the program for some 10,000 admirers who guessed right about the weather. Debussy's Two Nocturnes and Ravel's Daphnis and Cloe excerpts still glitter in the summer air, though the observant might question the phrasing and demur at a too intense heat generated by the orchestra under Dr. Koussevitzky's sweeping arms.

A. B.

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GAZETTE

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Dr. Koussevitzky will take his last bows as music director Sunday afternoon after conducting Beethoven's Fifth Symphony. The program also will include Debussy's "The Sea," and Beethoven's Overture Leonore No. 3.

On Saturday evening's program in addition to the Britten work, will be two Nocturnes by Debussy, and "Daphnis and Chloe," second suite Ravel.

SPRING SYMPHONY

A LARGE-SCALE new work by Benjamin Britten, his *Spring Symphony*, Op. 44, has been one of the main events of this year's Holland Festival. It was performed on two successive nights, at Amsterdam and Scheveningen, by the Concertgebouw Orchestra under Eduard van Beinum, with the Dutch Radio Choir, a contingent of boys from Rotterdam, and three soloists: Jo Vincent, the Dutch soprano, and our own Kathleen Ferrier and Peter Pears. The performance, so far as one could judge from a Third Programme relay accompanied by the usual interruptions, must have been brilliant. The thorough musicianship of conductor and orchestra could of course be taken for granted; what astonished me was the assurance and verve with which these Dutch singers tackled a variety of difficult English lyrics, ranging from the thirteenth century down to the present day.

Britten's Symphony contains no purely instrumental music, and I foresee that much ink will be spilled over the academic question of its right to the title. It falls into four sections, corresponding roughly to the four movements of a symphony; the composer has grouped some fourteen poems of all periods according to four moods or pictorial schemes. The first and longest group begins with an orchestral image of winter, all icicles and numbness, which the sun is invited by the chorus to dispel. In the Spenser and Nashe settings which follow, the onset of spring is felt: the cuckoo sings out (astonishingly, on the brass, but all is still rough and rude, the rhythms heavy, fingers red with the cold—until suddenly a galaxy of bird-song breaks from all three soloists, as though from a thicket (here Jo Vincent excelled herself). The next piece, a combined setting of Peele's "Whenas the rye reach to the chin" and John Clare's *Driving Boy*, provided the most captivating single episode in a captivating score; it was here that the boys' choir made its first entrance. Most listeners, and most composers, too, think of boys' voices in terms of a soft, ethereal, pious, floating quality of sound—"*et d'ces sons d'enfants chantant dans la coupole.*" Years ago, in his *Ceremony of Carols*, Britten showed an unecclesiastical preference for the raw, cheeky din of trebles singing with unpurged lips low down in the scale; and both Wagner and Verlaine would have had a shock if they had heard the sound of those Rotterdam kids, the other night, as they came charging into the solemn Concertgebouw (they might almost have shinned up the wall and through the windows with a raw, naughty, don't-care-a-rap E flat unison tune. "Strawberries swimming in the cream. And Schoolboys playing in the stream." When Miss Ferrier took up Clare's ditty of the Driving Boy, those same boys, unless I am much mistaken, were made to whistle; and then they came splashing back again with the strawberries and cream and the larky snatch of tune. It sounds like broad farce, but it was a passage of heavenly innocence and poetry, such as only Britten could have imagined.

Not everything seemed, at a first hearing, quite so pointful and inevitable. The setting for contralto of Herrick's poem to the violets sounded too heavy for the delicate simplicities, and one of two stanzas from a poem by Auden proved recalcitrant (as his more intellectual verses are apt to be) to the sensuous demands of music; there was even a remote and in the context unsuitable reference to pre-war politics. Both Herrick and Auden came in the second part, which was reflective and nocturnal, and contained a lovely setting for tenor of Vaughan's lines in praise of evening rain, with the vocal line surrounded by clusters of repeated notes, like raindrops, on the strings. The third movement, corresponding to the Scherzo of a symphony, was full of gaiety and impatient youthful love expressed in rhythmic exuberance and outbursts of highly original orchestration; placed in the middle, like a Trio, was a charming A major duet for soprano and tenor to Peele's *Song at Oxford and Paris*. For his finale the composer headed boldly into a genial and extrovert C major, a piece of public jollification. [illegible] eight rhythms, based on the long passage from the end of *The Knight of the Burning Pestle*, which begins "London to thee I do present the merry month of May." The solo tenor leads off, and the musical forces gather round him, but the sense of mere thickness and overcrowding is beautifully avoided; there is none of that remorseless piling up of a climax [illegible] which is the bane of the English and German choral traditions. Everything is clean and [illegible] whistle; the colours have [illegible] the feeling a direct Chaucerian freshness. The rhythms tighten as the [illegible] and the Londoners set out [illegible] "with scarfs and garters [illegible] twenty and by twenty, to Hogsdon [illegible] ton, where ale and cakes [illegible] children are there too, [illegible] their registers as usual, with [illegible] in." "And so, my friends, I [illegible] the tenor; and so indeed [illegible] ceases"—with one loud, clear [illegible] equivocal C major chord for the entire orchestra.

I won't vouch for the accuracy in detail of these first impressions; but I feel certain that

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TIMES

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SOLOISTS WILL be soprano, Frances Yeend; alto, Eunice Alberts, and tenor, David Lloyd. The festival chorus prepared by Hugh Ross will be assisted by a boys' chorus from Camp Mah-kee-Nac, Lenox.

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* * *

THIS EVENING'S program also includes Two Nocturnes by Debussy and Ravel's "Daphnis and Cloe," Second Suite. Sunday's program will open with Debussy's "La Mer" and conclude with Beethoven's Third Leonore Overture and Fifth Symphony.

LOS ANGELES, CAL.
TIMES

Koussevitzky to Aid Brandeis University

Serge Koussevitzky has consented to serve as consultant in music to Brandeis University at Waltham, Mass. The newly created university eventually plans to establish a school of music, and the department of music will open in the fall term.

DES MOINES, IOWA
REGISTER

TRIBUTE TO A GREAT CONDUCTOR.

Last Sunday, Serge Koussevitzky brought to a close his 25-year tenure as director of the Boston Symphony Orchestra before a cheering audience of 14,000 in the Berkshire Hills at Tanglewood.

It was not the largest audience ever to overflow the 6,000-seat music shed, but from the outset it seemed to be aware of the significance of the occasion. It gave the conductor a ten minute ovation at the end of the program. For Koussevitzky was among those who had made this one of the great music centers of the world.

This year music lovers paid nearly a half million dollars to hear the concerts at Tanglewood.

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AUG 22 1949

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Nation - Stateman
London

HARTFORD, CONN.
TIMES

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"The Ascension" by Messiaen, the French composer who is teaching at the Tanglewood music school this summer, is subtitled "Four Symphonic Meditations;" the four sections are based upon Biblical quotations. The work has been presented in this country several times before, but this will be its first performance by the Boston Symphony Orchestra. It was originally scheduled to be played last Saturday.

* * *

THIS EVENING'S program also includes Two Nocturnes by Debussy and Ravel's "Daphnis and Cloe," Second Suite. Sunday's program will open with Debussy's "La Mer" and conclude with Beethoven's Third Leonore Overture and Fifth Symphony.

LOS ANGELES, CAL.
TIMES

AUG 14 194

Koussevitzky to Aid Brandeis University

Serge Koussevitzky has consented to serve as consultant in music to Brandeis University at Waltham, Mass. The newly created university eventually plans to establish a school of music, and the department of music will open in the fall term.

DES MOINES, IOWA
REGISTER

AUG 19 1949

TRIBUTE TO A GREAT CONDUCTOR.

Last Sunday, Serge Koussevitzky brought to a close his 25-year tenure as director of the Boston Symphony Orchestra before a cheering audience of 14,000 in the Berkshire Hills at Tanglewood.

It was not the largest audience ever to overflow the 6,000-seat music shed, but from the outset it seemed to be aware of the significance of the occasion. It gave the conductor a ten minute ovation at the end of the program. For Koussevitzky was among those who had made this one of the great music centers of the world.

This year music lovers paid nearly a half million dollars to hear the concerts at Tanglewood.

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COLLECTION ADDITION: Dr. Serge Koussevitzky, left, receives from Leonard Bernstein the score of the young conductor-composer's Second Symphony, "The Age of Anxiety." The score will be included in the Serge Koussevitzky Collection of Orchestral and Chamber Music which is being set up in the Hebrew University in Jerusalem by the American Friends of the Hebrew University. Witnessing the presentation is Mrs. Frank Cohen, music library chairman of the American Friends. "The Age of Anxiety" had its first Tanglewood performance last night. Dr. Koussevitzky, who recently donated his European collection of musical scores to the Hebrew University, will be honored by the Pittsfield Jewish Community at a reception Monday evening at the Berkshire Museum.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 14 1949

BRITTEN WORK, SPRING SYMPHONY, AT TANGLEWOOD

Dr. Koussevitzky and Boston Symphony Give First U. S. Performance

By VICTOR PRAHL

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 13 1949

Mah-Kee-Nac Aids Festival With 36 Boys

Camp Group To Sing With Chorus At Tanglewood

LENOX — Thirty-six boys, summer campers at Camp Mah-Kee-Nac on Stockbridge Bowl, will be making their debut as Tanglewood performers this evening. The boys, ranging in age from 10 to 14, will be part of the chorus singing with the Boston Symphony Orchestra in Benjamin Britten's Spring Symphony."

Most of the group are veteran members of the Tanglewood audience, and still can't quite believe that they are going to take part tonight.

The new symphony, commissioned by the Koussevitzky music foundation and being presented for the first time in this country, calls for a boys' choir to sing with the chorus. Searching for a boys' group, Hugh Ross, director of the choral department of the Berkshire Music Center, thought of Camp Mah-Kee-Nac, only a half mile away from Tanglewood. The boys were quick to accept the invitation.

The first big thrill for the youngsters, who are from New Jersey and New York, came this week when they rehearsed for the first time with Dr. Koussevitzky conducting. The group has been rehearsing daily for the past few weeks under the direction of Mr. Ross and an assistant, Alfred Patterson.

LYNN, MASS.
ITEM

AUG 15 1949

Pay Tribute to Koussevitzky

LENOX, Aug. 15 — (AP) — Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, was given a tumultuous ovation by 13,800 music lovers yesterday at the Berkshire Music Festival.

The 75-year-old music director was recalled to the podium ten times as he completed 12 years as conductor of the Berkshire concerts.

Koussevitzky will serve only as guest conductor next year. He will continue as director of the Berkshire Music Center which he founded in 1940.

The total attendance at this years' festival concerts was 116,200, as compared with 112,500 in 1948.

Paid admissions for the entire season at Tanglewood totalled 181,350, an increase of 10,750.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 15 1949

300 To Honor Koussevitzky At Reception Here Tonight

A capacity crowd of approximately 300 guests will pay tribute to Dr. Serge Koussevitzky tonight at the reception at the Berkshire Museum sponsored by the Pittsfield Jewish Community. The main portion of the speaking program will be broadcast over Station WBEC from 9 to 10.

The musical part of the program will feature music composed by Israelis and performed by Israeli students. Invitations for the evening have been given out to the capacity of the auditorium. No tickets will be available at the door.

Jay C. Rosenfeld, chairman for the affair, will introduce Mayor Robert T. Capeless, who will extend the official greetings of the city to the honored guests. He will be followed by Dr. Israel S. Wechsler, president of the American Friends of the Hebrew University, and Mrs. Frank Cohen of New York, chairman of the music library of that organization.

Dr. Koussevitzky has shown his interest in Israel by donating his European collection of musical scores to what is now the Serge Koussevitzky collection of orchestral and chamber music at the Hebrew University in Jerusalem. Leonard Bernstein is chairman of the committee for the collection.

Mr. Rosenfeld will present Dr. Koussevitzky with a check for the purchase of a number of American scores which will be added to the collection at the Hebrew University. Dr. Koussevitzky, in accepting, will turn them over to Mr. Bernstein.

The program will be followed by a reception in the Ellen Crane room. Mrs. Jack Daniels and the Bnai Brith chapter will serve as hostesses.

NEW YORK, N. Y.
TIMES

AUG 16 1949

KOUSSEVITZKY CITED BY 300 IN PITTSFIELD

Special to THE NEW YORK TIMES.

PITTSFIELD, Mass., Aug. 15—Three hundred members of the Pittsfield Jewish community tonight gave a musicale and reception at Berkshire Museum here in honor of Dr. Serge Koussevitzky, retiring conductor of the Boston Symphony Orchestra.

Mayor Robert T. Capeless extended the city's official greetings. Other speakers were Dr. Israel S. Wechsler, president of the American Friends of the Hebrew University in Jerusalem, and Mrs. Frank Cohen of New York, chairman of the university's music library.

Greeting messages were read from Elihu Elath, Israeli Ambassador at Washington, and Sir Leon Simon, chairman of the university executive council. Music composed by Israelis was played by Israeli students from the Tanglewood Music School. Jay C. Rosenfeld, general chairman, presented to Dr. Koussevitzky a check for the purchase of American scores to be added to the university collection, in which the maestro has shown an interest by donating his European musical scores. It has been named the Koussevitzky Collection.

The music program was carried out in the museum theatre and was followed by a reception in the Ellen Crane Memorial Room, named for the wife of the late Zenas Crane of Dalton, who gave the museum to the city. Members of B'nai B'rith Chapter were reception hostesses. Leonard Bernstein was fund collection chairman.

WEST HARTFORD, CONN
NEWS
8/13/49

Music Not Main Interest At Tanglewood Sunday

Presuming it to be possible, the music was not the main attraction at Tanglewood last Sunday. Not that the music wasn't up to the Boston Symphony Orchestra's usual par—it was—but one man stole the show. There wasn't anything very stratling about this. Probably no one went to the concert without expecting it to happen, without expecting to contribute to the "steal" with thunderous applause. For Sunday's concert was the last appearance, as music Director of the BSO, of the man who has conducted and built that orchestra into a living cultural monument. The gentleman of the afternoon was Serge Koussevitzky.

For the past 25 years Dr. Koussevitzky has been engaged in turning the Boston Symphony orchestra into the finest group of musicians in the country. He has amply demonstrated this in his concerts both at home and "on the road" during the winter months. But during the summer months, at the internationally known Berkshire Festivals, the great conductor has done much more than show off his superb orchestra. He has established a school for musicians and composers, entry to which is vied over by students in this country and abroad. The school has five departments: conducting orchestra playing, musical composition, operatic performance and choral singing. All of them are top-notch. The composition students this year were under the direction of Aaron Copeland and Oliver Messaen. It was this last mentioned composer's L'Ascension that Dr. Koussevitzky chose as one of the works in his final concert.

L'Ascension Moving

L'Ascension, in the form of four Symphonic Meditations, compared to much modern music, is not discordant. The last meditation, the prayer of Christ Ascending to his Father, was particularly moving as its notes rose from the Boston orchestra's expert string section.

The program opened with Debusy's LaMer. Dr. Koussevitzky gave the powerful work an impassioned reading. Two Beetoven works finished the concert. The Lenore Overture No. 3 and the solid fifth symphony. The five tones of the symphony's second movement were introduced with particular delicacy.

But even before the symphony was entirely over the tumultous ovation, mentioned above, began. The audience, all 13,000, including those inside the shed and those enjoying the Berkshires' natural beauty outside, stood and cheered. They clapped their hands and shouted "bravo." As the minutes wore on, as Dr. Koussevitzky returned to the podium again and again, the din only became greater. It was exciting, and it was moving. One couldn't help feeling that the world would be a happier place if more people appreciated and loved after the fashion of Serge Koussevitzky. —J. K.

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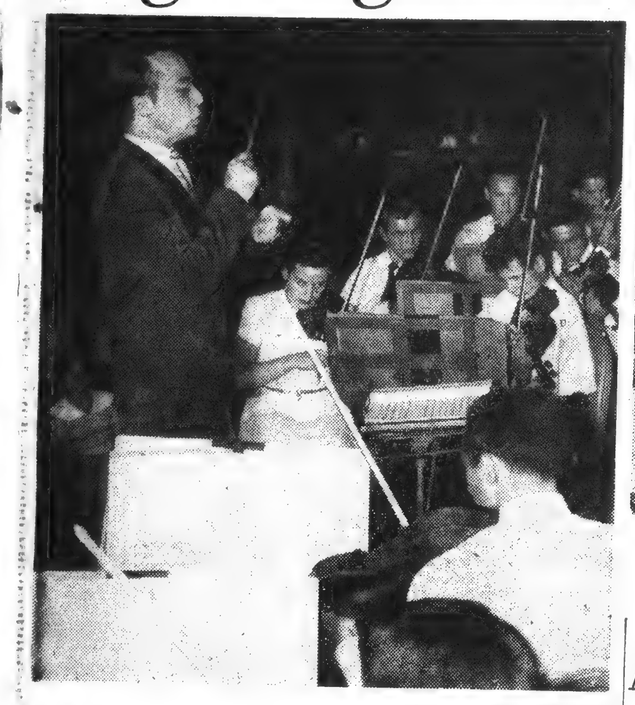
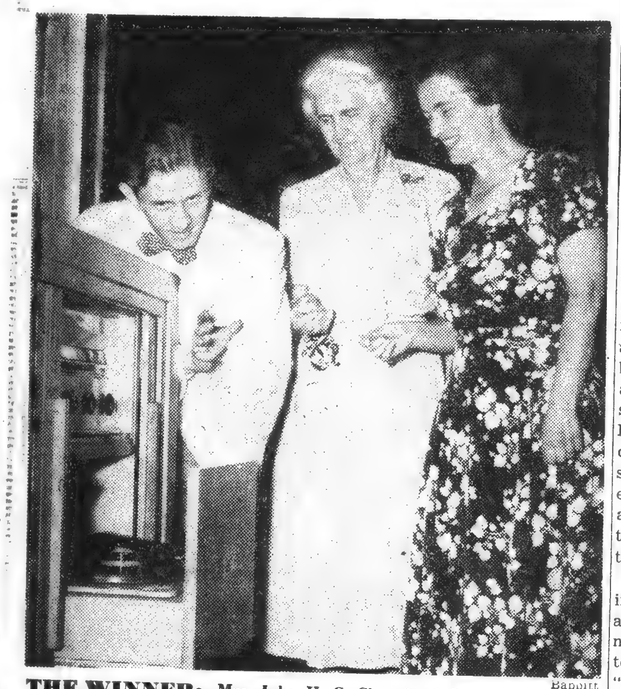
INFORMATION OBSCURED

High Lights of Annual Gala Benefit Program



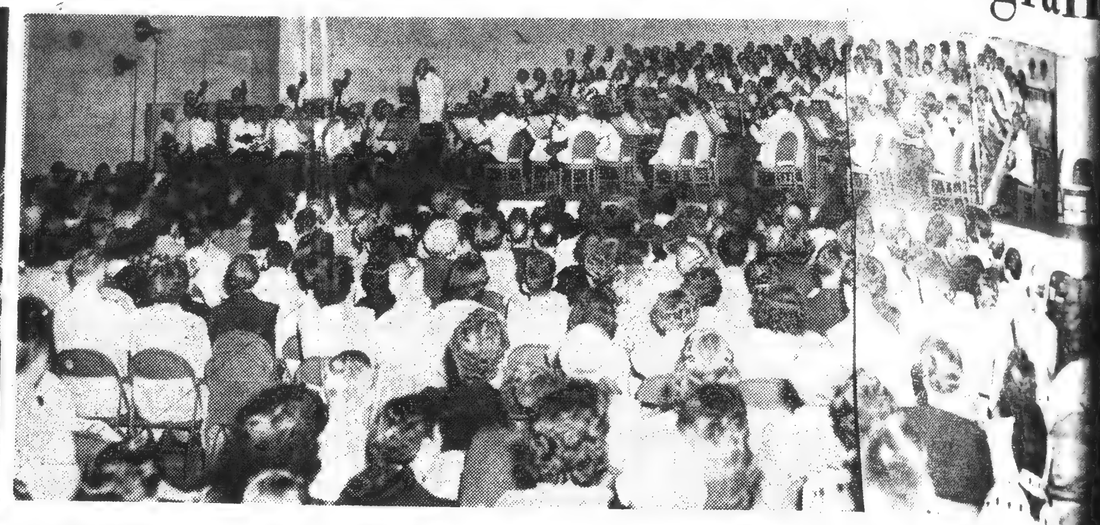
Babbitt

STUDENT CONDUCTOR: Seymour Lipkin was one of the four conductors who appeared with the Department 2 orchestra in the Music Shed. Here he directs the orchestra in Dukas' "The Sorcerer's Apprentice."



Babbitt

THE WINNER: Mrs. John H. C. Church of Great Barrington, center, admires the RCA Victor Berkshire model radio-phonograph which she won as a door prize. At her left is Mrs. Darwin S. Morse of Richmond who served on the committee arranging the benefit, and A. Martin Vanderwalt, RCA representative.



SHORT AND SWEET: With the Berkshire Festival chorus assisting, Dr. Koussevitzky and the Boston Symphony Orchestra performed for the first time Randall Thompson's newest work, "The Last Words of David," a composition for chorus and orchestra especially for the benefit in honor of Dr. Koussevitzky's 25th year as director of the BSO. The five-minute-long choral work was commissioned by the BSO trustees.

Age of Anxiety Pleases Crowd At Benefit

Bernstein Appears As Soloist For His Composition

By JAY C. ROSENFELD

The "Gala Concert" by the Boston Symphony Orchestra in the Music Shed at Tanglewood last night was a bit delayed in starting because of the speeches which had preceded it for the "manifestation" from the same platform. After such a parade of events one might have been justified in assuming that the audience might have become slightly wearied or tired, but Serge Koussevitzky, as leader of the orchestra, and, later, Leonard Bernstein, as piano soloist, were greeted with as fresh and alert enthusiasm when they appeared as though the evening had only started with their participation.

It might be difficult to pick an individual prominent in the cultural life of our country who more nearly typifies the spirit of youth today than Leonard Bernstein. His "Age of Anxiety" (his symphony No. 2) for piano and orchestra (after W. H. Auden) was the central work on the program of the Boston Symphony Orchestra's part of "Tanglewood on Parade."

The first performance took place in Boston last April with the same protagonists. While the composer disclaims any program or strict adherence to the poem, it is a highly imaginative work, with many extreme variations of mood and color. It opens with a depressing dialogue by —two clarinets, and soon enters into a sequence of musically-depicted events or pictures, conspicuous among which are a few instances of high-spirited jazz which the soloist worked up with uninhibited exuberance.

Its vitality has tremendous appeal. Even in its most meditative and introspective moments it has the soberness of youth, not of set and mature venerableness. Probably its seriousness is overemphasized; in any case it is vigorous and ebullient. The harmonic processes are not always consistent. Some example of the 12-tone scale are conspicuous among contrasting harmonic uses and there was a weak temptation to fall into cliches. There was tremendous elan in the performance and the soloist and the conductor had great trouble, during the many recalls, in persuading each other that all the tumult was intended for him. They finally compromised by embracing each other in complete infatuation. The score reads "To Serge Koussevitzky—in tribute."

The concert began with a first performance of Randall Thompson's short cantata, "The Last Words of David," for chorus and orchestra. The Festival chorus supplied the voices. The five-minute long choral work was commissioned by the trustees of the Boston Orchestra in honor of Dr. Koussevitzky's 25th year as its director. It is a splendid and touching way of showing tribute and Thompson has done with impressive dignity and rich sonorities. It is impressively unpretentious and provided the chorus eminently singable phrases and employed the orchestra in its most effective registers.

The concert closed with the Tchaikovsky 5th Symphony, one of Koussevitzky's most reliable and individual possessions. The playing was as near the peak of the orchestra's ability as they have reached during the Festival.

CHAMBER MUSIC: Ruth Ramsey, soprano student at the Berkshire Music Center, appears with the student chamber music orchestra during the demonstrations early in the evening.

OPENS FESTIVITIES: Aaron Copland, assistant director of the Berkshire Music Center, leads the "Tanglewood on Parade" program from an assembly point near the Shed where the various apartments started their parade to the concert halls on the grounds.

Tanglewood

Unless otherwise specified, concerts listed below are open only to Friends of the Berkshire Music Center. Contributions to the Friends may be mailed to the office at Tanglewood or submitted at least two hours before concert time.

Organ Recital Tomorrow

E. Power Biggs will give his third and last organ recital of works by Johann Sebastian Bach tomorrow morning at 9.45 in the Music Shed. The program:

Toccata, adagio and fugue in C major
Prelude and fugue in G major
Passacaglia and fugue in C minor

Chamber Music Concert

Two octets, one for wind instruments and one for strings, will be performed tomorrow morning at 10.45 in the theatre-concert hall by members of Department 2.

Lukas Foss, composer and Boston Symphony Orchestra pianist, will conduct a student ensemble in Stravinsky's octet for wind instruments. William Kroll of the Music Center faculty and head of the Kroll String Quartet, coached the group that will play Mendelssohn's octet for string instruments in E-flat.

The program:

Octet for Wind Instruments ... Stravinsky
Dorothy White—flute
Diran Chertavian—clarinet
Gunter Jacobius, Norman Kasow—bassoons
Charles Hois, Rudolph Nashan—trumpets
John Melick, Bernard Schneider—trombones

Octet for String Instruments in E-flat, Op. 20 ..... Mendelssohn
Gottfried Wildinger, Robert Ritzenheim, Ira Krupenye and Vern Steck—violins
Beatrice Brown, Robert Oppelt—violas
George Flexman, Barbara Levy—cellos

Music Festival Ends Tomorrow At Tanglewood

The 1949 Berkshire Festival at Tanglewood will wind up tomorrow afternoon when Dr. Serge Koussevitzky will officially retire as conductor of the Boston Symphony Orchestra, which he made famous during his 25 years as its music director. However, he will be back at Tanglewood next season as a guest conductor for most of the 1950 Festival concert programs. He will also continue as director of the Berkshire Music Center which he founded in 1940.

The 12th program of the 1949 season will be presented by Dr. Koussevitzky and the Boston Symphony Orchestra in the Music Shed tonight at 8.15, when they will perform for the first time in the United States Benjamin Britten's "Spring Symphony" with chorus and soloists. The symphony is dedicated to Dr. Koussevitzky. It had its first performance at the Holland Festival in Amsterdam only a month ago. The program tonight will also include Debussy's "Two Nocturnes" and excerpts from Ravel's "Daphnis et Chloe."

Tomorrow afternoon's concluding concert, which will start at 3, will include Debussy's "La Mer," Messiaen's "L' Ascension," Beethoven's "Leonore" overture and symphony No. 5 in C minor.

INFORMATION OBSCURED

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Babbitt

ADLINERS: Dr. Koussevitzky and his protege, Leonard stein, conductor-composer, share in the ovation from the crowd night in the Music Shed following the performance of Bernstein's second symphony, "The Age of Anxiety."

Babbitt

ERA SCENE: These students opened the opera depart- 's demonstration in the theatre-concert hall with this scene from verde's opera, "Incoronazione Di Poppea." There were also scenes from operas by Rossini and Verdi.

00 Attend Four-Ring Show, usic Center Realizes $10,000

NOX—The last Friday of the e Symphonic Festival, the e Tanglewood sort of lets ...dran for the benefit of ... e Music Center, four ... ...ng in the ... ...ntic show and other ... ...s of Tanglewood on ... ...s noticed about the ... ...ment of ad... ...x the benefit was ... Tutto."

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sisted of simultaneous presentations by the four major departments of the center — chamber music, choral opera and conducting and symphony, found the opera with the biggest audience. Boris Goldovsky admitted that the department had arranged traditional "crowd pleasers" such as scenes from Verdi's "Rigoletto" and "Falstaff," Rossini's "The Barber of Seville" and Mozart's "Cosi Fan Tutte."

'Remarkable' Performance

On the Orchard Rehearsal Stage, Hugh Ross really put his choral students through their paces. Before an audience of about 300, he passed out music. "Three Scottish Poems," by Harold Blumenfeld and "Two Songs of Ben Johnson," by Irving Fine, which the chorus had never seen. Their rendition at sight was "remarkable," according to Mr. Ross, "considering the fact that they come from all over the world and are only together for a few weeks."

"It's absolutely amazing the way ... can present vocal music at ... as well as you'd expect from ... instrumentalist," the Center's choral director explained. "In two or three of the great conservatories of the world, this would be nothing unusual but considering that they come from different schools all over the world, it's remarkable. It speaks well for the great progress that is being made in the music schools all over the world."

In the Shed, a student orchestra played music by Beethoven, Wagner, Dukas and Berlioz under Richard Burgin, Irwin Hoffman, Seymour Lipkin and Eleazar deCarvalho.

Featured in the Chamber Music Hall were Zvi Zeitlin violinist from Israel, playing a ballade for unaccompanied violin by his composer, Ben-Zion Orgad, a Center student in composition.

Boxes Are Filled for Gala Tanglewood Show

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 13 1949

Among those in the box section were Madame Lea Luboshutz, Dr. Pierre Luboshutz and Eugenie Nemenoff, duo-pianists; and Mr. and Mrs. Philip Wyman of Cincinnati.

Occupants Include Many From County

Noted Artists Among Guests at Annual 'Parade'

Boxes were filled to capacity at the annual gala benefit, Tanglewood on Parade, last night for the benefit of the Berkshire Music Center.

Among box-holders were Mr. and Mrs. William Felton Barrette of Egremont, whose guests were Mrs. Perry Tiffany of New York and Countess Giovanni Cordelli of Chicago; Princess Diane Eristavi of Stockbridge, accompanied by her mother, Mrs. George Otis Rockwood of Stockbridge, Mrs. Harry Halloway of Tyringham and Chicago, Mr. and Mrs. Engel Krichels of Lee and John Judge of New York.

Also, George Sokolsky of Otis with his children, George Jr., Eric, Dorothy and Miss Helen Patt; Mr. and Mrs. Alan Blau of Pittsfield with Mr. and Mrs. John Tutert of Cleveland, Mrs. S. Harley Jones and Stephen Hibbard of Pittsfield; Simon England of Pittsfield, with Mr. and Mrs. Ansel Cain of Livingston, N.J.; Mrs. Walter Atherton of Windsor and Boston, with her daughter, Mrs. Thorndike Duncan, Mrs. Bertram Carter, Mr. and Mrs. Clifford Peiper and daughter, Eugenie Peiper of New York. Miss Peiper is one of this season's debutantes.

Others were Mr. and Mrs. Lawrence K. Miller of Pittsfield, accompanied by their daughter, Margo; Massachusetts Supreme Court Judge Raymond S. Wilkins of Salem and Mrs. K. S. Choate of Topsfield and Boston; Mr. and Mrs. Walter Hoving of Stockbridge, with Mr. and Mrs. Alexander Stoller and daughter, Deborah, of Housatonic; Mr. and Mrs. Henry Howard of West Stockbridge and Hugh Ross, chorus director of the Berkshire Music Center; Mr. and Mrs. H. George Wilde of Stockbridge with their children, Mary, William and Lila, and Winthrop Younger; Mr. and Mrs. Philip M. Brown of Williamstown, with Mr. and Mrs. Robert Derby, Mrs. Lewis Perry of Williamstown and Mrs. Lester W. Harding of Boston. Mrs. Harding, an artist, is known professionally as Dorothy Sturgis.

Mr. and Mrs. August H. Kiligas of Lenox, with their daughter, Mrs. A. W. Oelerich of Kew Gardens, Long Island, Miss Nancy Stewart of Great Barrington and Edmund Wheeler of Boston, president of the Boston Lying-in Hospital and Mrs. Lorraine Whisner of Hempsted, Long Island, violinist.

In Mrs. Serge Koussevitzky's box were her sister, Duchess de Leuchtenberg de Beauharnais of Nice, France, and her son-in-law and daughter, Mr. and Mrs. Joseph de Pasquale. Mr. De Pasquale is first violist with the Boston Symphony Orchestra. Miss Rosamond Gilder of Tyringham, UNESCO theatre delegate who spoke at the manifestation, was accompanied by her sister, Mrs. W. W. Palmer, and Mrs. Palmer's daughter, Helena, of Tyringham, Miss Gertrude Ely of Bryn Mawr, Pa., and Mr. and Mrs. Albert W. Miller of Tyringham. With Ambassador Warren R. Austin, chief of the U.S. mission to the United Nations, another of last night's speakers, were Mrs. Aldon B. Swift, Mrs. Gustavus Smith, Mrs. Frank Wilhelm and Mrs. James W. Thorne of Chicago and Mrs. John L. Senior of Lenox.

Babbitt

Playwright Garson Kanin, author of "Born Yesterday," and his wife, Ruth Gordon, playwright and actress, applaud at the close of last night's Tanglewood concert.

Duo-Pianists Attend

The noted piano team, Dr. Pierre Luboshutz and his wife, Eugenie Nemenoff, and Madame Lea Luboshutz were guests of Mr. and Mrs. Philip Wyman of Cincinnati, Ohio. Madame Luboshutz is mother of Boris Goldovsky, director of Tanglewood opera department, and Dr. Luboshutz, his uncle.

With Mrs. John W. Gibbons and Mrs. Frank Crowninshield of Boston were Mrs. S. V. R. Crosby and Mrs. Bayard Warren of Boston and Chesley Richardson of New York. Mrs. E. M. Boutwell of New York had as guests Mrs. John H. C. Church and Mrs. George L. Taylor of Great Barrington and Mrs. Joseph Paul, of Washington. Mr. and Mrs. Edward Taft of Boston had Mrs. John Bullard of New Bedford and Mr. and Mrs. Edward Nicholl of Boston; Mr. and Mrs. David McAlpin of Princeton, N.J., with Mr. and Mrs. C. J. Collins of Detroit, Mich., and Mrs. Mackenty O'Brien of Princeton; James J. Cann of Chadds Ford, Pa., with Mrs. Flagg Biddle of Philadelphia; Mr. and Mrs. Harold Hatch of Sharon, Conn., with Mr. and Mrs. Guy Carleton, Mrs. Clinton Noyes and Miss Joan Noyes of Sharon.

Mrs. Byron E. Van Raalte of Hewlitt, L.I., was accompanied by Mr. and Mrs. Girard Spencer of New York. Mrs. Louis Klebenor of Boston and Mrs. Joseph Zimbler of Boston. Mr. Zimbler is head of the Zimbler String Sinfonietta, which will be heard Wednesday at the South Mountain Music Festival. Alexander Leslie, conductor of the Springfield Symphony Orchestra was with his secretary, Miss Arpie Charleoudian.

Other box occupants in Mrs. Clarence A. Warden of Haverford, Mrs. George T. Eager, Mrs. Harold VanDoren and Mrs. Donald Spencer Portt of Ardmore, Pa., and Mr. and Mrs. Vernon Hammond of Bryn Mawr, Pa., Mrs. John J. Newberry and Mrs. Henry B. Joy of Grosse Pointe Farms, Mich., Mrs. Brewster Wheelock of Minneapolis, Minn., and Mr. and Mrs. Agustas Petorla Jr. of Stonington, Conn., Mrs. H. L. VanPragg of New York, Mrs. Joseph Moses, Mrs. E. V. Benjamin and Mrs. Edgar Newman of New Orleans, La., Mrs. Arthur Knipp of Canton, China and Mrs. J. Gibson McIlvain of Westtown, Pa., Mrs. James Ford Bell of Wayzata, Minn., Mr. and Mrs. Samuel H. Bell of Chandler, Ariz., Mr. and Mrs. Hiram Walker, Mr. and Mrs. W. B. Ford 2d, Mr. and Mrs. F. C. Ford and Edward MacCrone of Grosse Pointe, Mich.

Plouffe

MR. AMBASSADOR, IF YOU PLEASE: Warren R. Austin, U.S. ambassador to the United Nations, is applauded as he is welcomed as a participant in the manifestation of the "Tanglewood on Parade" program last night in the Music Shed. Dr. Serge Koussevitzky, who formally welcomed the participants, joins the applause of the audience of 5000 along with C. D. Jackson, publisher of Fortune magazine, and Mrs. Koussevitzky. Mr. Jackson presided at the manifestation.

Austin Repeats Plea To Aid United Nations

LENOX—So heartened apparently with his recent success in discouraging the formation of the Berkshire County chapter for world government, Warren R. Austin, U.S. ambassador to the United Nations decided to continue his "lobbying" last night at the sixth annual "Tanglewood on Parade" benefit.

Spoke for 40 Minutes

Had the Shed's acoustics permitted, the entire audience of about 5000 would have heard the former U.S. senator from Vermont declare the United Nations was the one and only organization which could "save succeeding generations from the scourge of war." But from the row of boxes to the rear of the Shed, the statesman's words over the amplifying system were muffled tones. Result was an accompanying undertone from the rear of the Shed loud enough to prevent many boxholders from hearing the Austin speech. He spoke for 40 minutes.

Repeats Argument

However, the U.N. delegate's attack against a world government idea as opposed to the United Nations plan was no different than the one he presented two weeks ago to a prospective world government group at the home of Mrs John L. Senior in this town. He succeeded at that time in winning over that group to the cause of a United Nations; that the world government plan was a good idea only insofar as it might better help the broad objectives of the United Nations.

Here are some of hazards of world government, according to Ambassador Austin:

That is would separate the present U.N. members into different federations or voluntary associations.

That it wouldn't be world-wide at all, especially with respect to the so-called five great powers of today.

That the over-all objective of peace couldn't be gained when the world government accepted only those who were willing to impose their might on those who weren't willing.

That fast lines of jurisdiction between world government and the rights of individual states just couldn't be drawn.

That there is no assurance a new world government would remain a democratic state.

That the U.S. is not ready to submit its sovereignty to a greater armed force.

In favor of the United Nations, Austin points to:

The fact that the U.N. membership today has the most numerous group of countries in the history of international relations.

That in no case has there been failure in every international disturbance brought to the United Nations. With no peace forces at its call, the situations in Berlin, Palestine, Indonesia, Kashmir, Greece and Korea were settled.

Koussevitzky Speaks

Mr. Austin was one of a panel of four speakers in what has become the traditional "manifestation" of the Tanglewood benefit shows. Dr. Serge Koussevitzky brought the address of welcome and pointed with pride to the growth of his Berkshire Music Center and to the proposed expansion planned for next year.

"Not too many years ago," he said, "American students had to go to Europe to get their advanced training in music education but we here at the Center today have 36 students from 19 foreign countries."

Miss Rosamond Gilder "of Tyringham and the rest of the world," as she was introduced by C. D. Jackson, master of ceremonies, reported on the recent organization of the International Theatre Institute set up by UNESCO, to which she is an American delegate.

Miss Gilder is secretary of the American National Theatre and Academy. She believes the theatre was one of the great mediums, "to achieve that mutual understanding and respect among peoples by which an international society transcending all national and group differences can become a reality."

All speakers agreed last night that the Berkshire Music Center was a living example of how international obstacles could be overcome through the use of a common language such as the theatre and arts offer.

ALBANY, N. Y.
TIMES-UNION
AUG 10 1949

MUSIC NOTES

By EDGAR S. VAN OLINDA

On Friday, August 12, two days before the close of the Berkshire Festival, the Boston Symphony orchestra and the Berkshire Music Center will combine forces in a succession of gala events known as "Tanglewood on Parade." An afternoon and evening is set aside each year during the festival season for an all-out Tanglewood party where the presence of many thousands results in a substantial contribution to Dr. Koussevitzky's famous school at Tanglewood. The prices are as follows: Box seats, $5; reserved sections, $4; unreserved sections, $2.50. All prices include tax.

FROM 6 O'CLOCK to 11 in the evening, the various forces assembled at Tanglewood, with distinguished visitors, will provide a round of entertainment from the first assembly and parade of the 450 students at the Berkshire Music Center to the display of fireworks which will end the evening.

The Boston Symphony orchestra will furnish a full symphony concert under the direction of Serge Koussevitzky. It will begin with a new work for chorus and orchestra, composed by Randall Thompson and then to have its first performance: "The Last Words of David. "The Age of Anxiety," the latest composition of Leonard Bernstein, a symphony for orchestra with piano solo, based on the poem of W. H. Auden, will have its first hearing in these parts, having been introduced with great success by Dr. Koussevitzky in Boston last spring. As at that time, the composer will play the piano part. Tchaikovsky's Fifth Symphony in E minor, one of the outstanding interpretations of Dr. Koussevitzky through 25 years as conductor in America, will have its last performance under his direction as the orchestra's regular conductor.

FOUR DEPARTMENTS of the Berkshire Music Center will give simultaneous performances on Tanglewood's four stages: a symphony concert in the Shed, a choral concert in the Orchard, opera scenes in the Theatre, and a chamber concert in the Chamber Music Hall. After this, time will be allowed for a picnic supper on Tanglewood's lawns and under Tanglewood's trees. This will be followed by a Manifestation to which eminent speakers have been invited. After the Boston Symphony concert, the announcement will be made of the winners of the door prizes, which will include a Berkshire radio-phonograph. There will be waltzing on the lawn to music of a student orchestra before the concluding fireworks.

NEW YORK, N. Y.
TIMES
AUG 14 1949

MUSIC FETE LISTS 4 MODERN WORKS

Tanglewood's Final Week to Give Bernstein, Messiaen, Shostakovich, Britten

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 13 — Through a happy conjunction of program-making, major works by leading contemporary composers of Great Britain, France, Russia and the United States are listed for the Berkshire Symphonic Festival's final week.

In the order of their appearance, but not necessarily of their significance, these compositions are Shostakovich's Seventh Symphony, Leonard Bernstein's Second, "The Age of Anxiety"; Benjamin Britten's "Spring Symphony" and Olivier Messiaen's "The Ascension, Four Symphonic Mediations."

Mr. Britten's symphony, which was commissioned by the Koussevitzky Musical Foundation, had its American première at Tanglewood tonight. The soloists were Frances Yeend, soprano; Eunice Alberts, contralto, and David Lloyd, tenor, and the Berkshire Music Center's Festival Chorus, trained by Hugh Ross, took part. The chorus was augmented by a boys' ensemble from near-by Camp Mah-Kee-Nac.

M. Messiaen, the French composer, who is teaching composition here, will hear his symphonic meditations performed tomorrow. There will be opportunity to comment on both the Britten and Messiaen works at that time.

Mr Bernstein's "The Age of Anxiety" requires the burden of today's attention. The piece had its première in Boston last April, and last night's performance as part of the "Tanglewood on Parade" program was the first outside of that city. Mr. Koussevitzky, to whom the score is inscribed, conducted the première in Boston and did so again last night. Mr. Bernstein played the prominent piano part.

Mr. Bernstein's Confession

In a long and illuminating note provided by Mr. Bernstein for the Boston Symphony Orchestra program book, the composer confessed that he had read W. H. Auden's book, "The Age of Anxiety: A Baroque Eclogue," in the summer of 1947 and that almost immediately the composition of a symphony "acquired an almost compulsive quality."

Mr. Bernstein goes on:

"I was merely writing a symphony inspired by a poem and following the general form of that poem; yet, when each section was finished I discovered, upon rereading, detail after detail of programmatic relation to the poem—details that had written themselves. Since I trust the unconscious implicitly, finding it a sure source of wisdom and the dictator of the condign in artistic matters, I am content to leave these details in the score."

Mr. Bernstein's confessions disarm criticism. In another place in the note he says:

"I have a deep suspicion that every work I write, for whatever medium, is really theatre music in some way."

If the reviewer were going to suggest that about "the age of anxiety" Mr. Bernstein has been there first, and what is more, he turns over all credit and blame to his unconscious.

To one who seeks to avoid entangling alliances with anyone's unconscious, it seemed merely that Mr. Bernstein had put together a fairly impressive piece of music. There is no space to follow the details of his program, and perhaps it is just as well. The theme is the insecurity of our times, and Mr. Bernstein's effort to give it a measure of tonal dress will affect different listeners differently.

There is little ranting in this score. The full modern apparatus of the symphony orchestra seldom is turned loose. Just as one had found Mr. Bernstein's conducting on Thursday night more relaxed and mature, one found his music moving toward economy, simplicity and clarity.

The opening section, in its restraint and evocation of wood, is particularly apt, and the masque in the middle of the second part has a brilliant vitality. Using piano and percussion, Mr. Bernstein has done a mettlesome piece in jazz idiom. The theme—Mr. Bernstein's unconscious, take note—seemed to be "Rock-a-bye Baby," which would suggest, in keeping with Freudian teaching, that the age of anxiety begins in the cradle.

The piece contains a dirge written with resourcefulness, and an epilogue that makes its effects. One has the feeling that some of the effects are just a little too pat that Mr. Bernstein's skill covers up a want of inspiring material at moments but "the age of anxiety" is no mean effort and deserves widespread hearings.

It is not an easy score to play but Mr. Koussevitzky and the orchestra did it with dazzling virtuosity. Of course, Mr. Bernstein at the piano went to town. Here was music really tailor-made.

A final word about Shostakovich's Seventh symphony. The long work stands up after an interval of not hearing it better than one had expected. It contains some stunning passages. Most interesting of all, the audience here seemed to go for it in a big way. Can it be that Shostakovich, whatever his political allegiance, is a good composer, after all?

Tanglewood Has Musical Field Day

By RUDOLPH ELIE
[Special Dispatch to The Herald]

LENOX, Aug. 12—Tanglewood on Parade, consisting of as many simultaneous events as the fertile brains of this vast music center could devise, drew a record crowd of 5000 visitors here this afternoon and evening as the Berkshire Festival entered its final weekend.

Symphony Concert

Although the grounds were open to all comers throughout the day as usual, the benefit affair began amid much blowing of trumpets at 6 o'clock with an assembly on the dank lawn in front of the Shed. From here the 475 students of the Center marched to their respective activities followed by those of the audience interested in their particular musical ventures.

Thus there was a symphony concert conducted in three different numbers by Richard Burgin, Seymoir Lipkin and Eleazar de Carvalho; a series of scenes from various operas presented by Boris Goldovsky's students in the Theater-Opera hall; a choral To-Do done by the chorus in the orchard, and a concert of chamber music in the Chamber Music hall

Music Field Day At Tanglewood

(Continued from First Page

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SERIOUS BUSINESS

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MIDNIGHT FIREWORKS

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PITTSFIELD, MA
BERKSHIRE EA
AUG 11 1

[illegible]nglewood [W]ith Austin

Long Program Arranged for Gala Benefit

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[illegible] four noted figures [illegible] brief addresses duri[illegible] [illegible]estation starting at [illegible] Shed before the gala [illegible]hony Orchestra conc[illegible] [illegible]bassador Austin, chief [illegible]mission to the United [illegible] [illegible]peak on "Harmony [illegible] [illegible]eding Generations fr[illegible] [illegible]ge of War." Dr. [illegible], music director of t[illegible] [illegible]ymphony Orchestra, w[illegible] [illegible]eeting with a few w[illegible] [illegible]ng. Miss Gilder's subj[illegible] [illegible]e theatre as a force i[illegible] [illegible]nal understanding. M[illegible] publisher of Fortune [illegible] managing director o[illegible] International, will be[illegible]

[illegible]rmer U.S. senator fro[illegible], Mr. Austin is one [illegible]gest supporters of the [illegible]fforts to achieve per[illegible] peace.

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[illegible] Jackson was manag[illegible] [illegible]r of Time-Life Inter[illegible] 1945 until early thi[illegible] he was named publis[illegible] [illegible]ne. A vice-president [illegible]ince 1940, he was depu[illegible] [illegible]e psychological warfare [illegible]llied Force Headquar[illegible] Africa, Sicily and It[illegible] [illegible]ngland in the early y[illegible] [illegible]ar, and head of the Al[illegible] [illegible]tion Service durin[illegible] [illegible]ch and Belgian campa[illegible]

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[illegible]re than 60 boxes hav[illegible] [illegible]y the Tanglewood on [illegible] committee. Additiona[illegible]

SCHENECTADY,
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[S]pecial Sho[illegible]

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SPRINGFIELD, MASS.
MORNING UNION
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Speaking at Berkshire Music Festival, Calls for UN Support as Best Possibility Now

WARREN R. AUSTIN

Lenox, Mass., Aug. 12 (AP)—Warren R. Austin, U. S. delegate to the United Nations, said tonight creation of world government under present conditions is impossible.

Austin called upon advocates of the world government idea to give their support to the UN now and make their world government plan a long-range goal.

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"We now have voluntary association," Austin said, "and we may continue to enjoy and develop that into what might be termed world government."

He said the UN "represents the highest degree of co-operation that is possible today in the family of nations."

"It must be clear," he said, "that, in the long run, any policy that is good for the United Nations will represent realistic congress toward world government, and that all intelligent work for world government ought to be work for the United Nations."

Austin opposed calling a world government conference now on two main grounds: First, he felt the conference would fail to get agreement among the big powers and, secondly, he felt the risks to peace were too great.

"There is scarcely a single feature of establishing a government for the whole world which does not contain risks of the peace," he said. "This should give us pause."

On the chances of getting big power agreement, Austin said:

"I am persuaded by experience that we cannot at this time, or within the predictable future, have agreement among the five great powers upon such amendments of the charter as are indispensable for the transformation of the United Nations from a voluntary association into a government."

5000 Attend Benefit Night at Tanglewood

Tanglewood, Aug. 12 — The second annual Tanglewood on Parade program drew 5000 music-lovers here tonight, considerable less than the number that attended the launching of this benefit night a year ago. The exact figure realized for the Berkshire Music Center Fund will not be known before tomorrow.

Keynoting tonight's program were an address by Ambassador Warren R. Austin and short talks by Dr. Sergei Koussevitzky, C. D. Jackson and Rosamond Gilder of Tyringham, UNESCO theater delegate.

Opening the program in the concert-theater hall was the opera "Incornazione di Poppeia" by Monteverdi, coached and conducted by Harold Blumenfield and staged by Richard Flusser. Also "Cose Fan Tutte" by Mozart, conducted by Leon Hyman and staged by Boris Goldovsky; and "Rigoletto" (Act III by Verdi which was staged and conducted by Goldovsky. These were for the purchasers of box seats.

The general admission part of the program got under way at 6 with the parade of the Berkshire Music Center students and the simultaneous performance by four Departments of the Tanglewood Music School. Following this was the lawn party.

The manifestation followed at 8.30. After the speaking program came the gala concert by the Boston Symphony Orchestra under the baton of Dr. Koussevitzky. Included in this program was Randall Thompson's "The Last Words of David;" Bernstein's "The Age of Anxiety" with piano solo by W. H. Auden; and Tchaikovsky's Symphony No. 5 in E Minor.

Then came the waltzing on the lawn part of the agenda which took place in front of the old Tappan House, now used as the administration headquarters of the festival. The program was brought to a close by a display of fireworks, overlooking Stockbridge Bowl.

Winner of a combination radio-victrola in the drawing was Mrs. John H. C. Church of Great Barrington. Miss Helen Stevens was winner of an album of records.

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Program at Tanglewood Novel

(Special to The Gazette)

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The long succession of events opened with a fanfare at 6 o'clock calling the Berkshire music center students to assembly on the lawn in front of the shed, and concluded with fireworks at midnight. All proceeds were contributed to the center for increasing its scholarship fund.

Between the hours of 6 and 8, simultaneous performances were given by the school's four main departments. In the shed, Conductors Richard Burgin, Irwin Hoffman, Seymour Lipkin and Eleazar De Carvalho led the student orchestra in classic, romantic, and modern works. Ellen Faull, soprano, was soloist in excerpts from Beethoven's "Egmont."

Boris Goldovsky from the piano directed several operatic scenes performed with proper settings and costumes. The outstanding was the third act from Verdi's 'Rigoletto," which featured the outstanding voice of Janice Moudry.

Varied Programs Given

Hugh Ross held a choral rehearsal on the orchard rehearsal stage which was the only informal demonstration of the evening. Sixteen students presented a program of chamber music in the chamber music hall. Among the works were "Song for Muted Violin," and "Vocalise" by Edward Lewis, and "Ballade for Unaccompanied Violin," by Ben-Zion Orgad. Both composers are students in the center's composition department.

The part of the event identified as "The Manifestation" presented four speakers who addressed the combined audience in the shed.

During war years, these special concerts have benefited British and Russian War Relief, but Dr. Serge Koussevitzky, conductor of the Boston Symphony, declared that since "charity begins at home," proceeds henceforth would go to the center, which, as he expressed it, "has a unique place in the world of music."

WARREN R. AUSTIN
Speaks at Lenox Festival

Chairman C. D. Jackson, publisher of Fortune, introduced Ambassador Warren R. Austin, chief, United States Mission to the United Nations, and Miss Rosamond Gilder, head of the U. S. delegation to the congress of the International Theater Institute in Zurich.

Envoy Talks of U. N.

Ambassador Austin's address, "Harmony to Save Succeeding Generations from the Source of War," was unrelated to the subject of music, and its inclusion in last night's events was puzzling.

Speaking of the functions of the United Nations, Ambassador Austin said: "We are not likely to launch upon a course of action in the high probability of war. Our purpose is to save succeeding generations from the scourge of war."

The evening's main event was a concert by the Boston Symphony under Dr. Koussevitzky that did not get under way until 9.30. It was distinguished by the first performance of Randall Thompson's "The Last Words of David," for chorus and orchestra, written to commemorate Dr. Koussevitzky's 25th anniversary as conductor of the Boston Symphony.

It is a work or broad declamation, employing straightforward harmonic and melodic materials. And although it is brief, the fine performance by students and orchestra received a warm ovation.

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It is highly derivative music, and in a general sense, interprets the manifestations of youth's anxiety. Because of a vigorous delivery by Dr. Koussevitzky of the orchestral score (which is equally as important as the solo) and a deft performance by the pianist, its limited resources received considerable advantage. Making clever use of orchestral devices, particularly those of the percussion section, its best moments were those that followed the jazz idiom, reminiscent of the composer's "Facsimile" and "Fancy Free."

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The seldom heard work, written for an open air performance with an invisible orchestra, conductor and female chorus, will be presented on the grounds at 4:30 p.m., before the regular program.

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"I am persuaded by experience that we cannot at this time, or within the predictable future, have agreement among the five great powers upon such amendments of the charter as are indispensable for the transformation of the United Nations from a voluntary association into a government."

5000 Attend Benefit Night at Tanglewood

Tanglewood, Aug. 12 — The second annual Tanglewood on Parade program drew 5000 music-lovers here tonight, considerable less than the number that attended the launching of this benefit night a year ago. The exact figure realized for the Berkshire Music Center Fund will not be known before tomorrow.

Keynoting tonight's program were an address by Ambassador Warren R. Austin and short talks by Dr. Sergei Koussevitzky, C. D. Jackson and Rosamond Gilder of Tyringham, UNESCO theater delegate.

Opening the program in the concert-theater hall was the opera "Incornazione di Poppeia" by Monteverdi, coached and conducted by Harold Blumenfield and staged by Richard Flusser. Also "Cose Fan Tutte" by Mozart, conducted by Leon Hyman and staged by Boris Goldovsky; and "Rigoletto" (Act III by Verdi which was staged and conducted by Goldovsky. These were for the purchasers of box seats.

The general admission part of the program got under way at 6 with the parade of the Berkshire Music Center students and the simultaneous performance by four Departments of the Tanglewood Music School. Following this was the lawn party.

The manifestation followed at 8.30. After the speaking program came the gala concert by the Boston Symphony Orchestra under the baton of Dr. Koussevitzky. Included in this program was Randall Thompson's "The Last Words of David;" Bernstein's "The Age of Anxiety" with piano solo by W. H. Auden; and Tchaikovsky's Symphony No. 5 in E Minor.

Then came the waltzing on the lawn part of the agenda which took place in front of the old Tappan House, now used as the administration headquarters of the festival. The program was brought to a close by a display of fireworks, overlooking Stockbridge Bowl.

Winner of a combination radio-victrola in the drawing was Mrs. John H. C. Church of Great Barrington. Miss Helen Stevens was winner of an album of records.

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CHARLESTON, S. C.
NEWS & COURIER

AUG 22 1949

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And we forget 1917 and the oncoming of the War and how we were torn for three years between those who wanted war and those who hated and feared war. But we were going to make the world safe for democracy. It was then a new word, that. It came into our language through Woodrow Wilson's idealism, but we still thought of ourselves as a republic, a confederation of sovereign states. It was still an age of hope for youth unafraid—and our boys went to Woodrow Wilson's war with bands playing.

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WORCESTER, MASS.
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Austin spoke at great length on "harmony to save succeeding generations from the scourge of war." His talk was entirely political and since it has no place in a music review, we shall not attempt to quote or interpret it.

Mr. Jackson spoke of the performances at Tanglewood as being "incredible" and lauded the achievements of the Berkshire Music Center and its director.

Scholarship Fund

Dr. Koussevitzky described the center as being "Universal" and spoke of the plans to enlarge its scholarship fund.

9.20—The Shed. The gala concert by the Boston Symphony, conducted by Dr. Koussevitzky, with Leonard Bernstein as piano soloist. The program was the first performance of Randall Thompson's "The Last Words of David" for chorus and orchestra; Bernstein's "The Age of Anxiety" symphony No. 2 for piano and orchestra; Tschaikowsky's "Symphony No. 5."

The Thompson work [illegible] with a huge crash in Tympani, followed by statements by chorus in full voice. There follows a considerable range of expressivity, and the Thompson style remains ever present. It is reminiscent of the composer's "Testament of Freedom" sung here a few Summers ago.

Simple Harmony

It is good to hear the [illegible] of a contemporary composer [illegible] is content to employ simple, understandable harmony [illegible] that follows a clear path [illegible] might add it has [illegible] ty. The [illegible] superbly with clear [illegible] even balance.

Incidental[illegible] work was commissioned by the Boston Symphony Orchestra [illegible] vote of its trustees, for Dr. Koussevitzky in honor of his [illegible] fifth year as its director.

Bernstein's symphony [illegible] of comparative shallowness [illegible] makes a half-hour [illegible] listening. B[illegible] it is filled with [illegible] orchestral [illegible] from sorrowful [illegible] woodwinds [illegible] toxicating jazz. As [illegible] been expected, it was [illegible] by the composer-pianist [illegible] Koussevitzk[illegible] tentialities to [illegible]

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This is as far as we [illegible] you because our dead[illegible] us. At 10.50 there is [illegible] ing on the lawn [illegible] fireworks.

NEW YORK, N. Y.
SUN

AUG 13 1949

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CHARLESTON, S. C.
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8.00—The Shed. One hour and a quarter of dull speech-making lightened by informal remarks from Dr. Koussevitzky and C. D. Jackson, publisher of Fortune. Other speakers were Warren R. Austin, U. S. delegate to the United Nations, and Miss Rosamond Gilder, UNESCO theater delegate.

Austin spoke at great length on "harmony to save succeeding generations from the scourge of war." His talk was entirely political and since it has no place in a music review, we shall not attempt to quote or interpret it.

Mr. Jackson spoke of the performances at Tanglewood as being "incredible" and lauded the achievements of the Berkshire Music Center and its director.

Scholarship Fund

Dr. Koussevitzky described the center as being "Universal" and spoke of the plans to enlarge its scholarship fund.

9.20—The Shed. The gala concert by the Boston Symphony, conducted by Dr. Koussevitzky, with Leonard Bernstein as piano soloist. The program was the first performance of Randall Thompson's "The Last Words of David," for chorus and orchestra: Bernstein's "The Age of Anxiety," symphony No. 2 for piano and orchestra: Tschaikowsky's "Symphony No. 5."

The Thompson work opens with a huge crash in Timpani, followed by statements by chorus in full voice. There follows a considerable range of expressivity, and the Thompson style remains ever present. It is reminiscent of the composer's "Testament of Freedom" sung here a few Summers ago.

Simple Harmony

It is good to hear the music of a contemporary composer who is content to employ simple, understandable harmony, melody that follows a clear path, and, I might add it has become a novelty. The mixed chorus sang it superbly with clear diction and even balances.

Incidentally, the Thompson work was commissioned by the Boston Symphony Orchestra by vote of its trustees, for Dr. Koussevitzky in honor of his twenty-fifth year as its director.

Bernstein's symphony is a work of comparative shallowness that makes a half-hour of interesting listening. By that I mean that it is filled with instrumental and orchestral artifice that ranges from sorrowful little themes in woodwinds to some rather intoxicating jazz. As might have been expected, it was well-played by the composer-pianist, and Dr. Koussevitzky uncovered its potentialities to the fullest.

Solo Repartee

It involves considerable [illegible] tee between solo instrument and orchestra, indulges in abrupt changes of mood, follows a [illegible] regular course of effects, and [illegible] volves itself with a continuous array of instrumental colors.

The piano score is largely sequential, that is the same [illegible] thematic or rhythmic ideas are repeated many times. The [illegible] sequence reminds one of the composer's ballet "Fancy Free," which is certainly an advance, being at times diaphanous and generated by racing rhythms and ideas not unrelated to Gershwin. Its best section involves some sophisticated filigree, [illegible] with heavy drum and [illegible] beats in the background.

This is as far as we can take you because our deadline is upon us. At 10.50 there is to be dancing on the lawn followed by fireworks.

NEW YORK, N. Y.
SUN
AUG 13 1949

The M[illegible]

By [illegible]

Bernstein's 'Age of [illegible]

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IRVING KOLODIN.

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NEW YORK, N. Y.
SUN

AUG 3 1949

The Music Makers

By IRVING KOLODIN

Bernstein's 'Age of Anxiety' Has Tanglewood Premiere.

... Mass., Aug. 13.—The annual "Tanglewood on ... day of the Berkshire Music Center, which is akin ... day at more formal institutions of learning, had a special interest this year with the presentation, in the evening concert, of Leonard Bernstein's "Age of Anxiety." This was its first performance since the Boston premiere last spring, with the composer again playing the piano part of his "symphony," and Serge Koussevitzky conducting.

IRVING KOLODIN

As is well known by now, Bernstein borrowed the music, as well as the title, from W. H. Auden's "Age of Anxiety," a book-length "eclogue" first published in 1946. Bernstein has embellished his creation with a lavish program note, in which he rehearses the details of the poem, and indicates the step by step progression of its theme—"our difficult and problematical search for faith"—through the characters of three men and a girl. They begin in a Third avenue bar, progress through a dream-world of psychoanalytical terms to her apartment for a "night-cap" fall into the usual 4 A. M. depression, and—with the dawn—find faith.

To say be a needlessly cynical evaluation of Bernstein's composition, but it evokes little else than impatience with its longeurs and weariness with its dry, unevocative tonal material. I will grant any provocation for writing music; my conjecture is that Bernstein had great emotional provocation, but little musical impulse to go with it. The score is full of trickeries, ingenuities and intellectual methodization—the idea of variations proceeding from each other by a kind of "musical fission" is one rather fascinating—but the music of compulsion, of contact, of communication is not in it. Even the jazzy scherzo which parallels the "night cap" episode is dryly academic, without the mischief, the life, the gayety that made Gershwin's use of it so arresting. As program music, it impressed me as a ballet for which one could not recall the action: remembering that Strauss wrote "Ein Heldenleben," Bernstein's "Age of Anxiety" could be Germanicized as "Ein Hellualeben"—with hope on the side.

The evening session began at 5, and included several speeches reflecting the theme of Tanglewood activity. Uncommon interest was aroused by the address of Warren R. Austin, United States representative at the seat of the United Nations, who talked at length about the present status of the U. N., admitting that "in the relatively brief four years of its life it has not attained its stride." However, he described it as "not only our best hope for peace, but our only hope for peace." He pointed to accomplishments in Berlin, Palestine, Indonesia, &c., as indicative of the body's success. Much of his address was devoted to a discussion of the World Government Movement which he considered "only as a long term objective," regarding co-operation for such an amendment to the charter as beyond attainment "at this time or in the predictable future." C. D. Jackson, publisher of Fortune, presided over the session, at which Rosamond Gilder, of UNESCO, also spoke.

The musical program began with Randall Thompson's "The Last Words of David," a brief but impressive work for chorus and orchestra commissioned in honor of Koussevitzky, and ended with the fifth symphony of Tchaikovsky. After this, the 5,000 persons in attendance, who had been invited earlier to observe various sections of the Berkshire Music Center in action, were invited to remain for dancing on the lawn. At this altitude, there were some who wanted to dance.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 11 1949

'Tanglewood on Parade' Adds a Chamber Opera

A special performance of Gustav Holst's "Savitri," a one-act chamber opera, has been added to the many events scheduled for the annual "Tanglewood on Parade" which will take place tomorrow on the Tanglewood estate at Lenox, Mass., as the current Berkshire Music Festival and the Berkshire Music Center summer session approach their close. Admission to the opera performance will be restricted to holders of boxes and reserved section tickets and will take place at 4:30 before the regular programs of the day begin.

The main program of the day will be the evening concert by the Boston Symphony Orchestra, at which Leonard Bernstein's "The Age of Anxiety" and Randall Thompson's new choral work, "The Last Words of David," will be given, along with Cchaikovsky's fourth symphony. Serge Koussevitzky will conduct, and Mr. Bernstein will be piano soloist in his own work.

At 6 p. m. there will be a parade and assembly of Berkshire Music Center students, after which the advanced student orchestra, the chorus, the opera department and the chamber music units will give separate concerts simultaneously in four different parts of the Tanglewood grounds. At 7 p. m., time will be taken for picnic supper, which the public is invited either to bring along or obtain at the buffet carts. After the evening concert there will be waltzing on the lawns and a display of fireworks.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 10 1949

Chamber-Opera To Be Heard At Special Tanglewood Show

Open Air Performance Friday for Box Holders and Those With Reserved Seat Tickets—Parade To Start at 6 PM

LENOX—A special performance of "Savitri," a one-act chamber-opera by Gustav Theodore Holst, will be given here during Tanglewood on Parade, Friday, for box holders and holders of reserved section tickets.

The seldom-heard work, written for an open-air performance with an invisible orchestra, conductor and female chorus, will be presented on the Tanglewood grounds at 4.30 before the regular program.

It will precede an evening of music and entertainment that will include Boston Symphony Orchestra performances of Leonard Bernstein's second symphony, Randall Thompson's new five-minute-long choral work, "The Last Words of David," and Tchaikovsky's fifth symphony.

More than 50 boxes have been sold to date by the Tanglewood on Parade box committee. Members of the committee are Mrs. William Felton Barrett of Great Barrington, Mrs. Bruce Crane of Dalton, Mrs. Donald F. McPherson of Pittsfield, and Mrs. C. D. Jackson, Mrs. Serge Koussevitzky, Mrs. G. K. Livermore, Mrs. Bruce Sanborn and Mrs. John L. Senior of Lenox.

The program will start at 6 PM for general admission visitors, with a parade and general assembly by the Berkshire Music Center's 450 students. Ten minutes later, the school's four departments will give simultaneous performances: Short symphonic works by the advanced student orchestra in the Music Shed, a choral demonstration-rehearsal in the orchard, scenes from Verdi's operas in the theatre-concert hall, and a chamber music concert in the chamber music hall.

There will be time out at 7 for a lawn party and picnic supper. The public has been invited to bring a supper and use the buffet and refreshment carts.

At 8, noted speakers will participate in the "manifestation" in the Shed, followed by the Boston Symphony Orchestra concert under the direction of Dr. Serge Koussevitzky.

At 10.45, right after the concert, announcement will be made of the winners of the door prizes: Two Berkshire model radio-phonographs.

The evening will wind up with waltzing on the lawn at 10.50, and a display of fireworks.

Box-holders include Mrs. Samuel Colt, Mrs. Donald F. McPherson, Mrs. Lawrence K. Miller, Mrs. Donald M. Weston and Alan Blair of Pittsfield; Mrs. Bruce W. Sanborn, Mrs. John L. Senior, Mrs. C. D. Jackson, Mrs. August H. Kilgas, Miss Anna Alexandre, Winthrop Younger, Miss Valerie Deucher, Mrs. Day Mitchell and Mrs. Thomas Davies of Lenox; Mrs. Walter Hoving, Princess Diane Eristavi, Mrs. Ramsey Hoguet, Mrs. George H. Wilde and Mrs. Charles C. Griswold of Stockbridge.

Also Judge R. S. Wilkins, Mrs. John W. Gibbons and Mrs. Frank Crowninshield of Boston; Mrs. Zenas Colt and Mrs. Bruce Crane of Dalton, Philip Marshall Brown of Williamstown, Kenneth Fuller of Interlaken, Mrs. Darwin Morse of Richmond, George Sokolsky of Otis, Mrs. Charles A. Proctor of Swampscott, Mrs. Byron E. Vanraalte of Hewlett, Long Island, Mrs. Clarence Warden of Haverford, Pa., Mrs. John S. Newberry of Grosse Pointe, Mich., Miss I. Hogg of Houston, Texas, Philip Wyman of Cincinnati, Edward MacCrone of Detroit, Mrs. David McAlpin of Princeton, N.J., and Mrs. Louise Girvan of Toronto, Canada.

Special Busses Are Scheduled

The Berkshire Street Railway Company will run special busses from Park Square to Tanglewood for the Tanglewood on Parade program Friday evening.

As fast as they are loaded, busses will leave Park Square for the period between 5.15 and 7.15.

NEW YORK CITY, N. Y.
VILLAGER

AUG 18 1949

Local Musician Starred

Noted musician-composer Leonard Bernstein, W. 10th St., was featured in the main event of last Friday's "Tanglewood on Parade" day of the Berkshire Music Festival in Lenox, Mass.

Mr. Bernstein was piano soloist in rendering his own composition, "The Age of Anxiety," in the evening concert of the Boston Symphony Orchestra. Dr. Serge Koussevitsky conducted.

The festive evening began at 6 p.m. with a parade of the Berkshire Music Center students, followed by four different concerts given by the advanced student orchestra, the chorus, the opera department and the chamber music unit in different parts of the Tanglewood grounds. A picnic supper at 7 p.m. preceded the concert. Grand wind-up after the concert featured a display of fireworks and waltzing on the lawns.

Mr. Bernstein is by no means a stranger to Tanglewood, having been a student and protege of Dr. Koussevitsky. He has been soloist and conductor there for the past several years, making sure to return to the Berkshires in time last year following his stellar concert tour of Europe and Palestine.

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SPRINGFIELD, MASS.
NEWS

AUG 11 1949

Noted Speakers Due Tomorrow At Tanglewood

Statesman, Publisher, Theater Expert Will Participate

Lenox, Aug. 11—Ambassador Warren R. Austin, Dr. Serge Koussevitzky, Miss Rosamond Gilder, UNESCO theater delegate, and publisher C. D. Jackson will speak here Friday evening during "Tanglewood on Parade."

The four noted figures will deliver brief addresses during the "manifestation" starting at 8 in the Music Shed before the gala Boston Symphony Orchestra concert.

Ambassador Austin, chief of the U. S. mission to the United Nations, will speak on "Harmony to Save Succeeding Generations from the Scourge of War." Dr. Koussevitzky, music director of the Boston Symphony Orchestra, will open the meeting with a few words of greeting. Miss Gilder's subject will be the theater as a force in international understanding. Mr. Jackson, publisher of Fortune and former managing director of Time-Life International, will be chairman.

Former U. S. senator from Vermont, Mr. Austin is one of the strongest supporters of the UN in its efforts to achieve permanent world peace.

Miss Gilder returned two weeks ago from Europe, where she was head of the U. S. delegation to the Congress of the International Theater Institute in Zurich. She is chairman of the panel on dramatics of the National Committee for UNESCO, secretary of the American National Theater and Academy, and former editor of Theatre Arts magazine.

Mr. Jackson was managing director of Time-Life International from 1945 until early this year, when he was named publisher of Fortune. A vice-president of Time Inc. since 1940, he was deputy chief of the psychological warfare branch of Allied Force Headquarters in North African, Sicily and Italy and in England in the early years of the war, and head of the Allied Information Service during the French and Belgian campaigns.

The manifestation will be part of an evening-long celebration for the benefit of the Berkshire Music Center, starting at 6 for general-admission visitors and at 4.30 for box-holders and holders of reserved section tickets.

The program includes a parade and assembly, simultaneous performances by four departments of the Tanglewood music school, a lawn party, Boston Symphony Orchestra concert, dancing and fireworks.

NEW YORK, N. Y.
TIMES

AUG 13 1949

TANGLEWOOD PUTS ITSELF ON DISPLAY

Five-Hour Program at Lenox Has Guests Viewing Behind Scenes—Speakers Heard

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 12 — For five hours this afternoon and evening Tanglewood was on parade. Students and faculty of the Berkshire Music Center and the Boston Symphony led by Dr. Serge Koussevitzky, who has been the catalyst of this exciting musical enterprise, showed the world what they could do.

And mindful that the world, represented by the thousands who were here, had significant problems on its mind in addition to those of music, Tanglewood introduced the "Manifestation."

The "Manifestation" began with greetings from Dr. Koussevitzky, who introduced C. D. Jackson, vice president of Time, Inc., who presided. Warren R. Austin, chief of the United States delegation to the United Nations, was the principal speaker. The other speaker was Rosamond Gilder, a delegate to the United Nations Economic, Social and Cultural Organization.

After the addresses Dr. Koussevitzky and the Boston Symphony presented a program in the music shed. "The Last Words of David," a work for chorus and orchestra, written especially for the occasion by Randall Thompson, began the program. Then Leonard Bernstein's "The Age of Anxiety," his Symphony No. 2, for piano and orchestra, followed, with the composer at the piano. This work, which had its première in Boston last April, as well as the Thompson, will be reviewed tomorrow. The program ended with Tchaikovsky's Fifth.

"Tanglewood on Parade" began at 6 P. M., when a fanfare by four trombones summoned the public to the lawn in front of the music shed. The gods had been kind to the occasion, for the skies cleared in the afternoon after a morning of continuous rain.

Aaron Copland, assistant director of the center, welcomed visitors and invited them to go wherever their interests led them in the next hour. In the Chamber Music Hall there was chamber music, with some of the compositions original works by students in composition. In the Orchard Rehearsal Stage there was a demonstration chorus rehearsal under Hugh Ross, with compositions by students and faculty. In the Shed the student orchestra played music by Beethoven, Wagner, Dukas and Berlioz under Richard Burgin, Irwin Hoffman, Seymour Lipkin and Eleazar de Carvalho. In the Concert-Theatre there were opera scenes by Rossini and Verdi.

Sitting in the Chamber Music Hall and listening to Zvi Zeitlin, violinist from Israel, play a ballade for unaccompanied violin by his compatriot, Ben-Zion Orgad, a student in composition here, one could also hear in the distance the sound of the chorus, snatches of opera and bits of symphonic music. Somehow these sounds blended harmoniously, and the soft summer evening framed the music in a kindly glow.

After these demonstration performances, there was time out for a lawn supper. While the visitors were eating, a student group of musicians played hot jazz to the vast delectation of long hair and short.

The gala evening ended with waltzing on the lawn and a display of fireworks. The most memorable fireworks, however, had been the display of Tanglewood's contribution to America's musical culture.

SPRINGFIELD, MASS.
MORNING UNION
AUG 13 1949

MUSIC FESTIVAL HAS ITS SIXTH ANNUAL 'PARADE'

5000 Attend Celebration; Hear Bernstein, Thompson Compositions

By WILLARD M. CLARK

Tanglewood, Aug. 12 Since 19[illegible] there have been six "Tanglewood parade" celebrations. The sixth occurred today and 5000 [illegible] had the opportunity to view the workings of the Berkshire Music Center and hear the concert given by the orchestra and festival chorus under the direction of Dr. Serge Koussevitzky.

Perform American Works

The concert was particularly rewarding as two American works were heard. Randall Thompson's choral work, "The Last Words of David" was given its first performance, while Leonard Bernstein's "The Age of Anxiety," Symphony No. 2 for piano and orchestra, was given its first festival hearing.

The program concluded with Tchaikosky's "Symphony No. 5" sending those people who did not like the modern idiom home in a happy frame of mind.

Mr. Thompson has packed a deal of drama into his five-minute choral work. The words are from II Samuel XXIII-3-4: "He that ruleth over men must be just, ruling in the fear of God, and he shall be as the light of the morning, when the sun riseth, even a morning without clouds as the tender grass springeth out of the earth by clear shining after rain. Alleluia, Amen."

There is a splendid festival chorus this year and they sang magnificently and with the utmost conviction. The work is rather heavily scored but the result is rich and effective. Whether this work will be as effective if sung to piano or organ accompaniment remains to be seen but if it is, it will be a notable addition to the choral literature.

Bernstein Versatile

Mr. Bernstein revealed two of the many facets of his art tonight, those of composer and pianist; at both he is adept.

His symphony of orchestra and piano might just as well be called a piano concerto so important is that instrument. The work is titled "The Prologue," "The Seven Ages" and "The Seven Stages."

These are in the form of a series of variations, skilfully conceived. The music is somber, dark hued and intense. There are many raucous moments. The second part consists of "The Dirge," "The Masque" and "The Epilogue."

"The Dirge" is a peculiarly sensitive bit of writing. "The Masque" gives the pianist and orchestra the opportunity of going to town in the most modern swing manner. It is quite the most typical bit of American music which has been written for years and it is mighty effective.

Bernstein played as though possessed, while the harpists tapped their harps and the double bass plucked his strings with all the abandon of a dance orchestra. The finale found Bernstein at his very best. He has written what seems to us a proclamation of personal faith.

It is a stupendous piece of writing which raises the entire symphony to a plane which it does not approach in its other movements. All concerned in the performance were given a real ovation.

One of the pleasant features of "Tanglewood on Parade" is the opportunity to visit the various departments of the school.

We chose to visit the Opera Department, where Boris Goldovsky and his talented students put on several scenes from various operas as far removed from each other as Monteverdi's "Coronation of Poppea" and Verdi's "Falstaff."

All-Student Productions

The productions are entirely put on by students. The settings in all cases were artistic and entirely functional. Costuming is always attractive and the lighting of professional caliber. There were also some excellent voices.

When three such talented singers as James Pease, David Lloyd and Roy Wilde combine their talents in a scene from Mozart's "Cosi Fan Tutte," the result is well worth hearing. The final act of "Rigoletto" provided opportunity to hear the charming Negro soprano Mattiwilda Dobbs.

Verdi Best Job

By far the finest performance was that given a scene from act two of Verdi's "Falstaff." It was brilliantly sung, with Albert Bar[illegible] doing a splendid bit of acting and singing as Falstaff. The beauteous Jean Gibbons sang Alice Ford, and Janice Moudry, heard last week in the contralto part of Mahler's "Song of the Earth," revealed anew her superior vocal and histronic resources.

Boris Everywhere

Mr. Goldovsky's genius was ever apparent. Each singer knows not only his part, but all the others. They seldom, if ever, look at the conductor.

Their diction is always clear and the movements fluid. What an opportunity it is to work under such a director, and what a contribution this Opera Department is making to the operatic life of this country.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 12 1949

Opera Driven Indoors But Show Will Go On

Tanglewood on Parade Program To Be Given Rain or Shine—Numerous Festivities Listed for Tonight

LENOX— Scenes from operas by Monteverde, Mozart and Verdi will be presented in the theatre-concert hall this afternoon at 4.30 for box-holders and holders of reserved section tickets to open the gala benefit, Tanglewood on Parade, which will be held rain or shine.

Rain Changes Plans

The opera selections will replace "Savitri," the one-act chamber opera that was originally scheduled for presentation on the lawn before the opening of the regular program. Rain caused the change in plans.

In addition, scenes from "The Barber of Seville," "Rigoletto," and "Falstaff," will be given by the opera department at 6.10 tonight in the theatre-concert hall, while the choral, orchestral and chamber music departments carry on in other parts of the Tanglewood grounds.

Festivities will start at 6 PM for general-admission visitors, with an assembly. Simultaneous performances by four of the school's departments will begin at 6.10.

Here's the Line-Up

The programs:

Department 2 orchestra in the Shed:
Music from Egmont .... Beethoven
Ellen Faull, soprano
Richard Burgin, conductor
A Faust Overture .... Wagner
Irwin Hoffman, conductor
The Sorcerer's Apprentice .... Dukas
Seymour Lipkin, conductor
Excerpts from the Damnation of Faust .... Berlioz
Eleazar de Carvalho, conductor

Choral demonstration—rehearsal in the orchard—works of Tanglewood composers:
Epitaph at Corinth .... Miriam Brunner
Jane Beard, soloist
Song of Our Savior .... Julia Perry
Three Scottish poems .. Harold Blumenfeld
Two Love Songs of Ben Johnson .... Irving Fine
Hugh Ross, conductor

Opera scenes in the theatre-concert hall:
Barber of Seville (Act I, last scene) Rossini
Staged and conducted by Sarah Caldwell
Rigoletto (Act III) .... Verdi
Staged and conducted by Boris Goldovsky
Falstaff (Act II, scene II) .... Verdi
Staged by Mr. Goldovsky, assisted by Daniel Harris, conducted by Theodore Bloomfield

Chamber Music Concert in Chamber Music Hall:
Trois Pieces Breves .... Jacques Ibert
Song for Muted Violin .... Edward Lewis
Dover Beach .... Samuel Barber
Balade for Unaccompanied Violin .... Ben-Zion Orgad
Trio in E flat .... Brahms

The manifestation in the Music Shed at 8 will be followed at 9 by the Boston Symphony Orchestra concert with Dr. Koussevitzky conducting.

The BSO concert will include the first performance of Randall Thompson's "The Last Word of David," for chorus and orchestra, with the Festival chorus assisting.

Leonard Bernstein will be the piano soloist for his second symphony, "The Age of Anxiety," and this will be followed by Tchaikovsky's fifth symphony.

A custom built RCA Victor Berkshire radio-phonograph will be awarded to a ticket-holder following the concert, and waltzing on the lawn near the main house will be held at 10.50. Fireworks conclude the evening program.

HARTFORD, CONN.
COURANT
AUG 12 1949

Tanglewood Parade Will Occupy Day

Full Program Listed By Berkshire Music Group in Annual Event

Tanglewood goes on annual parade today.

From midafternoon until nearly midnight, there will be a full program by the Berkshire Music Center and Serge Koussevitzky and the Boston Symphony Orchestra at the famous Festival site at Lenox, Mass.

The program will open at 4:30 o'clock with a performance of Gustav Holst's little-known one act opera, "Savitri," written for open-air presentation, with an invisible orchestra, conductor and female chorus. This event will be open to boxholders and purchasers of reserved section tickets only.

At 6 o'clock, the program will start for general admission visitors. At this time there will be a parade and general assembly by the Berkshire Music Center's 450 students. Ten minutes later, the school's four departments will give simultaneous performances.

Short symphonic works will be played by the student orchestra in the Music Shed. There will be a choral demonstration rehearsal in the orchard, scenes from Verdi operas in the theater-concert hall, and a program in the Chamber Music Hall.

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From 7 to 8 o'clock, there will be time out for a lawn party and picnic supper. The public is invited to bring a supper and use the buffet and refreshment carts.

At 8 o'clock the annual "manifestation" will take place in the Music Shed. Heading the speakers will be Warren R. Austin.

HERALD-AMERICAN
AUG 14 1949

Hugh Ross, left, chamber music conductor, and a group of musicians in Tanglewood including Boris Goldovsky, opera director in Berkshire Music center, second from right and Lukas Foss, extreme right. Goldovsky conducted Gluck's opera "Iphigenia in Tauris" in the Theater-Concert Hall in Tanglewood.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 14 1949

Tanglewood

Leonard Bernstein's Work, 'Age of Anxiety,' Heard

By Arthur V. Berger

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He is controlling his headstrong, nervous drive, and is acquiring much greater poise. There was still some over emphasis in his rhetoric which was not too favorable to Schubert's Second Symphony, but it was surprising to find his presto too slow rather than fast, and this seemed a good stage through which to usher his vast musical gifts and big personality as conductor.

Much as I welcome this phase in his creative development, too, I found it accompanied by some complacency in his new work, which was completed last spring and previously performed only at a pair of Boston Symphony concerts in its home city. How much of this quality was inspired by Bernstein's psychoanalytic searchings inspired by the book-length Auden poem from which the work takes its name most of last night's listeners could only guess, since program books are not provided for the special events of "Tanglewood on Parade," of which this performance was a part.

Consulting the composer's notes in the Boston Symphony files, I found mention of "an inner and highly symbolic journey . . . leading back to a point of comfort and security" and later, a deliberate use of Brahms in the dirge for the "self-indulgent, negative aspect of this strangely pompus lamentation." On the other hand, Bernstein keeps apologizing for being programmatic. It was not intended as such. Details had "written themselves," guided by the unconscious which he "trusts implicitly."

The role of the unconscious in are is indeed enormous, but elusive to analysis. Mr. Bernstein may simplify it when he credits it with writing in by itself the four strokes of the celesta, without his being aware of them, at a point when it is growing late in the corresponding portion in the poem.

When Bernstein himself conducts the work later this year with the New York Philharmonic-Symphony he will certainly put across its "theatrical" elements to which he frankly confessed. Last night the Boston Symphony Orchestra with Serge Koussevitzky conducting gave a reading often without very sure or precisely timed attack for which they may be pardoned in view of the week end's heavy schedule. But even so I feel that under the best circumstances the section most likely to strike the listener as being animated by some creative spark is the fifth, "The Masque."

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SPRINGFIELD, MASS.
MORNING UNION
AUG 13 1949

MUSIC FESTIVAL HAS ITS SIXTH ANNUAL 'PARADE'

5000 Attend Celebration; Hear Bernstein, Thompson Compositions

By WILLARD M. CLARK

Tanglewood, Aug. 12. Since 1943 there have been six "Tanglewood on parade" celebrations. The sixth occurred today and 5000 persons took the opportunity to view the workings of the Berkshire Music Center and hear the concert given by the orchestra and festival chorus under the direction of Dr. Serge Koussevitzky.

Perform American Works

The concert was particularly rewarding as two American works were heard. Randall Thompson's choral work, "The Last Words of David," was given its first performance, while Leonard Bernstein's "The Age of Anxiety," Symphony No. 2, for piano and orchestra, was given its first festival hearing.

The program concluded with Tchaikosky's "Symphony No. 5" sending those people who did not like the modern idiom home in a happy frame of mind.

Mr. Thompson has packed a deal of drama into his five-minute choral work. The words are from II Samuel XXIII-3-4: "He that ruleth over men must be just, ruling in the fear of God, and he shall be as the light of the morning, when the sun riseth, even a morning without clouds; as the tender grass springeth out of the earth by clear shining after rain. Alleluia. Amen."

There is a splendid festival chorus this year and they sang magnificently and with the utmost conviction. The work is rather heavily scored but the result is rich and effective. Whether this work will be as effective if sung to piano or organ accompaniment remains to be seen but if it is, it will be a notable addition to the choral literature.

Bernstein Versatile

Mr. Bernstein revealed two of the many facets of his art tonight, those of composer and pianist; at both he is adept.

His symphony of orchestra and piano might just as well be called a piano concerto so important is that instrument. The work is titled "The Prologue," "The Seven Ages" and "The Seven Stages."

These are in the form of a series of variations, skilfully conceived. The music is somber, dark-hued and intense. There are many raucous moments. The second part consists of "The Dirge," "The Masque" and "The Epilogue."

"The Dirge" is a peculiarly sensitive bit of writing. "The Masque" gives the pianist and orchestra the opportunity of going to town in the most modern swing manner. It is quite the most typical bit of American music which has been written for years and it is mighty effective.

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in the performance were given a real ovation.

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We chose to visit the Opera Department, where Boris Goldovsky and his talented students put on several scenes from various operas as far removed from each other as Monteverdi's "Coronation of Poppea" and Verdi's "Falstaff."

All-Student Productions

These productions are entirely put on by students. The settings in all cases were artistic and entirely functional. Costuming is always attractive and the lighting of professional caliber. There were also some excellent voices.

When three such talented singers as James Pease, David Lloyd and Roy Wilde combine their talents in a scene from Mozart's "Cosi Fan Tutte," the result is well worth hearing. The final act of "Rigoletto" provided opportunity to hear the charming Negro soprano Mattiwilda Dobbs.

Verdi Best Job

By far the finest performance was that given a scene from act two of Verdi's "Falstaff." It was brilliantly sung, with Albert Basso doing a splendid bit of acting and singing as Falstaff. The beauteous Jean Gibbons sang Alice Ford, and Janice Moudry, heard last week in the contralto part of Mahler's "Song of the Earth," revealed anew her superior vocal and histronic resources.

Boris Everywhere

Mr. Goldovsky's genius was ever apparent. Each singer knows not only his part, but all the others. They seldom, if ever, look at the conductor.

Their diction is always clear and the movements fluid. What an opportunity it is to work under such a director, and what a contribution this Opera Department is making to the operatic life of this country.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 12 1949

Opera Driven Indoors But Show Will Go On

Tanglewood on Parade Program To Be Given Rain or Shine—Numerous Festivities Listed for Tonight

LENOX—Scenes from operas by Monteverde, Mozart and Verdi will be presented in the theatre-concert hall this afternoon at 4.30 for box-holders and holders of reserved section tickets to open the gala benefit, Tanglewood on Parade, which will be held rain or shine.

Rain Changes Plans

The opera selections will replace Savitri," the one-act chamber opera that was originally scheduled for presentation on the lawn before the opening of the regular program. Rain caused the change in plans.

In addition, scenes from "The Barber of Seville," "Rigoletto," and "Falstaff," will be given by the opera department at 6.10 tonight in the theatre-concert hall, while the choral, orchestral and chamber music departments carry on in other parts of the Tanglewood grounds.

Festivities will start at 6 PM for general-admission visitors, with an assembly. Simultaneous performances by four of the school's departments will begin at 6.10.

Here's the Line-Up

The programs:

Department 2 orchestra in the Shed:
Music from Egmont .... Beethoven
Ellen Faull, soprano
Richard Burgin, conductor
A Faust Overture .... Wagner
Irwin Hoffman, conductor
The Sorcerer's Apprentice .... Dukas
Seymour Lipkin, conductor
Excerpts from the Damnation of Faust .... Berlioz
Eleazar de Carvalho, conductor
Choral demonstration—rehearsal in the orchard—works of Tanglewood composers:
Epitaph at Corinth .... Miriam Brunner
Jane Beard, soloist
Song of Our Savior .... Julia Perry
Three Scottish poems .. Harold Blumenfeld
Two Love Songs of Ben Johnson .... Irving Fine
Hugh Ross, conductor
Opera scenes in the theatre-concert hall:
Barber of Seville (Act I, last scene) Rossini
Staged and conducted by Sarah Caldwell
Rigoletto (Act III) .... Verdi
Staged and conducted by Boris Goldovsky
Falstaff (Act II, scene II) .... Verdi
Staged by Mr. Goldovsky, assisted by Daniel Harris, conducted by Theodore Bloomfield
Chamber Music Concert in Chamber Music Hall:
Trois Pieces Breves .... Jacques Ibert
Song for Muted Violin .... Edward Lewis
Dover Beach .... Samuel Barber
Balade for Unaccompanied Violin .... Ben-Zion Orgad
Trio in E flat .... Brahms

The manifestation in the Music Shed at 8 will be followed at 9 by the Boston Symphony Orchestra concert with Dr. Koussevitzky conducting.

The BSO concert will include the first performance of Randall Thompson's "The Last Word of David," for chorus and orchestra, with the Festival chorus assisting.

Leonard Bernstein will be the piano soloist for his second symphony, "The Age of Anxiety," and this will be followed by Tchaikovsky's fifth symphony.

A custom built RCA Victor Berkshire radio-phonograph will be awarded to a ticket-holder following the concert, and waltzing on the lawn near the main house will be held at 10.50. Fireworks conclude the evening program.

HARTFORD, CONN.
COURANT
AUG 12 1949

Tanglewood Parade Will Occupy Day

Full Program Listed By Berkshire Music Group in Annual Event

Tanglewood goes on annual parade today.

From midafternoon until nearly midnight, there will be a full program by the Berkshire Music Center and Serge Koussevitzky and the Boston Symphony Orchestra at the famous Festival site at Lenox, Mass.

The program will open at 4:30 o'clock with a performance of Gustav Holst's little-known one act opera, "Savitri," written for open-air presentation, with an invisible orchestra, conductor and female chorus. This event will be open to boxholders and purchasers of reserved section tickets only.

At 6 o'clock, the program will start for general admission visitors. At this time there will be a parade and general assembly by the Berkshire Music Center's 450 students. Ten minutes later, the school's four departments will give simultaneous performances.

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Also speaking will be Miss Rosamond Gilder, chairman of the panel on dramatics of the National Commission for UNESCO, and C. D. Jackson, publisher of Fortune Magazine.

Dr. Koussevitzky will introduce the speakers.

Following this there will be a concert by Dr. Koussevitzky and the Boston Symphony. There will be performances of Leonard Bernstein's Second Symphony, Randall Thompson's new choral work, "The Last Words Of David," and Tschaikowsky's Fifth Symphony.

Winding up the evening will be waltzing on the lawn to the strains of the student orchestra, and a display of fireworks.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 14 1949

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By Arthur V. Berger

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He is controlling his headstrong, nervous drive, and is acquiring much greater poise. There was still some over emphasis in his rhetoric which was not too favorable to Schubert's Second Symphony, but it was surprising to find his presto too slow rather than fast, and this seemed a good stage through which to usher his vast musical gifts and big personality as conductor.

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The role of the unconscious in are is indeed enormous, but elusive to analysis. Mr. Bernstein may simplify it when he credits it with writing in by itself the four strokes of the celesta, without his being aware of them, at a point when it is growing late in the corresponding portion in the poem.

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SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 14 1949

Hugh Ross, left, chamber music conductor, and a group of musicians in Tanglewood including Boris Goldovsky, opera director in Berkshire Music center, second from right and Lukas Foss, extreme right. Goldovsky conducted Gluck's opera "Iphigenia in Tauris" in the Theater-Concert Hall in Tanglewood.

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HARTFORD, CONN.
TIMES
AUG 13 1949

Tanglewood on Parade Draws Throng of 5,000

By FREDDIE BOYLE
Times Society Editor

Lenox, Mass. — The Boston Symphony Orchestra and the Berkshire Music Center last night presented the second annual series of musical events known as "Tanglewood on Parade" before an audience estimated at 5,000. [illegible] numbered 1,000 less [illegible] There was no rain [illegible] rainfall earlier in [illegible] as possible [illegible] of late [illegible] "Tanglewood on Parade" drew an audience of [illegible]

The program [illegible] Tanglewood [illegible] at 4:30 p. m. with scenes [illegible] opera and was followed by simultaneous students' [illegible] of symphonic works, chamber music and demonstra- [illegible] choral rehearsal.

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SPEECHES by Miss Rosemary Gilder, secretary of the National Theater Academy and an associate of UNESCO, and Warren Austin, chief of the United States mission to the United Nations, were followed by a concert by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Waltzing on the lawn in spite of dew-drenched grass and fireworks closed the evening shortly after midnight.

The Boston Symphony Orchestra's program included Leonard Bernstein's latest composition "The Age of Anxiety," with the composer playing the piano solo. The orchestra gave its last performance of Tchaikovsky's Fifth Symphony in E Minor, under the direction of Dr Koussevitzky as the orchestra's regular conductor. At the conclusion of the concert the audience gave the conductor and the orchestra a standing ovation of prolonged applause.

THE PROGRAM presented by the students' symphonic orchestra included compositions from Beethoven, Wagner, Dukas and Berlioz. Scenes were presented from the operas "Barber of Seville," "Rigoletto" and "Falstaff." The chamber music department's program included selections from Jacques Ibert and Johannes Brahms, as well as by two students in the composition department of the Berkshire Music Center. All student presentations were well received.

* * *

Mr. Austin spoke on "Harmony to Save Succeeding Generations from the Scourge of War." He called on the American people to have faith in the principles of the United Nations charter and to unite our strength for peace.

"We must take great care in the promotion of world government," he said, "and think of it as a long term rogram for the future." Asking for support of the United Nations organization where "a great struggle is going on for peace," Mr. Austin emphasized UN problems and its success in projects aimed at establishing world peace.

Miss Gilder termed Tanglewood an international institution because of its number of foreign students. She spoke on the International Theater Institute.

ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 13 1949

'Tanglewood on Parade' Gets Underway with Special Events

The annual feature, "Tanglewood on Parade," was under way today at the Berkshire Music Festival, Lenox, with simultaneous performances by the four departments of music, a lawn party and a concert by the Boston Symphony Orchestra, directed by Dr. Serge Koussevitzky.

Four noted figures will speak during a manifestation of music in the Shed, starting at 8 p. m. Dr. Koussevitsky will introduce Warren R. Austin, chief of the United States mission to the United Nations, who will talk on "Harmony to Save Succeeding Generations from the Scourge of War; Miss Rosamond Gilder, chairman of the panel on dramatics of UNESCO, and C. D. Jackson, publisher of Fortune magazine.

A [illegible] performance of "Savitri," a one-act chamber opera by Gustav Theodore Holst, was scheduled this afternoon for box-holders and holders of reserved seat tickets. It will precede an evening of music and entertainment that will include the Boston Symphony Orchestra playing Leonard Bernstein's Second Symphony, Randall Thompson's new five-minute choral work, "The Last Words of David," and Tchaikovsky's Fifth Symphony.

Performances of Benjamin Britten's new "Spring Symphony" and Olivier Messiaen's "The Ascension" will highlight Dr. Koussevitzky's last two concerts as music director of the Boston orchestra tomorrow and Sunday.

The Britten work, dedicated to Dr. Koussevitsky, will have its American premiere at 8:15 p. m. tomorrow at Tanglewood. It was heard first in the Holland Festival at Amsterdam July 14.

Dr. Koussevitsky will take his [illegible] as music director Sunday after conducting Beethoven's Fifth Symphony and the overture to Leonore. The Sunday program also will include Debussy's The Sea [illegible]

and a government approval for construction of the track.

Music Festival

Continued From Page 1

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"The Dirge" is a peculiarly sensitive bit of writing. "The Masque" gives the pianist and orchestra the opportunity of going to town in the most modern swing manner. It is quite the most typical bit of American music which has been written for years and it is mighty effective.

Bernstein played as though possessed, while the harpists slapped their harps and the double bass plucked his strings with all the abandon of a dance orchestra. The finale found Bernstein at his very best. He has written what seems to us a proclamation of personal faith.

It is a stupendous piece of writing, which raises the entire symphony to a plane which it does not approach in its other movements. All concerned in the performance were given a real ovation.

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HARTFORD, CONN.
COURANT
[illegible] 13 1949

Austin Warns Of Need To Protect U. N.

Cautions on Care in Promoting World Government at Lenox

Tanglewood, Lenox, Mass., Aug. 12.—(Special.)—Warren R. Austin urged the nations to make haste slowly in promoting world government, in a talk here tonight.

The United States representative at the seat of the United Nations spoke at the seventh annual gala of the Berkshire Music Center, "Tanglewood on Parade."

"I have two cautions to offer you," he told the several thousand persons assembled in the big music shed. "One is the care you must take in promoting world government. The other is the importance, indeed the necessity, of preserving the United Nations, whether we strive for world government or for any other progress in international cooperation."

"The decision that confronts us does not compel a choice, at this time, between government and voluntary association," he continued. "We now have voluntary association, and we may continue to enjoy and develop that into what might be termed world government in the future."

Lists Hazards.

Among the "hazards of calling a world government conference now," Mr. Austin listed the possible separation of the members of the United Nations into different federations or voluntary associations.

"I am persuaded by experience" he said "that we cannot at this time or within the predictable future have agreement among the five great powers upon such amendments of the Charter as are indespensable for the transformation of the United Nations from a voluntary association into a government." Such disagreement would mean "the splitting of the United Nations," and the "destruction of the principle of universality," he warned.

"There is scarcely a single feature of establishing a government for the whole world which does not contain risks of the peace," Mr. Warren asserted.

The United Nations, on the other hand, Ambassador Austin declared, "as it now stands is not only our best hope for peace, it is our only hope for peace. It represents the highest degree of cooperation that is possible today in the family of nations."

Weeping Skies.

"Tanglewood on Parade," the program designed to afford a jackrabbit jaunt across the student activities of the Berkshire Music Center, had begun under weeping skies in mid-afternoon.

But as a fanfaronade for four trombones called the spectators together on the soggy lawns at 6 o'clock, and Aaron Copland made them welcome, the skies cleared. Golden sunshine poured out over the scene, and the rest of the gala was run off in fair weather.

Musical Smorgasbord.

From then on until after 7 o'clock, there was a kind of musical smorgasbord, with something for everybody. In the main shed, a student orchestra played from Beethoven, Wagner, Dukas and Berlioz, with a variety of conductors, from the wise Richard Burgin down into student ranks. In the theater-concert hall, student singers offered bits of Rossini, Verdi.

In the chamber music hall, there were canapes of Ibert, Barber, Brahms, by students ensemblists and soloists. There was a choral rehearsal and when one stood in the midst of the broad lawns, about equidistant from the four centers, the effect was not unlike listening to Alec Templeton's account of what it sounds like walking through the corridors of a conservatory.

Supper was al fresco, on the lawns, in the refreshment tents, and for an hour or more, the clatter of trays, the whistle of coffee urns, the tympani of rattling dishes afforded a tone poem of the inner man.

The "manifestation" in the music shed at 8 o'clock brought Dr. Serge Koussevitzky to the podium, this time not as conductor, but as director of the Music Center. He welcomed the crowds, recounted the former parades in which proceeds from admissions had gone to various foreign causes.

"Now," he said "charity is beginning at home and the funds raised this year go to the Music Center itself, for a new headquarters building on the Heredia estate, and for scholarships." In former days, he pointed out, Americans went abroad to study music. Now foreign students and teachers come to Tanglewood and the Berkshire Music Center.

"The center must be open to the talented youth of the world," he said. "The common language of music must help to unite the world."

Other Speakers.

Other speakers were Miss Rosamond Gilder, head of the Theater Division of the U. S. Commission to UNESCO, who recounted the divisions's work, and C. D. Jackson, publisher of Fortune, who was master of ceremonies. "Tanglewood is ours," he said, "not by decree of any dictator, or the largesse of any all pervading government. It is individual, indigenous and superb."

A full scale concert by the Boston Symphony and Dr. Koussevitzky followed the speeches. It offered two disappointing works, a new, short choral piece by Randall Thompson on "The Last Words of David," for mixed chorus, and Leonard Bernstein's second symphony.

As, usual, Mr. Thompson is writing for the little brown church in the vale. The last words sound like number umpteen from any hymnal. One expects to see the vestrymen follow down the aisle with the collection. Something more inspiring is needed from Mr. Thompson's choral pen.

It seemed to me that Mr. Bernstein's symphony, "The Age of Anxiety," on the auden poem, was pretty much claptrap and a yard wide. Its elements are stridencies for the world's unhappiness, jazz for the bouyancies of youth, and the usual sunrise paean for the birth of hope. The technical tatting was perhaps skilled enough, but the sum and substance was a lot of trivia.

The evening concluded with Tschiakowsky's Fifth Symphony and some bang-up fireworks.

T. H. P.

"Albert Herring", un opéra de Benjamin Britten, chanté pour la première fois en Amérique

(par Gilles Potvin)

TANGLEWOOD, LENOX, Mass. 9, (Spécial au "Canada") — Albert Herring, l'opéra en trois actes du compositeur anglais Benjamin Britten, a été chanté pour la première fois en Amérique au Festival de Berkshire. La première a eu lieu lundi soir, le 8, en présence d'un auditoire nombreux qui remplissait le splendide petit théâtre, situé sur les terrains du Festival.

Du fait que Britten est actuellement l'un des compositeurs les plus en vue, non seulement en Angleterre mais dans le monde entier, Albert Herring promettait d'être le grand événement musical du Festival. Ce fut en réalité un événement. L'oeuvre est magnifique et comporte un intérêt soutenu, ce qui est rare dans les oeuvres lyriques contemporaines. L'interprétation fut à la hauteur de l'oeuvre. Les chanteurs, tous en voix, évoluèrent avec une grande facilité, à un point tel que l'oeuvre semblait appartenir au répertoire courant et avoir déjà été chantée plusieurs fois.

Le sujet d'Albert Herring est tiré d'une nouvelle de Guy de Maupassant, "Le Rosier de Madame Husson", adaptée et écrite par Eric Crozier. L'action se situe dans une petite ville de East Suffolk, en mars et avril de l'année 1900. Il est temps de choisir la jeune fille, qui par sa vie exemplaire, sera la reine de mai. Les suggestions du maire, du pasteur, du chef de police, de l'institutrice et enfin de Lady Billows ne sont aucunement acceptables et on s'aperçoit, à la honte générale, qu'il n'y a pas de jeune fille dans le village qui soit digne d'être couronnée. En désespoir de cause, on décide alors de choisir un roi de mai, qui sera le vertueux garçon-épicier, Albert Herring. Malgré ses protestations, la cérémonie a lieu. Tout le monde boit la limonade traditionnelle, y compris le jeune Herring. Dans son verre, quelqu'un a intentionnellement versé une bonne quantité d'alcool. Le roi de mai trouve que la limonade a bon goût, sans se demander pourquoi. De retour chez lui, il voit son ami Sid, qui fait la cour à une jeune fille. Albert se dit qu'il en a assez de vivre dans sa boutique, sous les yeux de sa mère; il veut connaître autre chose. Il quitte l'épicerie pour aller s'amuser à la ville. Sa mère revient fort surprise de le trouver absent. Elle donne l'alarme; on se met à sa recherche. Aucune nouvelle de lui, sauf que quelqu'un a trouvé sa couronne dans un puits. Tout le monde est au désespoir, croyant à la mort d'Albert. Mais ce dernier revient, à la surprise générale, fort content de sa première aventure. On ne lui pardonnera jamais sa conduite, indigne d'un roi de mai. Et la vie continue dans le petit village de Loxford.

Comme pour "The Rape of Lucretia" du même compositeur, Albert Herring est accompagné par un orchestre de chambre comprenant deux violons, deux alti, violoncelle, contrebasse, flûte, flûte-alto, hautbois, clarinette, clarinette-basse, basson, cor, harpe, piano et percussion. La musique d'Albert Herring épouse magnifiquement les subtilités enjouées du livret, admirablement conçu par Eric Crozier. L'une des plus belles pages de l'oeuvre est le thème ou chant funéraire que tous chantent au troisième acte alors que l'on croit Albert mort. On remarquera aussi le quatuor du premier acte ainsi que le grand aria de Lady Billows alors qu'elle annonce à Albert qu'il sera couronné roi de mai.

David Lloyd chanta le rôle-titre avec aisance et avec une voix très bien placée; plus puissante que ne l'auraient fait espérer ses soli dans la Faust-Symphonie ou le Chant de la Terre. La distribution comprenait aussi Ellen Faull en Lady Billows; Ruth Ramsey dans le rôle de Florence Pike; Janet Southwick dans celui de Miss Wordsworth; James Pease, dans celui du pasteur et Karl Brock dans celui du chef de police. Boris Goldovsky combina les tâches de pianiste, chef d'orchestre et metteur en scène avec le concours de Sarah Caldwell. Trois décors originaux furent adroitement conçus par Charles Elson.

Albert Herring est une autre preuve du génie de Britten. Les applaudissements se prolongèrent plusieurs minutes à la fin de l'oeuvre. L'auditoire, très nombreux, comprenait d'éminentes personnalités musicales comme Serge Koussevitsky, Arthur Rodzinski, Olivier Messiaen et Aaron Copland.

Eagle - Sat, Aug 13, 1949

COLLECTION ADDITION: Dr. Serge Koussevitzky, left, receives from Leonard Bernstein the score of the young conductor-composer's Second Symphony, "The Age of Anxiety." The score will be included in the Serge Koussevitzky Collection of Orchestral and Chamber Music which is being set up in the Hebrew University in Jerusalem by the American Friends of the Hebrew University. Witnessing the presentation is Mrs. Frank Cohen, music library chairman of the American Friends. "The Age of Anxiety" had its first Tanglewood performance last night. Dr. Koussevitzky, who recently donated his European collection of musical scores to the Hebrew University, will be honored by the Pittsfield Jewish Community at a reception Monday evening at the Berkshire Museum.

BENELUX à TANGLEWOOD

Ce groupe de jeunes gens et jeunes filles a été photographié sur une colline de Berkshire, dans le Massachusetts (E.-U.), à 200 kilomètres de New-York. Ce sont là quelques-uns des 456 étudiants qui suivent les cours du « Boston Music Center », de Tanglewood. Parmi cette jeunesse américaine, 35 étudiants étrangers ont été invités par le gouvernement américain. Sur ce document, par exemple, on peut reconnaître Mlle Myriam Quersin, violoniste chargée de cours au Conservatoire de Bruxelles et M. Andriessen, jeune compositeur hollandais. Mlle Gonner, pianiste de Luxembourg, est également à Tanglewood.

Leila Seigel, notre correspondante à New-York est allée les inteviewer pour vous. Vous lirez son article en troisième page.

"Le Peuple" - Brussels
Aug. 8th, 1949

[153]

Le quatuor Juilliard à Lenox

(par Gilles Potvin)

TANGLEWOOD, Lenox, Mass. 11 (Spécial au "Canada") — Devant un auditoire nombreux et enthousiaste, le Quatuor à cordes Juilliard a donné le dernier de ses deux concerts au Festival de Berkshire. C'est encore Schoenberg qui ouvrait le programme, avec son quatrième (et dernier jusqu'à date) quatuor Opus 37, écrit au cours de l'année 1939.

Il est intéressant de faire la comparaison avec son Troisième Quatuor, écrit douze ans auparavant. On y sent une plus grande facilité dans l'écriture de celui de 1939. Les rythmes y sont beaucoup plus marqués. L'interprétation fut très juste et bien balancée. Les Cinq Mouvements pour quatuor Opus 5, écrits en 1909, par Anton von Webern, disciple de Schoenberg, sont de la pure musique atonale et sont même plus avancés que Schoenberg lui-même. Il fallait voir avec quelle aisance les jeunes artistes surmontaient les énormes difficultés d'exécution de ces pages. Pour terminer, ce fut l'opus 130 de Beethoven que les membres du Juilliard jouèrent au complet avec la transcendante Grosse Fuge qui termine l'oeuvre, mais qui est souvent jouée séparément. L'interprétation de ce quatuor fut excellente et montra que le Juilliard est toujours en progrès et deviendra bientôt l'un des ensembles les plus en vue.

Au Centre Musical des Berkshire

Nous avons parlé dans un article précédent des nombreuses auditions données par les élèves et qui, la plupart du temps, comportent un très grand intérêt musical, surtout par le choix des pièces interprétées. Plusieurs de ces auditions ont eu lieu récemment et nous nous contenterons de donner ici les titres de oeuvres, nous abstenant de toute critique.

La musique écrite par Schumann pour accompagner le poème dramatique de Lord Byron, Manfred, et qui est inscrite à l'opus 115 du compositeur, fut interprétée par un choeur, des solistes et un orchestre sous la direction d'Howard Shanet. On entendit successivement l'Ouverture, le Chant des Esprits, l'entracte, l'Hymne des Esprits d'Arimanes, le Monologue de Manfred à Astarté, le récitatif et la scène finale de la mort de Manfred.

Une soirée de musique moderne nous permit d'entendre la Sonate pour Deux Pianos de Strawinsky, les Variations 1930 pour piano, d'Aaron Copland, le Choros No 4 de Villa-Lobos, l'Intrata d'Arthur Tonegger pour trompette et piano et le premier Quatuor pour cuivres de John Freeman.

Un programme de musique pour soli, choeurs et orchestre fut offert et comprenait des oeuvres très intéressantes. Tout d'abord quatre paraphrases sur des Hymnes méthodistes, une oeuvre a capella de Virgil Thomson, de nombreux extraits des Saisons de Haydn, une Messe de Strawinsky pour cinq solistes, choeur mixte et dix instruments à vent, le Chant Elégiaque de Beethoven pour choeur et orchestre à cordes et enfin un hymne, The Lord Star, d'Ernest Bacon.

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Globe Man's Daily Story

A mother and young daughter were walking through a street which had been strewn with straw to deaden sound, because of illness, reports Capper's Weekly. "What is the straw for?" asked the little girl.

"Because," said the mother, pointing, "the lady in that house just had a little baby."

"H'm," said the child thoughtly. "It came awfully well packed, didn't it?"

SPLENDOR OF ITS PRIME

If the shade of Nathaniel Hawthorne could see his Tanglewood on the night of a Festival concert, he would be a perturbed spirit. Hawthorne went to Lenox for solitude and found it—where now "the whole world," as the French say, rolls in on vehicles which would sorely perplex his ghost.

The Berkshire Festival is today a success so stentorian, its fame has so gone out through all this land and on to others, that it is like a freshet: you couldn't stop it if you wanted to; and yet the Festival should not be allowed in the attention of the public to overshadow something else which is a part of it and of which it is a part, "the School," the Berkshire Music Center, for advanced study. The big orchestral concerts are, so to say, the end-result, the final product; the School is the process where the product is produced, and always and in everything, the process is more important than the product, since it is that without which no product could exist.

This process, which is just now in full career, is worth noting in brief detail: 465 students, from 36 states and 19 foreign countries. They are instructed by an extraordinarily distinguished faculty in orchestral conducting, orchestra and chamber music, composition, opera, choral singing, and this season for the first time even the writing of operatic libretti. To a terrified amateur, if the management of the whole affair were not so gracious and so conducive to the enjoyment of such multitudes of people, that array of talent at Tanglewood would be somewhat crushing, for the Boston Symphony is the only great orchestra which conducts a school, its first-desk artists giving instruction to advanced students.

More is meant here than music alone. Since the collapse of Europe, one of the questions central to modern history is whether the cultural initiative which Europe held for centuries can be picked up and carried on in North America. Music is a good type-specimen to watch, since it is the dominant art of our time. Anyone reading Mr. Bruno Walter's autobiography, "Theme and Variations," can see what a Golden Age perished in Europe between 1914 and 1945, but in perishing at least out of Central Europe did it bequeath to us in America, like sunset to the skies, the splendor of its prime? Tanglewood is worth watching, for already its Festival is world famous, while its School, brief though its sessions are (about six weeks), is becoming famous in a more quiet way, and here, where the transplantation of a great art from Europe to America is being dramatized on the concert platform, the re-rooting of that art indigenously in our own cultural soil and in original creative process may prove in the long run to have been the more important. Our performers can play the great music of the Europeans: can our composers equal their grandeur in works of their own? Even though the Festival be such a grand Court Ball, the School is far more than a little sister Cinderella.

Neither School nor Festival needs advertising at this late date; but both can profit by discriminating appreciation. Even the briefest dip into the School's curricular student concerts is immersion in some of that vast literature of music which used to be routine of European repertory, but which we in America seldom if ever hear. And if there were an Elysium for the souls of musicians, as of poets dead and gone, some Garden of the Hesperides where youth is immortal, where the year is always at high Summer, and where eternity is spent in eagerly developing a budding talent, it is hard to see how the Celestial Architect could find a better blueprint for it than at Tanglewood.

UNCLE DUDLEY.

BENELUX A TANGLEWOOD...

On reconnait, au centre de ce cliché, notre compatriote Myriam Quersin, violoniste de talent et quelque peu égarée parmi tous ces (charmants) étudiants. Juste derriere elle, le jeune compositeur hollandais Juriaan Andriessen. Tous deux sont d'accord pour se déclarer malgré tout, très contents d'être là, mais alors que l'une préfère la formation musicale de ses compagnons européens, l'autre trouve qu'il y a beaucoup trop de sujets de distraction à Tanglewood....

New-York, 6. — Chaque année, en juillet et en août, tout ce que l'Amérique compte comme mélomanes, se rend en pèlerinage à quelque 200 kilomètres de New-York, sur les collines de Berkshire, dans le Massachusetts. C'est le **Boston Symphony** *Orchestra et son chef, Serge Koussevitsky qui reçoivent, en la demeure de Tanglewood. A quinze kilomètres de là, se tient un festival de danse. Je vous le dis : toute la région est riche en tradition littéraire et en beauté naturelle...*

Le nom de Tanglewood vient d'ailleurs des contes de Nathaniel Hawthorne, contes que le poète écrivit à cet endroit, parmi les pins, les sapins majestueux et splendides bouleaux. Ajoutez à cela une jolie vue sur un grand lac et des montagnes, et vous aurez une idée du délicieux paysage environnant...

Le **Boston Symphony Orchestra** donne des concerts publics pendant cinq semaines (plus exactement, en fin de chaque semaine), et le restant des jours est consacré à des cours.

Ceux-ci sont donnés dans une école qui réunit des jeunes gens talentueux; surtout des musiciens au seuil de leur carrière, afin qu'ils puissent étudier et développer leurs dons en contact étroit avec les meilleurs artistes. Il y a donc à Tanglewood deux orchestres d'étudiants dirigés par deux d'entre eux, un chœur, une classe spéciale pour l'Opéra, des cours de composition et un département de musique de chambre.

QUELQUES RESULTATS

L'école a été fondée en 1940, puis a interrompu son activité pendant la guerre, pour la reprendre en 1946. La plupart des étudiants sont des boursiers. Les concerts sont, en général, publics. Il semble, jusqu'ici, que le **Berkshire Music Center** ait le mieux réussi dans sa tâche en formant des chefs d'orchestre, des compositeurs et des spécialistes du répertoire d'Opéra. On cite, par exemple, parmi les anciens élèves, Léonard Bernstein, devenu grand chef.

La classe d'Opéra, elle, a non seulement fourni des chanteurs aux compagnies professionnelles, mais encore, a monté elle-même des représentations importantes de « premières » américaines. Par exemple, celle de « Peter Grimes », du compositeur britannique Benjamin Britten, d' « Idoménéo », de Mozart, et du « Turc en Italie », de Rossini.

Cette année, l'école compte présenter une autre œuvre de Benjamin Britten et l' « Iphigénie », de Gluck.

LES ETUDIANTS ETRANGERS

Cet été, on compte 35 étrangers parmi les 456 étudiants. J'ai discuté avec les trois représentants de Benelux... Il s'agit de Mlle Myriam Quersin, violoniste de Bruxelles, M. Jurriaan Andriessen, compositeur néerlandais et Mlle Amélie Gonner, pianiste luxembourgeoise. Chacun d'eux a été choisi par son propre gouvernement, Berkshire ayant précisé quel genre de musicien il désirait accueillir. Les bourses sont payées par le gouvernement américain, dans le cadre du programme d'échange des étudiants.

Mlle QUERSIN EST DEÇUE !

Notre compatriote, Mlle Quersin, chargée de cours au Conservatoire de Bruxelles, et qui a remporté le 2e prix Bela Bartok, est, il faut le dire, quelque peu déçue.

Elle m'a confié :

— On aurait dû envoyer ici une violoniste moins formée que moi... Je regrette, d'autre part, que l'on n'ait pas permis aux instrumentistes étrangers de passer un examen qui les eut, peut-être, amenés à pouvoir jouer en qualité de solistes.

Mlle Quersin, en effet, fait actuellement partie d'un orchestre d'étudiants, dirigé par un étudiant. Elle juge qu'un violoniste belge qui n'a pas fini — ou qui vient de finir — ses études, aurait profité beaucoup plus qu'elle de ces cours. Mlle Myriam Quersin pense aussi que l'on aurait dû prévenir les invités étrangers de la possibilité, pour eux, de passer des examens de solistes afin qu'ils puissent s'inscrire avant la clôture des listes.

A part cela, elle est heureuse de passer les soirées du dimanche en compagnie de jeunes compositeurs :

— Cela me permet d'entendre et de discuter des dernières compositions... Je suis contente aussi de pouvoir prendre contact avec les jeunes musiciens américains. Toutefois, je dois constater que le niveau de l'enseignement et la compréhension musicale sont plus hauts en Europe qu'aux Etats-Unis.

MAIS M. ANDRIESSEN EST PLUS HEUREUX

D'autre part, puisque M. Jurriaan Andriessen est compositeur, son expérience à Tanglewood est plus heureuse. Dès les premières leçons, le grand compositeur américain, Aaron Copland, l'a congédié en lui disant :

— Vous n'avez plus rien à apprendre...

Depuis, on a même demandé à M. Andriessen d'écrire l'ouverture pour un film que le département d'Etat prépare sur Tanglewood!...

Toutefois, le Hollandais trouve qu'il y a trop de distractions et de musique à Berkshire pour travailler proprement. L'inspiration qu'il trouve là, lui servira, mais plus tard...

M. Andriessen, également, ne trouve pas que le niveau de l'enseignement musical en Amérique atteigne celui de l'Europe. Cependant, il préfère les chefs d'orchestre des Etats-Unis aux Européens, parce qu'il les juge plus « musicaux »... D'accord avec Mlle Quersin, il trouve ses camarades américains sympathiques et doués. Il ne considère cependant pas que le **Boston Symphony Orchestra** vaille le **Concertgebouw** d'Amsterdam.

Quant à la musique américaine, M. Andriessen est étonné d'y reconnaitre presque toujours une mélancolie qu'il ne retrouve pas dans le peuple, qui est généralement gai.

ENFIN, Mlle GONNER EST BIEN CONTENTE...

Mlle Gonner enseigne le piano au Conservatoire de Luxembourg où elle a remporté un premier prix en 1948. Elle a été choisie pour Tanglewood par M. Nathan Cooper, membre du Conseil Universitaire des Nations-Unies.

Elle trouve que les cours sont trop longs et que le travail n'est pas assez intensif ainsi, qu'il conviendrait en période de vacances.

Ce qui lui plait surtout à Tanglewood, c'est la possibilité qu'elle a de rencontrer beaucoup de professeurs et d'étudiants.

Enfin, et en ceci elle n'est pas d'accord avec Mlle Quersin :

— J'ai été agréablement surprise par la haute compréhension musicale des étudiants,

dit-elle... et elle ajoute qu'à son avis ceux-ci emploient leur virtuosité à exprimer leurs véritables sentiments par la musique.

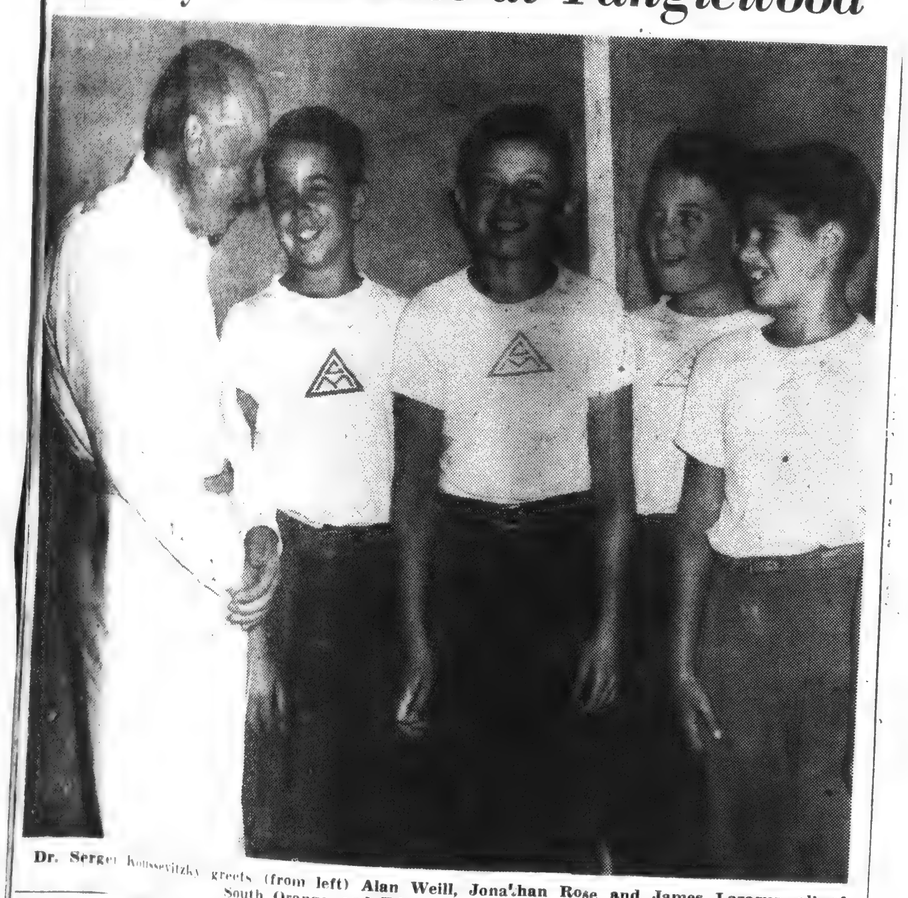
Enfin, Mlle Gonner m'a confié qu'elle n'a pas trouvé, chez ses camarades, l'esprit commercial qu'elle leur attribuait à priori.

LETTRE DES ETATS-UNIS
DE NOTRE CORRESPONDANTE LEILA SEIGEL

...DANS UNE ECOLE DE MUSIQUE, A 200 Km. DE NEW-YORK

NEWARK, N. J.
NEWS

Jersey Voices Rise at Tanglewood



Dr. Sergei Koussevitzky greets (from left) Alan Weill, Jonathan Rose and James Lazarus, all of South Orange, and Edward Levitt of Newark.

25 Boys Sing in Chorus Under Koussevitzky

Special to Newark News.

LENOX, Mass.—New Jersey was melodiously represented last night by 25 boys who were in a chorus singing in Benjamin Britten's "Spring Symphony" at the Berkshire Music Center, Tanglewood. Dr. Sergei Koussevitzky conducted.

Ranging in age from 10 to 14, the youngsters are camping near Tanglewood. The full chorus numbered 36.

Dr. Koussevitzky invited the boys to perform. They had their first rehearsal Tuesday with his Boston Symphony Orchestra. The conductor termed their work "splendid."

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Kurtz Auditioning New Talent At Berkshire Music Center

Having completed a successful week of conducting the Lewisohn Stadium concerts in New York, Efrem Kurtz flew to Tanglewood, Mass, Thursday, to audition talent for the Houston Symphony Orchestra.

Tanglewood is the home of the Berkshire Music Center. The annual Music Festival is now being presented by the Boston Symphony Orchestra and other musical components of the Center, under the direction of Serge Koussevitzky. Tanglewood has become a summer Mecca for prominent artists of the music world and many instrumentalists of the nation's major symphony orchestras have gained advanced training there.

Mr Kurtz has arranged to audition stringed instrument players during the next week and hopes to find at least three violinists, needed to complete the violin sections of the Houston orchestra for the 1949-50 season. All woodwind and brass positions have been filled for some time as the turnover of personnel in these sections was very small at the end of the season in April.

The scarcity of outstanding string talent has been the subject of concern for symphony conductors for the past two years. It is believed that more and more students are turning to the woodwind and brass instruments since they offer more opportunity for expression in school bands and like activity, with the result that there are not enough violin, viola, 'cello and contrabass pupils being trained.

In an interview with Olin Downes, music critic of the New York Times, published earlier in the summer, Mr Kurtz expressed the belief that women instrumentalists will eventually occupy more positions in the orchestras than they presently do. Last year there were 18 women members of the Houston Orchestra and 15 have been engaged for next season at this date.

Following his auditions, Mrs Kurtz will join Mr Kurtz for a brief vacation in Massachusetts and Connecticut.

OPEN SHED at Tanglewood, Massachusetts, seats some 6,000 music lovers, while an equal number relax and listen on the lawn outside

The Berkshire Music Festival

SERGE KOUSSEVITSKY, conductor of Boston Symphony since 1924, directs the orchestra for the last time this summer, although he will continue to supervise the Festival

WHEN a stocky, bald, Russian-born conductor steps briskly to the podium in an ultra-modern theatre in the rolling Berkshire hills July 16th and impatiently bids the white-coated orchestra to begin, the four-weeks-long Music Festival at Tanglewood, Massachusetts will have officially opened.

The conductor will be, of course, seventy-five-year-old Serge Alexandrovitch Koussevitsky, brilliant founder and director of the Berkshire Festival and Music Center.

Under the fatherly tutelage of Koussevitsky, Tanglewood has become the nation's top summer music center, both as a school for musicians and as a beautiful vacation spot for music lovers. The Festival has indeed put the United States on the world musical map, to rank along

with the tourist-packed summer festivals Europe has so carefully nurtured for generations. Some 80,000 persons attended the Festival last summer, and an even larger number is expected this season.

Tanglewood is sandwiched between Lenox and Stockbridge, Massachusetts. Just 150 miles from New York, in the heart of the Berkshire Hills country, it is one of the most beautiful vacation areas in the East. This is not guide-book propaganda, either.

The fresh country air, the cool breezes, the rustling trees, the gently rolling hills provide a spectacular setting for the concerts. Guests at Tanglewood lounge on the lawns and listen to the music. Although the Shed seats some 6,000, an equal number can hear the concerts from the lawn. The lawn-sitters come equipped with blankets, pillows and picnic lunches. The grounds are open to the public three hours before each concert. You may also buy buffet lunches and dinners inside the gate. And you're perfectly welcome to explore the grounds—the bare, starkly handsome Saarinen Shed, Concert Hall and Theatre; the Victorian-gabled Main House, once the estate mansion, now the school's offices; the reconverted barn and garage now used as studios; the formal gardens and the cultivated orchards.

It's difficult to suggest any single performance to the Berkshire vacationer. Any day, from 10:15 in the morning to 11 pm at night, you can hear some of the finest musicians anywhere. Many of the concerts, which run through August 14th, are by invitation only to the Friends of the Music Center. However, a contribution to the Center's support constitutes membership. All other concerts are open to the public for a small admission fee.

During the day, the musicians practice on the lawn outside their studios, and there is a wonderful air of informality. You may find yourself chatting with Gregor Piatigorsky or Aaron Copland over a frozen popsicle or playing poker with Leonard Bernstein. On announced Saturday mornings, at 10 a.m. sharp, you may attend the rehearsals in the shed.

Of course, Tanglewood is a famed summer school, as well as a festival. But don't be misled by the word "student." Many are scholarship students who have already started impressive concert careers and are only students in the deeper meaning of the word. The Music Center opens its gates each summer to some 465 handpicked students from all over the world. Their six-weeks session is jammed with activity from morning 'til night. Koussevitsky runs them ragged and they love it. To them he's known endearingly as "Koussy." To him they are, in turn, his "dear children." The students dress casually, and their clothes, which set the style at Tanglewood, are most often plaid shirts, peasant blouses, bow ties, corduroy jackets, moccasins.

This Berkshire haven was recognized as an ideal away-from-it-all spot as far back as 1850, when Nathaniel Hawthorne rented a little red cottage on the grounds. Here he wrote "The House of Seven Gables" and "Tanglewood," a book of mythology for children. Ever since, the estate has been called Tanglewood. An exact duplicate of Hawthorne's cottage has been erected on the estate.

The Music Center, as we know it today, was born in a thunderstorm. In 1937, after the 210-acre estate had been presented as a gift by Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan, Koussevitsky stressed the need for a permanent structure to replace the circus tent then being used. No contributions were forthcoming from Festival visitors, however. Then came the lucky squall. The thunderstorm raged during most of the *pianissimo* passages of an all-Wagner program. Half the concert was never heard. The orchestra played on wet instruments and the audience was drenched by water pouring through the tent-pole openings.

Canny Koussevitsky, quick to see the possibilities, gravely told the audience that the Festival would have to be discontinued. That night more than $20,000 was raised. The handsome, functional $80,000 Shed, designed by modernist Eliel Saarinen, was completed for the 1938 season.

Perhaps the most discussed name at Tanglewood this summer will be that of composer Benjamin Britten. The British wonder-boy's three-act lyric comedy, "Albert Heering," will be presented for the first time in this country August 8th and 9th, "Albert Heering" will be the second opera to have its American premiere at Tanglewood. His "Peter Grimes" was first produced there in August, 1946. Again, on August 13th, Koussevitsky will lead the Boston Symphony in the American premiere of Britten's "Spring Symphony." The world premiere of the new symphony will have been held July 14th in Amsterdam, in conjunction with the Holland Festival.

Other highlights of the season are as follows: the Bach concerts, with Koussevitsky conducting, July 16th and 23rd; the Mozart Concerts, again with Koussevitsky, July 17th and 24th; Gluck's long-neglected opera, "Iphigenia in Tauris" July 26th and 27th. On August 7th, Brazilian conductor Eleazar de Carvalho will present Richard Strauss' new "Horn Concerto" and the first full performance in the United States of Villa-Lobos' "Mandu-carara." Villa-Lobos, you may remember, wrote the lovely music for Broadway's ill-fated "Magdalena."

This summer will be a particularly poignant one for Tanglewood regulars, for Koussevitsky will be conducting his beloved Boston Symphony Orchestra for the last time. His retirement is richly deserved, of course, for he has made the Boston one of the world's truly great orchestras. Koussevitsky, at seventy-five, will not rest, however. He will continue to direct the Music Festival he has fathered. His summer home, Serenek, is within walking distance and he'll be on hand next year to meet and charm visitors and to scold his "dear children."

GREGOR PIATIGORSKY (at left), cello virtuoso who is an instructor at Tanglewood, explains intricacies of the instrument to inquisitive visitors on steps of his [illegible] apartment

BRITTEN WORK, SPRING SYMPHONY, AT TANGLEWOOD

Dr. Koussevitzky and Boston Symphony Give First U. S. Performance

By VICTOR PRAHL

Lenox, Aug. 13—Benjamin Britten, young English composer, reaped a second triumph this week here at Tanglewood tonight, when Sergei Koussevitzky and the Boston Symphony gave the first American performance of his "Spring Symphony" with the assistance of chorus and soloists. Hardly a choral symphony in the conventional form, the work nevertheless has continuity, and its four movements sustain contrasting moods successfully.

Mr. Britten has chosen 14 poems about spring by English poets past and present and in setting them has concentrated on the spirits of their texts rather than any extended symphonic development. In tonight's performance the festival chorus was prepared by Hugh Ross and the soloists were Frances Yeend, soprano, Eunice Alberts, alto, and David Lloyd, tenor.

Spotty at First

The first movement gave the impression of being slightly spotty but there was a stunning close with Milton's "Morning Star" for mixed chorus brass and percussion. Eunice Alberts

BRITTEN'S WORK

(Continued From Page 1A)

drew the two most beautiful solos in Herrick's "Welcome Maids of Honour" and W. H. Auden's "Out of the Lawen" of the slow movement. Her rich, mature mezzo tones floated out clearly and one understood the text of the poems. As a unit the third movement hung together best, making a delightful scherzo. Peele's "Fair as Fair" as a soprano and tenor duet with woodwinds and strings lending a light eerie touch and Blake's "Sound the Lute," a joyous, voluminous close. The symphony came to life in a big way for the first time in the valse of the finale to "London I Do Present to Thee the Merry Month of May," by Baumont and Fletcher.

The orchestration is a skillful one but for a symphonic work, quite incidental, and as for the most part the poems are distributed among the soloists and chorus singing half voice, it impressed as a chamber work rather than a symphony.

The second half consisted of two nocturnes by Debussy, the nuages and fetes and three excerpts from Ravel's ballet, "Daphnis and Chloe, the "Daybreak," "Pantomine" and "General Dance."

Dr. Koussevitzky and the Boston Orchestra are famous for their performances of these two works, the second of which is one of their most popular recordings. The two impressionistic poems by Debussy have rarely sounded more beautiful, the pure tonal poetry of "Clouds" balancing perfectly in mood, and contrast the exhilerating, rapturous rhythms moods of "Fetes." The Ravel numbers were equally infectious in their lift, the ecstatic "Dance" rounding out one of the most brilliant concerts of the series.

The rain kept many away but in no way dampened the ardor of those present, which was exceptionally demonstrative.

Tanglewood Throng Hails New Britten Symphony

Boston Herald Aug 14 '49

TANGLEWOOD, Aug. 13—Monday night it was Benjamin Britten's "Albert Herring" that occupied the American premiere classification as the Berkshire Music Festival approached its 1949 finale; tonight it was the same composer's "Spring Symphony," a 50-minute work for soprano, alto, tenor, boy's chorus, mixed chorus and orchestra.

They both got an ovation from the record-sized Tanglewood audiences that have put the attendance a good 12,000 ahead of last year, but from a musical point of view there was no question that the symphony stood head and shoulders above the comic opera. For here Britten, acknowledged one of the cleverest and certainly most prolific of the younger composers, employing a huge battery of performers, has composed a paean to spring using no less than 14 lyrics on the subject of spring by various English poets.

Safer Ground

Though his ingenuity in coalescing all these passages into one unified whole is as striking as his invention in "Albert Herring," here he is on safer ground from a textual point of view. For you can't, after all, go too wrong with Spenser, Nashe, Peele, Milton, Herrick, Blake and Beaumont and Fletcher.

The sound of the work, like the sound of all Britten's works, is not easily conveyed in words. The texture is generally linear in the sense a number of voices proceed one above the other, often dissonant, but always arresting.

Britten seldom bursts into a real lyrical passage and never offers what might be called a four square tune. He employs the vocalists and chorus almost as orchestral instruments, and calls upon them for what seem superhuman feats. The boys' chorus, for instance, which enters late in the day with "Summer Is Acumen In," is tonally and rhythmically poles away from the main event, but the effect is magi-

(Continued on Page Nineteen)

Throng Hails New Symphony

(Continued from First Page)

cal. It sounds, in short, like Britten, and there isn't a dull moment.

The soloists were Frances Yeend, soprano; Eunice Alberts, contralto, and David Lloyd, tenor. All three have sung with Dr. Koussevitzky before, most particularly in Beethoven's Ninth Symphony, with which he brought his Boston appearances to a close. As in that work, the soloists proved notably equipped for the task tonight, and an heroic one it was. The chorus was that of the student group here, the boys chorus from Camp Mah-Kee-Nac in Lenox.

LARGE THRONG

Although a "Berkshire Special," which is a colossal tropical cloudburst lasting no time at all, arrived in the late afternoon, it cleared with temperatures in the low 60's by concert time, and a crowd estimated at 7500 turned out for the concert, the last one of the season.

Tomorrow afternoon Koussevitzky makes his final appearance here, though it is generally believed that he will have a very large finger in Tanglewood's pie so long as he lives. Judging by the vigor, the endurance and the energy he displayed tonight, that will be for some time to come indeed.

MUSIC FETE LISTS 4 MODERN WORKS

Tanglewood Final Week Devoted to Shostakovich, Messiaen, Bernstein and Britten

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 13—Through a happy conjunction of program-making, major works by leading contemporary composers of Great Britain, France, Russia and the United States are listed for the Berkshire Symphonic Festival's final week.

In the order of their appearance, but not necessarily of their significance, these compositions are Shostakovich's Seventh Symphony, Leonard Bernstein's Second, "The Age of Anxiety"; Benjamin Britten's "Spring Symphony" and Olivier Messiaen's "The Ascension, Four Symphonic Mediations."

Mr. Britten's symphony, which was commissioned by the Koussevitzky Musical Foundation, had its American première at Tanglewood tonight. The soloists were Frances Yeend, soprano; Eunice Alberts, contralto, and David Lloyd, tenor, and the Berkshire Music Center's Festival Chorus, trained by Hugh Ross, took part. The chorus was augmented by a boys' ensemble from near-by Camp Mah-Kee-Nac.

M. Messiaen, the French composer, who is teaching composition here, will hear his symphonic meditations performed tomorrow. There will be opportunity to comment on both the Britten and Messiaen works at that time.

Mr. Bernstein's "The Age of Anxiety" requires the burden of today's attention. The piece had its première in Boston last April, and last night's performance as part of the "Tanglewood on Parade" program was the first outside of that city. Mr. Koussevitzky, to whom the score is inscribed, conducted the première in Boston and did so again last night. Mr. Bernstein played the prominent piano part.

Mr. Bernstein's Confession

In a long and illuminating note provided by Mr. Bernstein for the Boston Symphony Orchestra program book, the composed confessed that he had read W. H. Auden's book, "The Age of Anxiety: A Baroque Eclogue," in the summer of 1947 and that almost immediately the composition of a symphony "acquired an almost compulsive quality."

Mr. Bernstein goes on:

"I was merely writing a symphony inspired by a poem and following the general form of that poem; yet, when each section was finished I discovered, upon re-reading, detail after detail of programmatic relation to the poem—details that had written themselves. Since I trust the unconscious implicitly, finding it a sure souree of wisdom and the dictator of the condign in artistic matters, I am content to leave these details in the score."

Mr. Bernstein's confessions disarm criticism. In another place in the note he says:

"I have a deep suspicion that every work I write, for whatever medium, is really theatre music in some way."

If the reviewer were going to suggest that about "the age of anxiety" Mr. Bernstein has been there first, and what is more, he turns over all credit and blame to his unconscious.

To one who seeks to avoid entangling alliances with anyone's unconscious, it seemed merely that Mr. Bernstein had put together a fairly impressive piece of music. There is no space to follow the details of his program, and perhaps it is just as well. The theme is the insecurity of our times, and Mr. Bernstein's effort to give it a measure of tonal dress will affect different listeners differently.

There is little ranting in this score. The full modern apparatus of the symphony orchestra seldom is turned loose. Just as one had found Mr. Bernstein's conducting on Thursday night more relaxed and mature, one found his music moving toward economy, simplicity and clarity.

The opening section, in its restraint and evocation of wood, is particularly apt, and the masque in the middle of the second part has a brilliant vitality. Using piano and percussion, Mr. Bernstein has done a mettlesome piece in jazz idiom. The theme—Mr. Bernstein's unconscious, take note—seemed to be "Rock-a-bye Baby," which would suggest in keeping with Freudian teaching, that the age of anxiety begins in the cradle.

The piece contains a dirge, written with resourcefulness, and an epilogue that makes its effects. One has the feeling that some of the effects are just a little too pat, that Mr. Bernstein's skill covers up a want of inspiring material at moments but "the age of anxiety" is no mean effort and deserves widespread hearings.

It is not an easy score to play, but Mr. Koussevitzky and his orchestra did it with dazzling virtuosity. Of course, Mr. Bernstein at the piano went to town; here was music really tailor-made.

A final word about Shostakovich's Seventh symphony — the long work stands up after an interval of not hearing it better than one had expected. It ocntains some stunning passages. Most interesting of all, the audience here seemed to go for it in a big way. Can it be that Shostakovich, whatever his political allegiance, is a good composer, after all?

PEORIA, ILL.
SUNDAY JOURNAL STAR

AUG 14 1949

Koussevitzky Bows

By R. M. SHEPHERSON
Radio Editor, Sunday Journal-Star

The fifth and final broadcast of the Boston Symphony Orchestra from the Berkshire Festival will be directed by Serge Koussevitzky (WEEK) at 3:35 this afternoon. This will also be the final concert he will conduct as regular director of the Boston Symphony. It will mark the end of his 25 years as the orchestra's musical chief.

This afternoon's Boston program will be all-Beethoven. The opening selection will be the Leonore Overture No. 3, one of the four overtures Beethoven composed for his only opera, "Fidelio." The major selection will be the Symphony No. 5 in C Minor.

Koussevitzky

MUSIC IN REVIEW

London to Hear Bliss's New Opera; Observations on "Albert Herring"

FRANCIS D. PERKINS

WITH last ... "Albert Herring" at Tangle-
wood ... operas, except for his new
version ... " have been heard in this
country and, to ... their divine powers, and
Britten's work ... various complications.
English opera m... morning, the Curé and
synonymous tern... in Lavatte's gratitude by
for the Herald ... ing to exorcise the black
visit to England ... nich seems to have affected
Bernard Herrma... se; he permits Madeleine's
Britten's succe... nent to Hector and pays
other English con... gods, who resume their
operatic path. O... tour.
Arthur Bliss, the... Rankl, Covent Garden's
an opera. This ... director, will conduct;
"The Olympians,... ook will stage the pro-
troduced on the ... Mr. Bliss, whose fifty-
the coming seaso... irthday fell on Aug. 2,
den in London. T... ng his operatic debut with
This work, w... k, although he has com-
J. B. Priestley ... in many other forms. He
have its premi... everal months in America
den since the w... Among his major works
New English op... e thus far are his Color
by the Covent G... ony, introduced by the Bos-
"Peter Grimes" ... mphony in January, 1924;
Garden repertory, ... -piano concerto, played by
inally introduced ... lharmonic in January,
Mr. Priestly's ... d the Philharmonic-Sym-
to a notice recen... n April, 1940; a suite from
Covent Garden. ... "Checkmate," played by
legend that after ... Philharmonic-Symphony in
to believe in the ... ber, 1939, and the piano
these deities bec... o which was played by this
a troupe of strol... under Sir Adrian Boult
roamed through ... rnegie Hall in June, 1939,
after century. To ... emon as the soloist as a
adds the assump... the British contribution
every century, on ... World's Fair. "Morning
they recover the... ," a large-scale symphony
The libretto fin... e chorus and orchestra, was per-
broke and stranded ... formed at the Worcester Festival
small town in sou... n October, 1931.
The other charact... Returning to Mr. Britten and
landlady; Lavatte, ... "Albert Herring," the second per-
est man, to whom sh... formance of this unusual comedy
Madeleine, his da... at Tanglewood under Boris Gol-
but loves Hector, a ... poet, ...
and the Curé, who prom... n-Koussevitzky, expert direction tended to
tercede for her with ... reinforce the previous evening's
will be generous to ... impressions. Mr. Britten here is a
players. They are ... remarkable craftsman; the color
tain at a party celebra... and descriptiveness of his scoring,
leine's engagement. But ... been in the voices and the in-
time when they ... struments, were impressive, along with his ability to depict the atmosphere of a particular situation. In this last regard, he seemed most persuasive in the comic and satiric episodes of the opera. But where more outspoken lyricism and more serious emotions were called for, the music seemed less convincing, and there were times when the work as a whole slackened its claim upon at least one listener's attention. Musically inventive in many episodes, the score did not give a cumulative impression of melodic inventiveness and fertility corresponding to the skill shown in its structure and the use of its vocal and instrumental resources.

Scene at Tanglewood, Where the Season Ends This Afternoon

Part of the audience for a program in the Berkshire Music Center's Theater near Lenox, Mass. The Music Shed, where the Boston Symphony Orchestra gives its last festival concert today, is at the other end of the grounds Edward Melcarth

SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 14 ...

MUSIC

Berkshire Festival Closes Today With Koussevitzky Conducting Beethoven

By E. V. W.

... Johann Sebastian Bach installed or... in Arnstadt; 1763, death of Giovanni ... Italian violinist. He was noted for his ... Piedmontese School; 1810, born in ... , finest English organist of his day. ... the first to introduce Bach's music ... was editor of an edition of "The ... 1868, birth of the Italian composer ... Innefelt born in Viborg. A Finnish ... art family, he was connected by ... son; 1876, Wagner's "Die Walkure" ... Bayreuth; 1895, K. Sorabji, born ... Clavicum balisticum, longest com-...

... F. K. in the 1949 Berkshire Music Festival in ... afternoon in The Shed with Dr. Serge ... overture to "Leonore" No. 3 and the ... in C Minor, among other numbers.

... ON PARADE" last Friday featured a parade ... performances by four departments of ..., a lawn party, a Boston Symphony ... and fireworks. Speakers at the "Mani... concert in the Music Shed: Ambassador ... the U.S. Mission to the United Nations, ... mond Gilder UNESCO theater delegate ... of "Fortune."

Tanglewood

NY Tribune - Aug 14, '49

Leonard Bernstein's Work, 'Age of Anxiety,' Heard

By Arthur V. Berger

LENOX, Mass., Aug. 13.—A new phase for Leonard Bernstein has been indicated here at Tanglewood in his appearances, successively, as conductor and composer. His "Age of Anxiety," Symphony No. 2 for piano and orchestra after W. H. Auden, Friday night confirmed the impression he had made the previous day in his readings of Schubert and Shostakovitch with the Boston Symphony Orchestra.

He is controlling his headstrong, nervous drive, and is acquiring much greater poise. There was still some overemphasis in his rhetoric which was not too favorable to Schubert's Second Symphony, but it was surprising to find his presto too slow rather than fast, and this seemed a good stage through which to usher his vast musical gifts and big personality as conductor.

Much as I welcome this phase in his creative development, too, I found it accompanied by some complacency in his new work, which was completed last spring and previously performed only at a pair of Boston Symphony concerts in its home city. How much of this quality was inspired by Bernstein's psychoanalytic searchings inspired by the book-length Auden poem from which the work takes its name most of Friday night's listeners could only guess, since program books are not provided for the special events of "Tanglewood on Parade," of which this performance was a part.

Consulting the composer's notes in the Boston Symphony files, I found mention of "an inner and highly symbolic journey . . . leading back to a point of comfort and security" and later, a deliberate use of Brahms in the dirge for the "self-indulgent, negative aspect of this strangely pompous lamentation." On the other hand, Bernstein keeps apologizing for being programmatic. It was not intended as such. Details had "written themselves," guided by the unconscious which he "trusts implicitly."

The role of the unconscious in are is indeed enormous, but elusive to analysis. Mr. Bernstein may simplify it when he credits it with writing in by itself the four strokes of the celesta, without his being aware of them, at a point when it is growing late in the corresponding portion in the poem.

When Bernstein himself conducts the work later this year with the New York Philharmonic-Symphony he will certainly put across its "theatrical" elements to which he frankly confessed. Friday night the Boston Symphony Orchestra with Serge Koussevitzky conducting gave a reading often without very sure or precisely timed attack, for which they may be pardoned in view of the week end's heavy schedule. But even so, I feel that under the best circumstances the section most likely to strike the listener as being animated by some creative spark is the fifth, "The Masque."

Randall Thompson's "Last Words of David," which opened the program, is a brief academic work for chorus and orchestra. It is a "piece d'occasion," written for Tanglewood, and heard Friday night in its premiere.

PHILADELPHIA, PA.
BULLETIN
AUG 14 1949

Philadelphians Flock to Annual Tanglewood Festival

By Hebe Bulley

Lenox, Mass.

TONIGHT marks the end of the 12th successful season of the Berkshire Music Festival at Tanglewood, in the Berkshire Hills, near here—the closing of the six-week semester at the Berkshire Music Center and the final performance in the five-week concert series—and bright and early tomorrow music lovers and music makers from all over the nation will be heading for home.

Among them will be many Philadelphians. No fewer than 18 young people from Philadelphia and its surroundings were enrolled as students this summer; some members of the Center's faculty are Philadelphians, and many Philadelphians have swelled the audience at Festival performances.

Tanglewood is a unique musical project of fascinating interest to all who love music, and of special interest to Philadelphians, whose musical heritage is as great as that of residents of any American city and who sponsor their own series of warm weather concerts at Robin Hood Dell.

The physical architect of Tanglewood was the Finn, Eliel Saarinen, who designed a Shed aesthetically pleasing and acoustically superb. He also designed smaller halls for chamber music and opera, and a reception center at the entrance gate.

The spiritual architect — his name has become synonymous with Tanglewood—is the dynamic Dr. Serge Koussevitzky, who last May retired as conductor of the Boston Symphony after 25 years on the podium for that distinguished musical organization, but who, despite his 75 years, plans to continue conducting at Tanglewood each summer.

In a talk to Tanglewood's 465 students—including young musicians from Canada, Italy, Switzerland, France, Finland, Norway, Brazil, Germany, Jerusalem, Korea, Uruguay, Israel, Chile and China—early last July, when the summer session got under way, Dr. Koussevitzky commented:

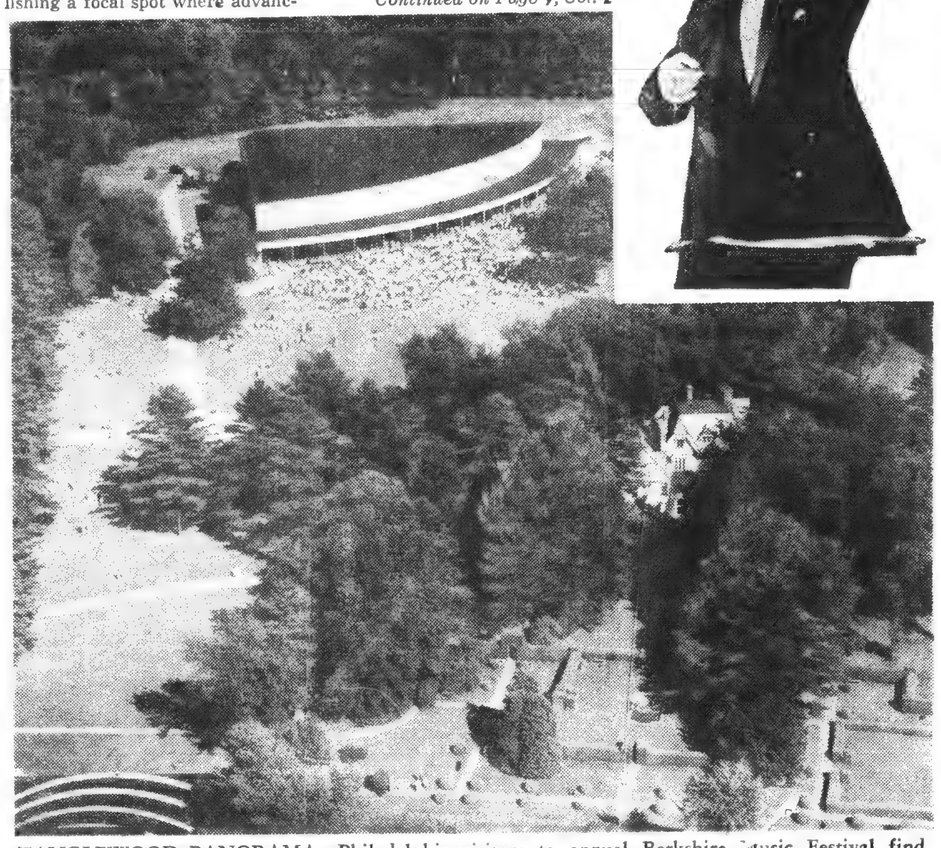
"Having completed 25 years with the Boston Symphony as its conductor, I have reached the age of maturity. But as director of the Berkshire Music Center I am just beyond my first decade. Consequently, I should like to believe that I still belong to an age of youthful quest and aspiration!"

THE Berkshire Music Center is the materialization of Dr. Koussevitzky's dream of establishing a focal spot where advanced students of music and great musical leaders could work together and receive mutual stimulation.

There are two separate events functioning together at Tanglewood: the music center and the Berkshire Music Festival. The center is considered by its founder the all-important part, Tanglewood's reason-for-being.

Tanglewood, incidentally, was

Continued on Page 9, Col. 2



TANGLEWOOD PANORAMA—Philadelphia visitors to annual Berkshire Music Festival find plenty to delight the eye as well as the ear. Acoustically superb shed, at upper left, is surrounded by sylvan beauty. DR. SERGE KOUSSEVITZKY (inset) is guiding light of the unique project

WATERBURY, CONN.
AMERICAN

AUG 15 1949

Koussevitsky Closes Season At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 15 — Dr. Serge Koussevitsky capped a quarter-century career as conductor of the Boston Symphony Orchestra by stealing the show yesterday at the final concert of the 1949 Berkshire Festival Series at Tanglewood. Well over 20,000 persons attended the closing concert.

Even before the final, crashing bars of Beethoven's Fifth Symphony—the last selection on the program—had sounded in the vast music shed, the thousands were on their feet, roaring applause which continued nearly 10 minutes. It was a deafening, back-shivering salute to a great musician, a great teacher and a great man.

During his 25 years as conductor of the Boston Symphony, and since his dream of Tanglewood became an actuality 10 years ago, Dr. Koussevitsky has been universally acclaimed as a brilliant interpreter of the music of the masters, and a champion of the new music as well.

Debussy's "The Sea: Three Orchestral Sketches" opened the program and was followed immediately by Oliver Messiaen's "The Ascension: Four Symphonic Meditations" and Beethoven's "Leonore Overture No. 3."

The Messiaen "meditations," originally composed as organ pieces, were based on four quotations from Scripture. The four movements, strange and unreal in content and even a bit terrifying at times, portray in dramatic tones Christ's ascension into heaven, the joy of the faithful and the prayer of Christ to the Father.

GFT

once the home of Nathaniel Hawthorne. The original small cottage in which he lived was torn down and a replica now stands in its place. Here, on this beautiful hillside overlooking Lake Mahkeenac and the Berkshire ranges, he wrote "A Wonder Book" and planned "Tanglewood Tales" and "The House of Seven Gables."

Now, at the Music Center, advanced students, many of whom have had professional experience, come to work with leaders in various musical fields—among them, conducting, orchestral playing, musical composition, operatic performance and choral singing.

The Berkshire Music Festival is not a student activity; it consists of performances by the Boston Symphony Orchestra, conducted most often by Dr. Koussevitzky, with a few performances by other conductors. During the season ending tonight, Richard Burgin, Leonard Bernstein and Eleazar de Carvalho were among the scheduled conductors.

Dr. Koussevitzky's concerts draw musical enthusiasts from near and far, with crowds of 12,000 to 14,000 at various performances. (The Shed seats a little over 6,000; the rest sit on the grass outside.) Thus is provided a large part of the financial support of Koussevitzky's beloved Berkshire Music Center.

Busloads of concert-goers arrive from points as distant as Schenectady and New York City, driving up in the afternoon, arriving in time for the concert, and returning home afterward, in the early morning hours.

The Berkshire Music Center activities started July 4 this year. The five-week festival, with the first two week-ends devoted to works by Bach and Mozart, opened July 16.

In addition to the Festival concerts, there are about 46 other musical events, open to Friends of the Berkshire Music Center. Among these are operas, chamber music concerts, performances by a student orchestra and organ recitals. Anyone can become a member of Friends of the Center by making a donation.

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MISS GERTRUDE ELY, a Philadelphia member of the Committee of Friends of the Berkshire Music Center, who has been at Tanglewood during the last two weeks of the Festival, has been urging other Philadelphians to join. President of Friends of the Berkshire Music Center is Dr. Lewis Perry, of Boston, for many years head of Phillips Exeter School.

Teachers at Tanglewood during the past semester included Leonard Bernstein and Lukas Foss, graduates of the Curtis Institute of Music, and Samuel Mayes, formerly with the Philadelphia Orchestra and now first 'cellist with the Boston Symphony. Gregor Piatigorsky, on the faculty at the Curtis Institute, also teaches at Tanglewood. Ralph Berkowitz, a Philadelphian, is executive assistant to Dr. Koussevitzky.

Katharine Wolff, who is head of the music department at Shipley School during the winter, and is also in charge of musical programs at the Philadelphia Art Alliance, is student advisor at the Tanglewood Music Center, and teaches solfeggio. Edith Evans, another Philadelphian, is a student of opera, who appeared last week in the U. S. premiere of Benjamin Britten's "Albert Herring" and also sang a solo at Dr. Koussevitzky's birthday celebration on July 26.

Mrs. Helen Corning Warden, of Haverford, one of the founders of the Philadelphia School for Vocal Scholarships, attended recent Festival concerts. Two former students of her school are now at Tanglewood: David Lloyd, who sang in the performance of Liszt's "A Faust Symphony," in memory of Goethe, and James Pease, who took part in "Albert Herring."

Bucks County, Pa., was represented at the Festival by Mrs. Renold Noyes, on the board of the Philadelphia World Affairs Council, and other visitors from the Quaker City recently were Joseph T. Fraser, Jr., director of the Pennsylvania Academy of the Fine Arts, and Mrs. Fraser; Edward Warwick, principal of the Philadelphia Museum School of Industrial Art, and Mrs. Warwick; and Harry Ingersoll, son of R. Sturgis Ingersoll, of Pennlyn.

Philadelphia students at the Music Center include Frederick Beckman, Raymond Benner, Jack Druckman, Sophie Gevov, Charles F. Hois, Jacobius Gunter, Gilda Lasko, Robert R. de Pasquale, Alfred I. Rosenthal, Gordon Staples, Vern W. Steck and Shae Yuan Tung, young Shanghai 'cellist student at Curtis. From the outskirts of Philadelphia are Miriam F. Brunner, of Lansdale; Barbara Anne Chambers, of West Chester; Henry Faust, of Swarthmore, and Dorothy Wire, of Bryn Mawr.

WOBURN, MASS.
TIMES

AUG 15 19[illegible]

Dr. Koussevitzky Concert Director At Pittsfield

On Sunday afternoon in Pittsfiel the second largest audience that ev heard Dr. Serge Koussevitsky ga ered at Tanglewood when the condu tor of the Boston Symphony Orche tra made his final appearance.

The record attendance at a Berk shire festival concert, established year ago was just over 14,000. Th official count today was 13,800.

The thing that puts the tangle i Tanglewood is the traffic problem And while everything is wonderfull systematized and elaborately regula ted, it is still a problem.

That the ovation for Dr. Kousse vitsky at the end of his magnificen performance of Beethoven's Fift Symphony lasted no more than eight minutes was undoubtedly due to the fact that this cheering throng had its collective mind partly on those thousands of cars, those dozens of buses.

The program books of this 13th Berkshire festival have carried the announcement that that of 1950 will be conducted by Dr. Koussevitsky and Charles Munch. Apparently Koussevitsky will conduct the first and third of the three series, while his succes or in Boston takes the middle one.

No official announcement to that effect has yet come from Symphony Hall, but Tanglewood gossip has it that Koussevitsky will not conduct in Boston next season.

He remains at the head of the Berkshire music centre, and the Berkshire festival will not try to get along without him. It is difficult to imagine any other conductor in charge. It is he that has made Tanglewood what it is.

PHILADELPHIA, PA.
INQUIRER

Koussevitzky Leaves Post Amid Ovation

LENOX, Mass., Aug. 14 (AP)—Dr Serge Koussevitzky was given a tumultuous ovation from 13,800 music lovers today as he ended 12 years as conductor at the Berkshire Festival Concerts.

Today's concert climaxed the 75-year-old music director's 25th anniversary as conductor of the Boston Symphony Orchestra. He resigned recently.

RECALLED 10 TIMES

Koussevitzky, [illegible] of the Berkshire Music Center, in 1940 was recalled 10 times to the podium for closing program including works by Debussy, Messiaen, [illegible] Beethoven.

Next season he will become guest conductor of the orchestra for the Berkshire Music Festival Concerts while Charles Munch will be music director of the Boston Symphony Orchestra.

DIRECTOR AT CENTER

Koussevitzky, however, will continue to serve as director of the Berkshire Music Center at Tanglewood.

The total attendance for the 1949 concerts was 116,200 compared to 112,500 last year. Paid admissions for the entire season at Tanglewood including student events totaled 181,350 compared to 175,000 for the 69 public events last year.

SPRINGFIELD NEWS
AUG 15 1949

Memorial 1949

Olivier Messiaen gram That mendous Au

By W. HARLEY

A program of grea beauty held a tremend thrall yesterday afterno Berkshire Music Festi wood came to a close.

Centerpiece of the Boston Symphony Orch ed by Dr. Serge Kou "The Ascension," by the French composer, Oli Sub-titled, "Four Symp tions," the music glo ridescence. There is au prayer; muted plead grandeur of the spirit as the final quiet note the strings, there was hush over the great s followed by a prolonged listener could have he composition over agai way.

The Messiaen music background that is qu Organist at La Trinite approach to his art is mantic; a superb cr comes to his work wit ceived dogma, and with that there are no hou experience of the spirit tations to its expressio

Debussy's "The

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WORLD-TE

AUG 15

Music

Kousse

By ROBERT

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By W. HARLEY RUDKIN

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SERGE KOUSSEVITZKY

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WORLD-TELEGRAM

TANGLEWOOD ENDS TWELFTH FESTIVAL

NY Times Aug 15, '49

Ovations for Dr. Koussevitzky and Boston Symphony Mark Fete's Final Program

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

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Dr. Koussevitzky, who parts with the Boston Symphony after twenty-five exciting years of music-making in common, has had quite a few heart-warming demonstrations of respect and admiration this season from audiences in Boston, New York and other places, where he and the Bostonians have played together through the years. But in this part of the world there is a special affection for the good Doctor of Music, and audiences at Tanglewood are probably more demonstrative than any other in the country.

When this afternoon's concert ended with Beethoven's Fifth symphony—a happy choice by the conductor, for it sounded a note of affirmation—the huge audience, which filled the music shed and the lawns around it, set up a prolonged outburst of shouting and applause. The conductor, deeply moved, returned again and again to acknowledge the demonstration.

For Tanglewood audiences the farewell was not positively final. Though Dr. Koussevitzky will not conduct the Boston Symphony at all next season in its regular winter schedule, he will rejoin it at Tanglewood during the 1950 festival.

Britten's New Symphony

This year's final week has been stirring musically as well as sentimentally. One of the most felicitous new works of many moons turned up last night with the American première of Benjamin Britten's "Spring" symphony, commissioned by the Koussevitzky Musical Foundation and dedicated to Dr. Koussevitzky. The piece had its world première in Amsterdam some weeks ago, thanks to Dr. Koussevitzky's willingness to let it take place there so that the composer might be present.

The "Spring" symphony is filled with the spirit of an England radiant with spring. It harks back to the madrigalists of centuries ago, not literally, but in spirit. It radiates the very warmth and sunshine that were lacking in the Britten opera, "Albert Herring," which had its American première here last Monday.

There is no point in worrying over the academic point as to whether the work is, in the exact meaning of the word, a symphony at all. Mr. Britten has taken some wonderful poems hymning the spring season—they are by Edmund Spenser, Thomas Nashe, George Peele, John Clare, John Milton, Robert Herrick, Henry Vaughan, W. H. Auden, Richard Barnfield, William Blake, Beaumont and Fletcher and good old annymous and he has given them a charming musical dress.

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Let us not forget the thirty-odd youngsters from near-by Camp Mah-Kee-Nac. The small boys, wearing white T-shirts and serious, shining faces, sang their music with a concentration that showed they were not unaware of the burden resting on their shoulders. And their young voices made the music of spring thoroughly authentic.

The soloists were Frances Yeend, soprano; Eunice Alberts, contralto, and David Lloyd, tenor. They all did well. Miss Alberts, who had the most sustained songful music, sang with richness of tone and freshness of feeling. Mr. Lloyd, who had to yodel like a bird at times, took the chore in stride.

Dr. Koussevitzky made last night's program one completely devoted to nature by offering two of his tours-de-force—Debussy's "Nuages" and Ravel's "Daphnis et Chloe," Suite No. 2.

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At today's concert the contemporary work was Olivier Messiaen's four symphonic meditations, "L'Ascenscion." The composer, teaching at Tanglewood this summer, was here to hear his music, which reflects the romanticism of his musical roots and the depth of his religious preoccupations.

The music is organ-like in its sonorities, lofty in intention and yet not stuffy in sentiment. M. Messiaen, being French, knows how to avoid being tedious.

Speaking of music of high seriousness, a word of tribute must be paid to Randall Thompson for his simple, spacious and dignified setting of "The Last Words of David," the short choral work that had its première here Friday night.

Today's concert began with Debussy's "La Mer," a specialty of the house. Dr. Koussevitzky and the Bostonians gave it an incandescent performance. Beethoven's "Leonore" Overture, No. 3, preceded the Fifth symphony to end a festival that has exceeded anything in other years in size and enthusiasm of audience response.

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HERALD TRIBUNE

AUG 15 1949

Berkshire Festival

Boston Symphony Heard in Its Last Concert of Season

By Arthur V. Berger

LENOX, Mass., Aug. 4.—A new symphony of some consequence and complete amiability by Benjamin Britten animated the final week end of the twelfth Berkshire Music Festival and put many of us here in an unusually good mood. This afternoon's concert of the Boston Symphony Orchestra, the last of the season, also had one contemporary work, Olivier Messiaen's "L' Ascension," but it was not altogether unfamiliar, having been heard in New York. Composed in 1932 and '33, it is not representative of the complex, strangely individual, ultra-chromatic style Mr. Messiaen has created out of the romantic musical symbols of religious mysticism. But the beginnings are obviously there, and it was rather moving in Serge Koussevitzky's reading.

The news remained last night's Britten work, which had its American premiere under Mr. Koussevitzky's direction and with a chorus trained by Hugh Ross. With its choral and orchestral forces, and the praise of spring as its subtitle, the work was a natural for the out-of-doors. It takes its rubric, "spring" symphony, from the fact that it is a setting of fourteen poems relating to spring, by poets from the sixteenth to twentieth centuries, along with one very early anonymous one.

Britten's "Spring Symphony" is a joyful, luminous work that has precipitated, in at least one listener, an abrupt conversion in his favor. At thirty-six he emerges a mature composer with capacity to engage and sustain attention through the course of a forty-five-minute symphony. His choral writing is in the English tradition that goes back to Purcell and the Elizabethans, and his instrumentation is extraordinarily fresh and revealing in its sound.

I was amazed in particular at the new and tasteful uses to which Britten has put so presumably ignoble an instrument at the vibraphone. Indeed, it is the instrumentation, often confined to reiterated, punctuating figures, that gives the vocal writing its peculiar brightness, taking part in some arresting montage of solo and choral parts and the material underpinning them.

The chorus for the Britten last night had been very well prepared by Hugh Ross, and there was very fine work from the soloists: Frances Yeend, soprano; Eunice Alberts, contralto, and David Lloyd, tenor. Miss Alberts in particular should be singled out, for her performance indicated considerable growth since her previous appearances here, and her rich tone and concentration on the musical and poetic content were quite impressive.

Koussevitzky's farewells have been already made in testimonials and final appearances with the Boston Symphony in New York and Boston, but today was officially his last appearance as musical director of the Boston Symphony Orchestra. His program today ended with Beethoven's fifth symphony, and there were long and lusty plaudits for him at the end.

Music

Koussevitsky Retires As Boston's Leader

By ROBERT BAGAR.

LENOX, Mass., Aug. 15.—With yesterday afternoon's concert of the Boston Symphony Orchestra at Tanglewood, Serge Koussevitzky formally retired from his [illegible] directorship. Thus concluding a career of 25 years' [illegible] music in this country. [illegible] mean that the [illegible] will not again [illegible] same forces, but that [illegible] so, as the spirit [illegible] will be appearing [illegible] a guest. In so [illegible] Dr. Koussevitsky [illegible] to conduct the [illegible] Berkshire Festival con- [illegible]. As for the winter concerts [illegible] Symphony Hall, Boston, and Carnegie Hall, New York, it is not [illegible] he will take part in [illegible] plans call for an extended European tour.

Stirring Ovation.

The audience of 13,800 in and [illegible] the Tanglewood shed [illegible] gave him a stirring ovation that lasted for many [illegible]. The usual rush for the [illegible] listeners anxious to get started on their homeward journey just didn't happen. Again and again he was called out upon the stage, and the distinguished musician acknowledged the applause graciously.

The program yesterday offered the Debussy "La Mer," which, apart from some very minor slips, came out in a beautifully proportioned rendering. Following this work was Olivier Messiaen's "L'Ascension: Four Symphonic Meditations." The composer, who has been associated with Aaron Copland in the department of composition at the Berkshire Music Center, is a man of devout belief in the Roman Catholic faith. And like Arthur Honegger, his works express this deeply religious belief.

"L'Ascension" is music of intense religious feeling, based as it is on four manifestations of the Ascension of Christ. There is variety and there is a pulsating warmth in the music, which flows naturally out of the orchestra in myriad colors and effects. None of it sounds contrived, although some of the close-harmony passages at the beginning could lead one to suspect the opposite. The audience received the piece with enthusiasm, and the composer came forward, at Dr. Koussevitzky's behest, to receive the acclaim.

The program ended with two Boston Symphony familiars, both by Beethoven—the Third "Leonore" Overture, and the Fifth Symphony. The playing in the latter was on the ecstatic order. And the sentiments of the occasion, not less than the expressive comments of Beethoven, established a communion between performances and public such as is rarely obtained.

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On Saturday evening one heard the first American performance of Benjamin Brithen's "Spring" Symphony, with chorus and soloists. The solo singers were Frances Yeend, soprano; Eunice Alberts, contralto, and David Lloyd, tenor. The Festival Chorus was prepared by Hugh Ross.

This work, based on 14 poems of spring, is divided into four sections, as in a symphony, although the actual symphonic structure is not literally intended. Among the English poets represented are Edmund Spenser, Thomas Nashe, John Milton, Henry Vaughan, W. H. Auden and William Blake.

At first hearing this work seems to possess the lyrical appeal wanted by its subject. There are some chorus-orchestra effects stunning in their vivid musical poetry. And there are moments of what appeared to be static feeling. However, the performance, as a whole, suited the listeners to quite a degree, which—like it or not—is not a bad index to go by.

Also scheduled on Saturday evening were Two Nocturnes by Debussy and the Second "Daphnis and Chloe" Suite by Ravel.

SPRINGFIELD, MASS.
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[illegible] the concert by the [illegible] Orchestra, conduct[illegible] Serge Koussevitzky, was [illegible] the contemporary [illegible] Olivier Messiaen, [illegible] Symphonic Medita[illegible] glows [illegible] rich [illegible] and [illegible] and [illegible] and [illegible] notes flowed from [illegible] was a momentary [illegible] seed and lawn, [illegible] prolonged ovation. This [illegible] heard he entire [illegible] over again, and right

[illegible] stems from a [illegible] is quite authentic. [illegible] Trinite in Paris, his [illegible] art is that of a ro[illegible] craftsman who [illegible] with no pre-con[illegible] and with a firm belief [illegible] no boundaries to the [illegible] spirit, and no lim[illegible] expression.

Debussy's "The Sea"

[illegible] afternoon began with a very [illegible] Debussy's three orches[illegible] "The Sea." Debussy, [illegible] the sea, was touching a [illegible] very close to his heart, and [illegible] his feeling in a manner [illegible] own. There is yearning [illegible] understanding, and a touch of [illegible] in the third [illegible] de la [illegible] Koussevitzky gave the piece [illegible] is entirely happy and

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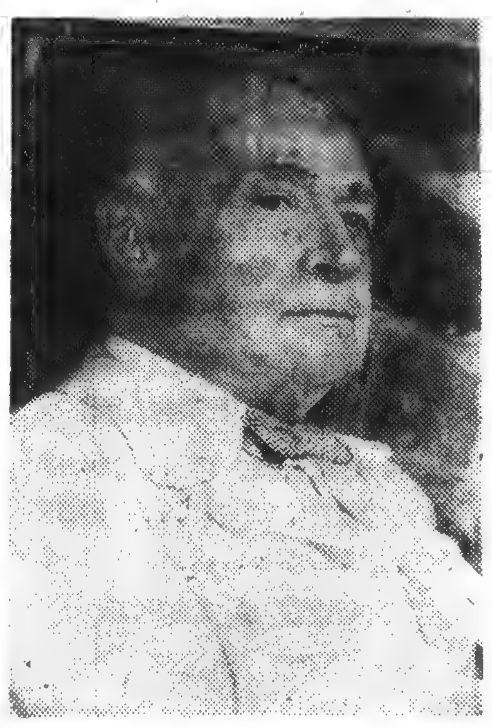

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This does not mean that the admired batonist will not again lead the same forces, but that when he does so, as the spirit moves him, he will be appearing as something of a guest. In so far as is known Dr. Koussevitsky will continue to conduct the important Berkshire Festival concerts. As for the winter concerts in Symphony Hall, Boston, and Carnegie Hall, New York, it is not certain that he will take part in them since his plans call for an extended European tour.

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Britten Opus Played.

On Saturday evening one heard the first American performance of Benjamin Brithen's "Spring" Symphony, with chorus and soloists. The solo singers were Frances Yeend, soprano; Eunice Alberts, contralto, and David Lloyd, tenor. The Festival Chorus was prepared by Hugh Ross.

This work, based on 14 poems of spring, is divided into four sections, as in a symphony, although the actual symphonic structure is not literally intended. Among the English poets represented are Edmund Spenser, Thomas Nashe, John Milton, Henry Vaughan, W. H. Auden and William Blake.

At first hearing this work seems to possess the lyrical appeal wanted by its subject. There are some chorus-orchestra effects stunning in their vivid musical poetry. And there are moments of what appeared to be static feeling. However, the performance, as a whole, suited the listeners to quite a degree, which—like it or not—is not a bad index to go by.

Also scheduled on Saturday evening were Two Nocturnes by Debussy and the Second "Daphnis and Chloe" Suite by Ravel.

WATERBURY, CONN.
REPUBLICAN

AUG 15 1949

Koussevitsky Wins Bravos At Tanglewood

(Special to The Republican)

Lenox, Mass., Aug. 14 —Tanglewood closed today with the last concert of the Berkshire Festival Series. With it closed the quarter-century career of Serge Koussevitsky as conductor of the Boston Symphony Orchestra.

There were well over 20,000 persons on hand to hear the last Tanglewood concert of the season, but the big interest was in seeing Dr. Koussevitsky—25 years the conductor of one of America's great concert instruments, and founder of one of the most important music centers in the world.

Even before the final, crashing bars of Beethoven's Fifth Symphony—the last selection on the program—had sounded in the vast music shed, the thousands were on their feet, roaring applause and shouting bravos which were not to end for nearly 10 minutes. It was a deafening, back-shivering salute to a great musician, a great teacher and a great man.

The Fifth Symphony was a fitting close to Tanglewood this particular season, because it epitomizes the surging vitality of an art that is old, and as new as tomorrow. During his 25 years as conductor of the Boston Symphony, and since his dream of Tanglewood became an actuality 10 years ago, Dr. Koussevitsky has been universally acclaimed as a brilliant interpreter of the music of the masters, and a champion of the new music as well.

It was a rare privilege to hear his inspired reading of The Fifth on such an occasion. It left nothing to be desired.

Debussy's "The Sea: Three Orchestral Sketches" opened the program and was followed immediately by Oliver Messiaen's "The Ascension: Four Symphonic Meditations" and Beethoven's "Leonore Overture No. 3."

The Messiaen "meditations," originally composed as organ pieces, were based on four quotations from Scripture. The four movements, strange and unreal in content and even a bit terrifying at times, portray in the dramatic phrasing of mystic romanticist Christ's ascension into heaven, the joy of the faithful and the prayer of Christ to the Father.

Messiaen's music is the type you don't catch at one listening, and you don't know that you'd like to hear it again. Yet, you must hear it again. It is this quality, this haunting reality of expression in a modern mode, that ranks Messiaen with the best of today's composers.

GFT.

NEW YORK, N. Y.
JOURNAL AMERICAN

AUG 15 1949

Koussevitzky Takes Last Bow As Boston Symphony Director

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 15—As Koussevitzky took his final bows as musical director of the Boston Symphony Orchestra yesterday afternoon, the cheers of 13,800 people mingled with fervent applause.

In the tension of the occasion, he delivered his valedictory in the fullness of that individuality of style and emotional accent which have become so familiar in the quarter century of his stewardship.

Characteristically, both weekend concerts featured contemporary works. The Saturday program brought the American premiere of Benjamin Britten's "Spring Symphony." Yesterday's program listed Olivier Messiaen's "The Ascension: Four Symphonic Meditations." Messiaen, on his first visit to this country, was present to acknowledge the applause.

In naively calling his work a symphony, Britten has raised a nice question. Based on 14 poems about Spring, it resolves itself into the setting of these poems to music in four sections, using the orchestra as background. It thus becomes more a cantata or an oratorio in the broad sense of these terms.

The best part of the "symphony" is the finale inspired by a selection from Beaumont and Fletcher's "Knight of the Burning Pestle." Some unevenness elsewhere nevertheless gives a general impression more positive than negative. Britten has tempered his ideas of off-accents in the setting of words and music sufficiently to secure better integration between them.

The music is alive and fresh. It sprawls a bit, but there was a spring in his step when he wrote it. The question persists, was there spring in his heart?

The performance enlisted the services of Frances Yeend, soprano, Eunice Alberts, alto David Lloyd, tenor, the Festival Chorus prepared by Hugh Ross, and a boys' chorus recruited from a near-by camp in Lenox. They gave whole-heartedly of their best and put over the finale brilliantly.

Messiaen's "L'Ascension" is outspokenly religious and romantic music. Its four movements create a kind of mystical expressiveness, personal yet sharable. They have inner compulsion and they have individuality in orchestral textures. Some of the emotional impact was undoubtedly derived from a compelling interpretation on Koussevitzky's part.

The romantic and the dramatic in Koussevitzky were happily balanced in this final program. It opened with Debussy's "La Mer," followed with the Messiaen, then concluded with Beethoven's "Leonore" overture, No. 3, and inevitably the Fifth Symphony.

In performance they followed a pattern long since established at Boston Symphony concerts. The ovation at the close, in which the orchestra participated also lasted eight minutes.

Somewhat favoring French composition this week-end, Koussevitzky concluded the Saturday night program with Debussy's famous two nocturnes and Ravel's "Daphnis and Chloe" Suite No. 2, warhorses of the B. S. O. repertory. A crowd of 9,400 attended.

Attendance at the Berkshire Festival this year exceeded that of last year by almost 4,000. The total for the 13 events plus "Tanglewood on Parade" came to 116,200 people. They have evidently discovered what the inspiration of Tanglewood is.

TROY, N. Y.
TIMES RECORD

AUG 15 1949

Berkshire Audience Hails Koussevitzky

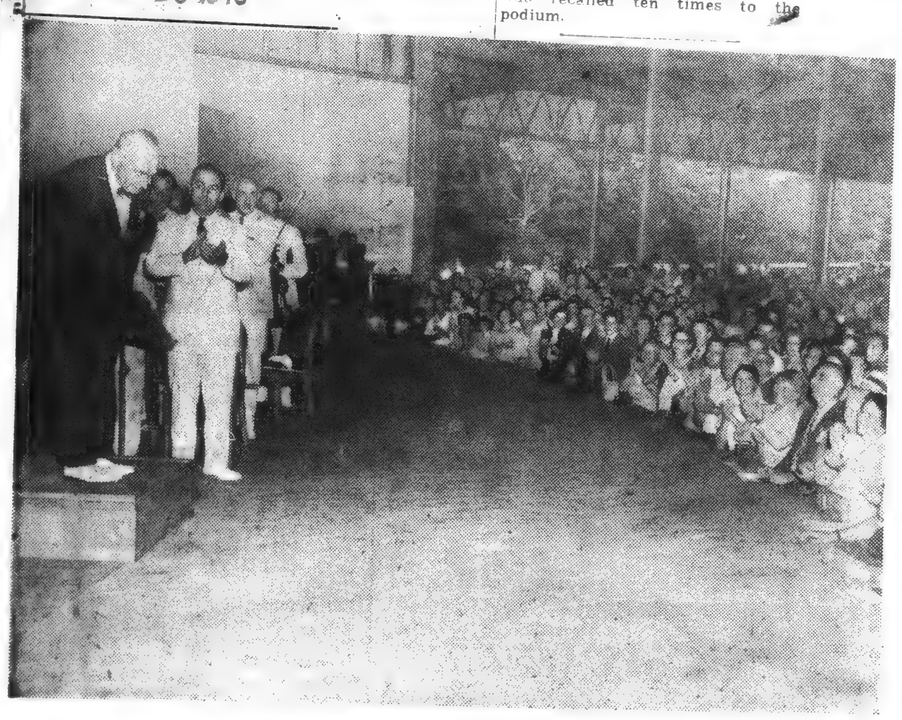
Lenox, Mass. (AP) — Dr. Serge Koussevitzky was given a tumultuous ovation from 13,800 music lovers yesterday as he ended 12 years as conductor at the Berkshire Festival concerts.

Yesterday's concert climaxed the 75-year-old music director's 25th anniversary as conductor of the Boston Symphony Orchestra. He retired recently.

Koussevitzky, founder of the Berkshire Music Center in 1940, was recalled ten times to the podium.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 15 1949



Babbitt

THE MAESTRO . . . : Members of the Boston Symphony Orchestra put down their instruments to join the audience in the tremendous ovation given Dr. Serge Koussevitzky as he concluded the 1949 Festival, marking the climax to his 25th year as music director of the famous orchestra and his retirement as permanent conductor. He will return next year as guest conductor.

NEW YORK, N. Y.
SUN

AUG 15 1949

The Music Makers

By IRVING KOLODIN

Britten's 'Spring Symphony' a Tanglewood Climax.

Lenox, Mass., Aug. 15.—For those who followed this year's Berkshire Festival from its inception, one compelling memory remained when it ended yesterday afternoon with Beethoven's Fifth Symphony and a standing ovation for conductor Koussevitzky.

IRVING KOLODIN.

This was the American premiere on Saturday evening of Benjamin Britten's "A Spring Symphony," a work of stature, substance and that indefinable grace called personality. It is written for orchestra, chorus and soloists. In a quick review it stands above anything of his that I know.

The audience of 5,000 heard a work which may be called a symphony by courtesy, but is certainly symphonic from beginning to end. Akin to such imposing works as Mahler's "Song of the Earth" and Delius's "A Mass of Life," it attempts the difficult feat of integrating poetic text with symphonic texture.

Based on 14 Poems.

The work is based on fourteen poems of various lengths. Although they range from Edmund Spenser of the sixteenth century to W. H. Auden of the twentieth, they have the common theme of a world re-awakening to fertility after the blight of winter—"black winter," to quote the anonymous "Shine Out, Fair Sun," with which the work begins. The poems are grouped into four sections, roughly paralleling the four sections of the traditional symphony.

What Britten has done with special success is to provide variety without diffusion, interest without surfeit, in his organization of the separate elements into a unified whole. Whether using the whole ensemble of orchestra, chorus and soloists or various combinations of them, Britten has worked with a sure hand and an unfailing musical impetus that grows stronger as the work progresses.

If there is a complaint, it is the usual one with Britten—that his sense of prosody is very much his own, imposing difficulties on the singers and a frequent black-out of intelligibility for the listeners. Following the performance with a text, the reasons for the occasional odd leaps and vocal curlicues were evident in the word emphasis, but not otherwise. Those who know his "Serenade for Tenor, Horn and Orchestra" will know what I mean—though it is less extreme here.

Incantation to May.

This detail aside, the surest sign of Britten's deep motivation in writing this work was that with a world of English poetry to choose from—which he had already used sensitively and well—he saved the best for the last: a marvelous incantation to May, from Beaumont and Fletcher's "Knight of the Burning Pestle."

Over "The Heavy Hart, the Bellowing Buck, the Rascal and the Pricket" sounds the timeless strains of "Summer Is Icumen In," and then the tenor's "And So My Friends I Cease," is a paean of regeneration, of which the highest praise can be, only, that it is worthy of its subject.

Frances Yeend, soprano; Eunice Alberts, alto, and especially David Lloyd, did their work well, as did the chorus trained by Hugh Ross, and the boys' ensemble from Camp Wah-Kee-Nac. The applause was long continued.

The closing audience of 13,000 brought the festival total to 116,200, a small but actual improvement on last year's record 112,000. In addition to the Beethoven "Leonore No. 3" and C Minor Symphony, it heard the "Ascension" of Olivier Messiaen, who is this season's guest from France at the Berkshire Music Center, and Debussy's "La Mer."

PHILADELPHIA, PA.
INQUIRER

Koussevitzky Leaves Post Amid Ovation

LENOX, Mass., Aug. 14 (AP)—Dr. Serge Koussevitzky was given a tumultuous ovation from 13,800 music lovers today as he ended 12 years as conductor at the Berkshire Festival Concerts.

Today's concert climaxed the 75-year-old music director's 25th anniversary as conductor of the Boston Symphony Orchestra. He retired recently.

RECALLED 10 TIMES

Koussevitzky, founder of the Berkshire Music Center in 1940, was recalled 10 times to the podium. His closing program in honor of Debussy, Messiaen and Beethoven.

Next season he will return as guest conductor of the orchestra for the Berkshire Music Festival Concerts while Charles Munch will be music director of the Boston Symphony Orchestra.

DIRECTOR AT CENTER

Koussevitzky, however, will continue to serve as director of the Berkshire Music Center at Tanglewood.

The total attendance for the 1949 concerts was 116,200, as against 112,500 last year. Paid admissions for the entire season, including students' concerts, totaled 181,350 compared with 170,600 for 69 public events.

PORTSMOUTH, N. H.
HERALD

AUG 15 1949

Koussevitzky Gets Festival Ovation

LENOX, Mass., Aug. 15 (AP)—Dr. Serge Koussevitzky, retired conductor of the Boston Symphony orchestra, was given a tumultuous ovation by 13,800 music lovers yesterday at the Berkshire music festival.

The 75-year-old music director was recalled to the podium 10 times as he completed 12 years as conductor of the Berkshire concerts.

Koussevitzky will serve only as guest conductor next year. He will continue as director of the Berkshire music center which he founded in 1940.

The total attendance at this year's festival concerts was 116,200, as compared with 112,500 in 1948.

Paid admissions for the entire season at Tanglewood totalled 181,350, an increase of 10,750.

HARTFORD,
COURA

AUG 15 19

13,000 H... In Farew...

Tanglewood, Lenox, ... sevitzky had his last, ... afternoon. When he fi... Symphony and the co... "good doctor" had co... festival, but his histor... Symphony Orchestra.

13,000 Atten...

The crowd of 13,000 p... ever, did not wait to he... notes of the symphony ... cert. A half dozen me... fore the end, the audie... music shed was up and ... Thousands of persons ... sat on the lawn in the ... fine weather, raced to ... of the shed.

There they joined the ... plause, of "bravos," of ... The ovation continued ... heat for nearly 15 min... time Dr. Koussevitzky ... to the podium, the "hail ... well" enthusiasms mou... orchestra pounded its ... its fiddles and held the ... Koussevitzky grabbed ... stretched hands of the ... string players who ... him. He pumped Concer... Richard Burgin's arm, ... that slow bow with th... upward jerk of the head, ... again to the audience. S... he smiled, sometimes ... pressed his lips and suck... cheeks with emotion. Du... last two or three curta... people clambered on chair... handkerchiefs, articles of ... their programs, as if tryin... ing personal greetings fr... to him.

Waves in Return

Waving his hands in ret... stretching out his arms in ... lic all-embrace failed t... the audience. Dr. Kous... nally threw kisses to th... with hands. And when t... lights at last went down ... at the shed dabbing ... eyes.

For some, however, th... taking could not be over ... and a small throng soon ... the door of Dr. Kousse... private dressing room at t... the shed. When the ... emerged and found these ... worshippers, he paused on ... up, and speaking slowly ... the kind of English, said ... to:

"Thank you very much. ... I am very happy. ... while I am alive and able t... will be here at Tanglewoo... ."

Thus, in theory, at any ... Koussevitzky, like a leg... to departed from the lea... the Boston Symphony O... and the famous festiv... the kind of a musical ol... that he will come down ... visit his people, ho... ons assured. The advertis... the festival program: "T... and 1950, the Berkshire ... thirteenth season, condu... the Koussevitzky and C... bench."

HARTFORD, CONN.
COURANT

13,000 Honor Koussevitzky In Farewell At Tanglewood

BY T. H. PARKER.

... Aug. 14.—(Special.)—Serge Koussevitzky ... Roman triumph here at Tanglewood this ... over the last page of Beethoven's Fifth ... concert came to its blazing end, the celebrated ... not only this season's Berkshire music ... 25 years career as conductor of the Boston ...

13,000 Attend.

... of 13,000 people, how... A half dozen ... the end, the audience in the ... shed was up and clamoring ... of persons who had ... the lawn in the last day's ... raced to the edges ... shed.

... the din of ap... whistling ... at white ... Each ... Koussevitzky returned ... and fare... He ... Koussevitzky ... the stage ... players who surrounded ... pumped Concert Master ... Burgin's arm. He bowed ... bow with the sudden ... of the head, time and ... audience. Sometimes ... sometimes he com... lips and sucked in his ... with emotion. During the ... two or three curtain calls, ... clambered on chairs, waved handkerchiefs, articles of clothing, ... programs, as if trying to wig... personal greetings from them

Waves in Return.

... his hands in return, and ... out his arms in a sym... embrace failed to satisfy ... audience. Dr. Koussevitzky ... kisses to them with ... And when the shed ... went down, people ... dabbing at their ...

... however, the leave ... could not be over so soon. ... throng soon gathered ... of Dr. Koussevitzky's ... dressing room at the rear ... When the doctor ... and found these devoted ... he paused on the top ... speaking slowly his pri... of English, said in beni...

"... you very much. Thank ... I am very happy. Be sure ... I am alive and able to work, I will be here at Tanglewood with ..."

Thus, in theory, at any rate, Dr. Koussevitzky, like a legendary ... departed from the leadership of the Boston Symphony Orchestra and the famous festivals, to some kind of a musical olympia. ... he will come down again ... visit his people, however, ... sured. The advertisement ... festival program: "Tangle... the Berkshire Festi... season, conductors, ... Koussevitzky and Charles ...

THE ORIGINAL
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This Clipping From
MONTPELIER, VT.
ARGUS
AUG 15 1949

Kousevitzky Gets Huge Ovation At Berkshire Festival

Lenox, Mass., Aug. -(AP)- Dr. Serge Koussevitzky, retired conductor of the Boston Symphony orchestra, was given a tumultuous ovation by 13,800 music lovers yesterday at the Berkshire Music festival.

The 75-year-old director was recalled to the podium ten times as he completed 12 years as conductor of the Berkshire concerts.

Koussevitzky will serve only as guest conductor next year. He will continue as director of the Berkshire Music Center which he founded in 1940.

The total attendance at this year's festival concerts was 116,200 as compared with 112,500 in 1948.

Paid admissions for the entire season at Tanglewood totalled 181,350, an increase of 10,750.

THE BOSTON DAILY GLOBE

13,800 Applaud Dr. Koussevitzky at Tanglewood

Recall Conductor 10 Times After Final Program

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Dr. Koussevitzky, however, will continue to serve as director of the Berkshire Music Center at Tanglewood.

WORCESTER, MASS.
TELEGRAM
AUG 15 1949

At Tanglewood

Koussevitzky to Direct 3 Concerts Next Year

By RAYMOND MORIN

LENOX, Monday — An audience of 13,800 gave great ovations yesterday afternoon to Serge Koussevitzky and Olivier Messiaen. This was the final concert of the twelfth Berkshire Music Festival.

The program: Debussy's "la Mer"; Messiaen's "l'Ascension," four symphonic meditations; Beethoven's overture, "Leonore No. 3, Opus 72," and "Symphony No. 5 in C Minor, Opus 67."

It has been thought by many that this was to have been Dr. Koussevitzky's final appearance with the Boston Symphony. It is announced he will conduct two of the three weekends at Tanglewood next Summer, the remaining concerts to be under the Boston Symphony's newly-appointed conductor, Charles Munch.

Special Importance

Nevertheless, yesterday's concert was clearly an event of special importance. When Koussevitzky made his first appearance on stage the vast audience rose to its feet and the applause persisted until he ended it with a gesture.

The orchestra played its best. That was clear both from the music they made and by their attitude. The Debussy score was a palette of vivid tone colors. The rich nuances in the strings, bursts of sonority from the brasses, dramatic phrases depicting the giant waves, the earnest conversation between the winds and the sea, were realistic as musical chords can make them. Yet, it wasn't downright description in the ordinary sense but a veiled impression that told as much.

We could have asked for no more intent interpretation of the Messiaen score than it received yesterday. Its four texts are steeped in religious substance. The first, "Majesty of Christ beseeching His Glory of His Father," was beautifully intoned by the strings with an increased fervor added by the woodwinds.

The next two, hallelujahs of a soul that longs for heaven, related their prayers with a wide range of expressions—there were oriental rhythms, persistent statements in brass and percussion.

The final movement, "Prayer of Christ Ascending to His Father," was some of the most beautiful sound we have ever heard from the Boston Symphony strings. It is a long sequence of brief statements, mounting in intensity. It was following this that Mr. Messiaen came on stage and received the greatest ovation we have ever heard accorded a composer at Tanglewood. He was re-called to the stage three times and appeared deeply moved by this great reception. In fact, toward the end he went about shaking hands with members of the orchestra.

And now with no purpose to cast a shadow on the impression of this truly great concert, we would like to follow our yearly custom of ending our last review with general observations about the entire festival.

Divided Opinion

In and out of the press room, we have heard much divided opinion about the merits of this festival. It has consisted of approximately fifty major works for orchestra, chorus, instrumental and vocal soloists, as well as two operas.

The main criticism has been directed at repertory. The special targets were Roussel's "Suite in F Major," Liszt's "Faust" symphony, Bernstein's "Symphony No. 2" (subtitled "The Age of Anxiety"), Britten's "Spring Symphony," and Richard Strauss' Horn Concerto No. 2." Less ardent opposition was given Mahler's "The Song of the Earth," the Britten opera "Albert Herring," and the Seventh Symphony by Shostakovic.

One of the major problems of any festival is repertory. There are those who are content to listen to established classics; and there are the champions of contemporary music. You will note a majority of contemporary works in the above list of controversial works.

Americans Absent

If you examine the entire festival repertory, you will observe that the American composer is conspicuous by his absence. It is true that William Schuman's "Symphony for Strings", was played, but this can hardly be regarded as representative of contemporary American accomplishment. Aaron Copland's "Quiet City" was originally scheduled for yesterday's concert, but made a late disappearance from the program.

Now let us use for a point of debate the great "To-Do" that was raised over the first American performances of Britten's "Albert Herring" and his "Spring Symphony." Neither of these created much of a stir outside of their advance publicity; yet, there are countless American works that were forfieted so that we might hear Britten's mediocrities.

Why is the first American performance of an American work of less import? We acknowledge the mediocrities among American composers' works, but if the Britten works, Strauss' horn concerto, and the Roussel suite were presented as works of exemplary merit, I'm sure Messrs Copland, Piston, Dello, Joio, Fosa, Barber, Gould, Harris, Sessions, and Thomson, etc., can relax their efforts.

Many Merits

Before we are suspected of having suffered an intolerable month of reviewing these concerts, let me hasten to assure that the festival's merits were in far greater abundance.

There was, for example, an exceedingly unfortunate performance of Mozart's "Violin concerto in A. Major," by Dorothea Powers, and a magnificent account of the Tschaikowski violin concerto by Jascha Heifetz. Frances Yeend was heard to poor advantage in the "Spring" symphony, whereas Mahler's "The Song of the Earth" acquainted an audience of 11,000 with the luscious contralto of Janice Moudry. For each demerit you can find compensation aplenty.

The Bach-Mozart concerts were on the whole satisfactory. There were fine readings of symphonies by Prokofieff, Brahms, Beethoven, Brahms, and Tschaikowsky. The first performance of Villa-Lobos' "Mandu-Carara" was by far the most exhilarating of the premiers.

Maintains Musicianship

Dr. Koussevitzky has almost consistently maintained his extraordinary musicianship and vigor. Eleazar De Carvalho has shown an admirable growth, both in style and maturity.

Therefore it would seem that future Berkshire festivals would gain much by two important revisions of policy: Shrewder programming, with the accent on contemporary American music, and the elimination of unqualified soloists.

ST. JOHNSBURY, VT.
CALEDONIAN RECORD
AUG 15 1949

OVATION TO KOUSSEVITZKY

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LEOMINSTER, MASS.
ENTERPRISE
AUG 15 1949

Koussevitzky Gets Ovation

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Koussevitsky will serve only as guest conductor next year. He will continue as director of the Berkshire Music Center, which he founded in 1940.

The total attendance at this year's festival concerts was 116,200, as compared with 112,500 in 1948.

Paid admissions for the entire season at Tanglewood totalled 181,350, an increase of 10,750.

ATHOL, MASS.
NEWS
AUG 15 1949

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Koussevitzky will serve as guest conductor next year. He will continue as director of the Berkshire music center which he founded in 1940.

SALEM, MASS.
NEWS
AUG 15 1949

Koussevitzky Is Given Big Ovation At Music Festival

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COMPASS
NEW YORK, N. Y.
AUG 15 1949

Koussevitzky Gets Ovation

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Ovation at Tanglewood Closes Koussevitzky Symphony Role

Aug 15, '49

Boston Herald

Guest Leading Here Strangely Cancelled

By RUDOLPH ELIE
(Herald Music Critic)

TANGLEWOOD, Aug. 14—Serge Koussevitzky brought his 25-year tenure of office as conductor and music director of the Boston Symphony Orchestra to a close here this afternoon before a cheering audience of 14,000 people as the Berkshire music festival closed its gate to the record 1949 season.

The fact of the matter is, however, that it is generally admitted that this is by no means Koussevitzky's finale here. According to semi-official talk here, Koussevitzky will conduct two of the three summer series with Charles Muench, his successor in Boston, conducting one series.

Meantime, the 75-year-old conductor (his birthday was celebrated here on July 26) has cancelled his announced guest appearances in Boston this fall. No explanation of this move is available.

These behind-the-scenes considerations, however, failed to detract from the emotion of this occasion, the audience, generally believing it was seeing Koussevitzky for the last time, sparing no voice to shout its farewell. A perfect Berkshire day, hot but clear, with great white cumulus clouds rolling over the hills, brought out a fantastic variety of summer dress.

It was not the largest audience ever to spill out of the 6000-seat shed and overflow the rolling green

Ovation Given Koussevitzky

(Continued from First Page)

lawn of Tanglewood in all directions, but from the outset it seemed clearly aware of the significance of the occasion, rising in a body to greet the conductor's appearance on the stage and mounting their chairs to give him a 10-minute ovation at the end.

SIMPLY EXHAUSTED

The conductor at length was forced to dismiss the audience with a reluctant gesture, exhausted by the event.

The management, appalled in recent years by the slacks and bathing suits affected by some visitors, has passed the word about that it would prefer something more discreet. As a result, though there are always hilarious exceptions, the audience, an exceedingly cosmopolitan looking crowd from the far reaches of the world, seems a good bit smarter in appearance than heretofore.

Every second one totes a camera, and there is a good deal of popping up during the concert to get a snap of the goings-on. And, of course, there is a very good deal of lolling about on the lawn, people wandering around looking for familiar faces, and musical conversations on a very rarefied strata.

For his final concert Koussevitzky chose Debussy's familiar "La Mer," which is one of his most effective warhorses; Oliver Messaien's "L'Ascension," a very beautiful mediation as the cherubic-faced French composer (who though practically bald wears a Dutch cut) calls it, on a most religious subject; Beethoven's Overture to Leonore No. 3 and that composer's Fifth Symphony.

It was at the end of the symphony that audience began its demonstration, the personal accquaintance crowding the perspiring conductor's dressing room for a reverent handshake until he was escorted to his car by police.

181,350 PLUS

The final estimate of attendance for the season came to 181,350 people for all concerts, which does not include the uncounted visitors who came to look over the grounds. This was nearly nine thousand more than appeared last year, and brought the total gate receipts well within reaching distance of a half million dollars.

Tanglewood, there is no doubt, is established as the greatest musical center in the United States, both from a musical and a pedagogical nature, and certainly one of the great centers of the world. And, as he steps into semi-retirement, nobody is more responsible for it than Serge Koussevitzky.

FINAL BOW AS HEAD OF ORCHESTRA

Boston Post - Aug 15, '49

Koussevitzky Leads Boston Symphony for Last Time

BY WARREN STOREY SMITH

PITTSFIELD, Aug. 14—The second largest audience that he ever faced heard Dr. Serge Koussevitzky at Tanglewood this afternoon make his final appearance as regular conductor of the Boston Symphony Orchestra.

TANGLEWOOD TANGLE

The record attendance at a Berkshire festival concert, established a year ago, was just over 14,000. The official count today was 13,800.

The thing that puts the tangle in Tanglewood is the traffic problem. And while everything is wonderfully systematized and elaborately regulated, it is still a problem.

That the ovation for Dr. Koussevitzky at the end of his magnificent performance of Beethoven's Fifth Symphony lasted no more than eight minutes was undoubtedly due to the fact that this cheering throng had its collective mind partly on those thousands of cars, those dozens of buses.

His Specialty

The program, with which Dr. Koussevitzky closed his 25-year association with the Boston Symphony, began with a Koussevitzky specialty, Debussy's "La Mer." The Beethoven symphony was preceded by that composer's finest overture, the third "Lenore."

The other number, which the orchestra was playing for the first time, was "L'Ascension," four symphonic meditations, by the 41-year-old French composer, Olivier Messiaen, who this year joined the faculty of the Berkshire Music Centre, and was, therefore, on hand to hear the exalted performance of his work.

Looks Like Composer

One of the few composers who really looks the part, M. Messiaen was summoned to the stage by Dr. Koussevitsky and remained there for some time bowing his acknowledgements, and appearing just a little surprised at the warmth of his welcome.

Described at a religious romantic, M. Messiaen writes music of more direct appeal than that of most contemporary masters. "L'Ascension," by the way, was introduced to Boston season before last by Pierre Monteaux and the San Francisco orchestra.

American Premiere

The concert of last evening which, despite the threat of rain, drew an audience of 10,000, was made notable by the American premiere of Benjamin Britten's "Spring" Symphony for orchestra with chorus and soprano, alto and tenor soloists, dedicated to Dr. Koussevitzky.

This performance followed close on the heels of the American premiere at Tanglewoood of the English composer's delightful comic opera, "Albert Herring," which we will hear in Boston next season.

If the opera won friends for Mr. Britten more quickly than did the symphony, the latter is still a striking composition, that needs and merits further acquaintance.

Mr. Britten has set a sort of spring anthology: 14 selections from the English poets and covering some eight centuries. Each one has been given a distinctive vocal and orchestral dress. There is a lot to take in, and it would have helped if one could have followed the music with the texts that were so thoughtfully provided.

But in the darkened music shed these could not be seen. Nor in that great structure could one hear the words, as sung by the festival chorus and those excellent soloists, Frances Yeend, Eunice Alberts and David Lloyd.

Tanglewood Story

The program books of this 13th Berkshire festival have carried the announcement that that of 1950 will be conducted by Dr. Koussevitzky and Charles Munch. Apparently, Koussevitzky will conduct the first and third of the three series, while his successor in Boston takes the middle one.

No official announcement to that effect has yet come from Symphony Hall, but Tanglewood gossip has it that Koussevitzky will not conduct in Boston next season.

He remains at the head of the Berkshire music centre, and the Berkshire festival will not try to get along without him. It is difficult to imagine any other conductor in charge. It is he that has made Tanglewood what it is.

PROVIDENCE, R. I.
JOURNAL

AUG 15 1949

Koussevitzky Gets Huge Ovation At Berkshire Festival Concert

Lenox, Mass., Aug. 14.—(AP)—Dr. Serge Koussevitzky was given a tumultuous ovation from 13,800 music lovers today as he ended 12 years as conductor at the Berkshire Festival concerts.

Today's concert climaxed the 75-year-old music director's 25th anniversary as conductor of the Boston Symphony Orchestra. He retired recently.

Dr. Koussevitzky, founder of the Berkshire Music Center in 1940, was recalled 10 times to the podium.

Dr. Koussevitzky's closing program included works by Debussy, Messiaen and Beethoven.

Next season he will return as a guest conductor of the orchestra for the Berkshire Music Festival concerts while Charles Munch will be music director of the Boston Symphony Orchestra.

Dr. Koussevitzky, however, will continue to serve as director of the Berkshire Music Center at Tanglewood.

The total attendance for the 1949 concerts was 116,200 compared to 112,500 last year. Paid admissions for the entire season at Tanglewood, including student events totaled 181,350 compared to 170,500 for the 69 public events last year.

PORTLAND, ME.
PRESS HERALD

AUG 15 1949

Dr. Koussevitzky Wins Long Plaudits At End Of Berkshire Festival Stint

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6—The Berkshire Evening Eagle, Monday, Aug. 15, 1949

Composer Copland Fined $35 After Car Kills Angus Steer

Composer Aaron Copland was fined $35 today in District Court for operating to endanger after his explanation of how he happened to hit and kill farmer Leslie Birch's Black Angus steer in Richmond last night failed to satisfy Judge Alberti.

The tall, gray-haired, 49-year-old musician told the court that the steer, which was wandering around Swamp Road, suddenly jumped in front of his car without any warning.

Denying that he was traveling at an unreasonable speed, Mr. Copland said that he tried to avoid hitting the animal but without success.

At first charged with speeding, Judge Alberti ordered a complaint of operating to endanger brought after hearing Richmond Constable Courtland J. Butler testify that brake marks of 60 feet led up to the spot where the steer was hit.

Officer Butler said his measurements indicated that the steer was knocked 27 feet by Mr. Copland's 1949 Studebaker sedan. The animal was not instantly killed, but died later after it had been moved into a ditch.

According to testimony, there were two cows rambling around the road, when the accident occurred. Mr. Copland said that he had just slowed his car to avoid another cow when the steer jumped out of the "pitch black" night.

A passenger in the Copland car, Irving Fine of Cambridge, agreed with his driver that the animal had moved suddenly into the path of the car.

Mr. Copland, a resident of Palisade, N.J., said in his defense that he had done nothing "that any citizen in [illegible] circumstances would not have done" during the time of the [illegible].

Chief C[illegible] who tried the case for the Commonwealth, attempted to bring out [illegible] questioning that if the composer had been traveling at a slower speed, the accident would not have occurred.

'It' Is Over But 'It' Is Coming Back

Although [illegible] big summer [illegible] ever most pe[illegible] officially over at Tanglewood [illegible] in the minds [illegible] most [illegible] dents, one [illegible] went back work this morning to bring [illegible] back again for the fall.

In the offices of the Berkshire Hills Conference [illegible] Paul W. Foster, executive director of the local publicity organization was beginning to [illegible] advertising [illegible] details regarding [illegible] son which [illegible] 20 to Oct. 1[illegible]

Advertis[illegible] pers to ge[illegible] those week[illegible] weeks and w[illegible] Foster expe[illegible] with the usu[illegible] thing from re[illegible] folders and pers[illegible]

When asked [illegible] time for a vacation after [illegible] over and before winter [illegible] Foster only mum[illegible] about "skiing [illegible] turned to gaze out the window at "Our Berkshires."

[1[illegible]]

Tumultuous Ovation Given Koussevitzky

Eagle Aug 15, '49

By JAY C. ROSENFELD

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SPRINGFIELD, MASS.
MORNING UNION

AUG 15 1949

14,200 Attend Final Concert of Festival

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By WILLARD CLARK

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Total of 116,200

It is estimated that 94,200 persons attended the three series totaling nine concerts. Tanglewood on Parade brought out an additional 5000 and Bach-Mozart concerts drew 17,000 people, thus making a total of 116,200 people who have visited Tanglewood concerts this season. The total for the 1948 season was 112,500.

The program today included three tried and true favorites which the Boston players have made peculiarly their own. These included Beethoven's "Symphony No. 5" and the "Leonora Overture, No. 3," and "La Mer" by Debussy. The novelty of the program was the first performance by the Boston Symphony Orchestra of Olivier Messien's "L'Ascension," subtitled, Four Symphonic Meditations.

Based on Bible

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All Records Broken

...

Always a Builder

The dimensions and stature of ... Festivals, as he sev... a few of the ties which still, ... bind him to it, are a ... of the building foresight ... of the man. He has ... a builder, one of those ... upon whose acts ... further advances ... be made.

... a strangely deflated ... down at this point the ... of a concert or two ... tenure. As might be ... however, he played the ... up to the last whistle. ... the final two programs, ... afternoon and Saturday ... included two works en... new to America, works ... demanded great application ... and preparation, ele... are as much a part ... as the remarkable ... which he indicates his ... the responsive men of ...

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[16]

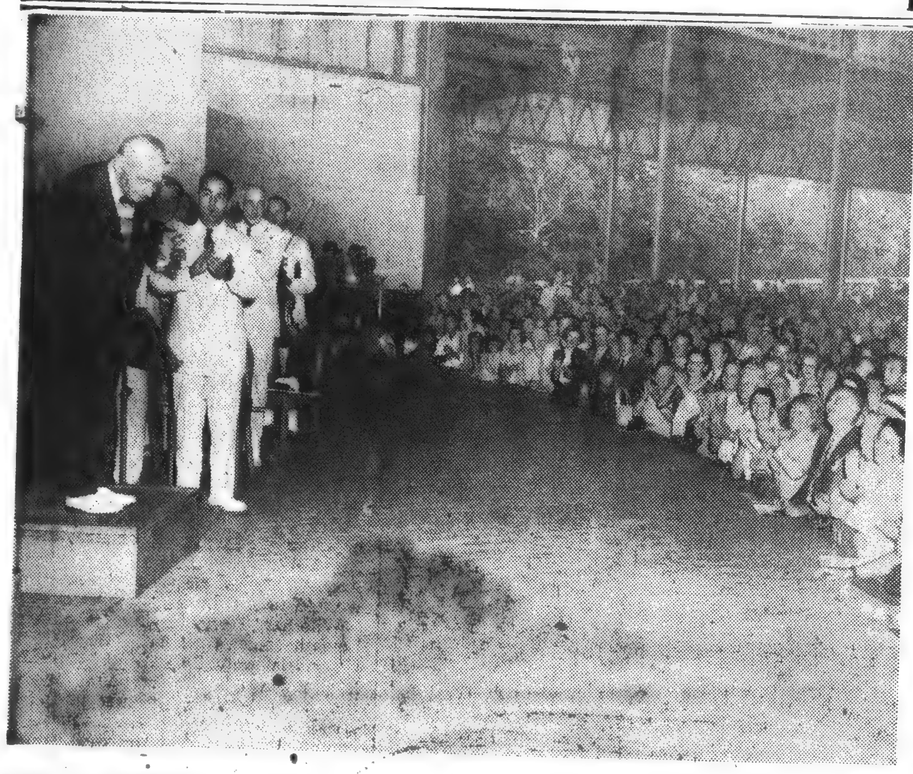
Berkshire Eagle Local News
WBEC AM FM
(Monday through Saturday)
7.30 AM 10.30 AM 12.30 PM
6.00 PM 10.30 PM

The Berkshire Evening Eagle

The Weather

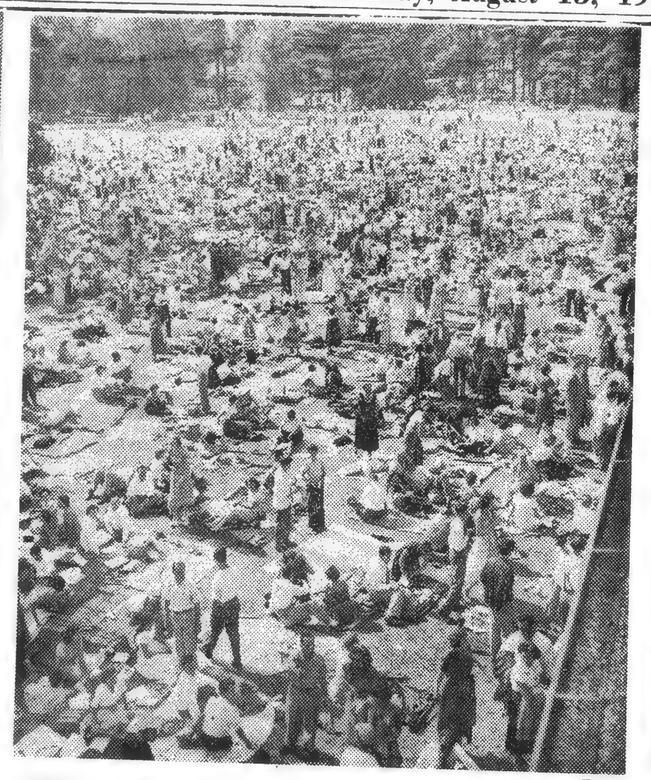
Temperature 8.30 AM ..	65	Sun rises at	5.59
Temperature 12 noon ..	75	Sun sets at	7.55
High 24 hours, noon ..	78	New moon	Aug. 23
Low 24 hours 8 AM ..	58	Full moon	Sept. 7
Range year ago .. 77,	57	Lamps lighted	8.25

Second Section — Pittsfield, Massachusetts. Monday, August 15, 1949. — City Edition



Babbitt

THE MAESTRO . . . : Members of the Boston Symphony Orchestra put down their instruments to join the audience in the tremendous ovation given Dr. Serge Koussevitzky as he concluded the 1949 Festival, marking the climax to his 25th year as music director of the famous orchestra and his retirement as permanent conductor. He will return next year as guest conductor.



Babbitt

HIS FOLLOWERS . . . : Scattered all over the spacious lawns at Tanglewood were thousands of music lovers from all over the country who brought yesterday afternoon's attendance to 13,800. All previous attendance records were broken this year.

Babbitt

AND FRIENDS . . . : Dr. Koussevitzky, center, attended the annual Berkshire Music Center dinner at the Curtis Hotel following the close of the Festival season last night. From left to right are Henry B. Cabot, president of the Boston Symphony Orchestra; Mrs. Louis Perry, Dr. Koussevitzky, Mrs. Cabot, Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center and Mrs. Koussevitzky.

300 To Honor Koussevitzky At Reception Here Tonight

A capacity crowd of approximately 300 guests will pay tribute to Dr. Serge Koussevitzky tonight at the reception at the Berkshire Museum sponsored by the Pittsfield Jewish Community. The main portion of the speaking program will be broadcast over Station WBEC from 9 to 10.

The musical part of the program will feature music composed by Israelis and performed by Israeli students. Invitations for the reception have been given out to the [illegible] of the auditorium. No [illegible] be available at the door.

Jay C. Rosenfeld, chairman for the affair, will introduce Mayor Robert T. Capeless, who will extend the official greetings of the city to the honored guests. He will be followed by Dr. Israel S. Wechsler, president of the American Friends of the Hebrew University, and Mrs. Frank Cohen of New York, chairman of the music library of that organization.

Dr. Koussevitzky has shown his interest in Israel by donating his European collection of musical scores to what is now the Serge Koussevitzky collection of orchestral and chamber music at the Hebrew University in Jerusalem. Leonard Bernstein is chairman of the committee for the collection.

Mr. Rosenfeld will present Dr. Koussevitzky with a check for the purchase of a number of American scores which will be added to the collection at the Hebrew University. Dr. Koussevitzky, in accepting, will turn them over to Mr. Bernstein.

[illegible] program will be followed by [illegible]

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 15 1949

Tanglewood Closes Its Season With 116,200 Persons At Its Nine Concerts

The Berkshire Festival of Music at Tanglewood closed its season Sunday afternoon with a crowd of 14,200 shouting "Bravo!" after the last few triumphant phrases of Beethoven's Fifth Symphony.

It was one of the most memorable programs in Tanglewood history, and audience and orchestra both rose to their feet in tribute to Dr. Serge Koussevitzky, making his last appearance as regular conductor. Old favorites dominated the program: Beethoven's "Leonora" Overture, No. 3, his Fifth Symphony, and Debussy's "La Mer." The orchestra's first performance of Olivier Messien's "L'Ascension" added the spice of novelty.

The nine concerts in the Berkshires this summer attracted 116,200 listeners, a sizeable increase over the last year's total 112,500. "Tanglewood on Parade" a varied program by the students and the Boston musicians, attracted 5000 Friday. The Bach-Mozart concerts early in the season were heard by 17,000.

Dr. Koussevitzky and the orchestra did their best to make listeners forget the grey, swollen skies and the wet grass Saturday night in a program of sunny music.

More Than 350 Pay Tribute To Dr. Koussevitzky Here

Eagle Aug 16, 49

Jay C. Rosenfeld, left, on behalf of the Pittsfield Jewish Community presents a check for $500 to Dr. Serge Koussevitzky, to be used for the purchase of American music for the Hebrew University collection.

...w touched by the plaudits ...ability," said Bernstein. "It is a ... at the reception at ... magnetic thing."
... Museum last night ...
... Jewish Commu- ... The announcement of Dr. Kous-
... Koussevitzky called ... sevitzky's gift to the university
... gifts of music to the ... will be cause for a "fiesta" in Is-
... University in Israel, and ... rael, maintained the young conduc-
... that "a new era of hap- ... tor. "He has become a symbol for
... for men . . . peace will ... them . . . a symbol of universality
... Israel." ... in music . . . a cultural symbol."
... 350 persons crowded ... In a recorded statement, Sir Leon
... at the museum to hear ... Simon, chairman of the board of
... speakers and representatives ... governors of the Hebrew Univer-
... formally praise the 75-year- ... sity, expressed appreciation for Dr.
... honor for his work in the ... Koussevitzky's gift and promised
... field and the donation of ... that it would be "made available to
... American music library to the ... all who can use it for the enrich-
... University. ... ment of the musical life of Israel."
Attendance was limited to invi- ... Jay C. Rosenfeld, program chair-
... only and many had to be ... man, read a letter from Eliahu
... away at the door. The the- ... Elath, Israel ambassador to the
... was completely filled more ... United States, expressing his ap-
... than an hour before Dr. Kous- ... preciation for the gift from Tan-
... sevitzky and his party arrived. ... glewood's first citizen.
... the official welcome to ... Praising Dr. Koussevitzky's abil-
... Mayor Robert T. Capeless ... ity as a teacher, Dr. Israel S.
... stated that "those of us ... Wechsler, president of the Ameri-
... whose roots here would be as ... can Friends of the Hebrew Univer-
... Dr. Koussevitzky . . . ... sity, said, "Your contribution to
... a comer to Pittsfield." He ... Israel as a teacher and benefactor
... said he was as proud of the ... will touch the deepest sentiments
... Community in Pittsfield ... of an eternally grateful people.
... was of Dr. Koussevitzky. ... They will accept and cherish your
Bernstein Lauds Koussevitzky ... collection as a token of encourage-
Leonard Bernstein, Kousse- ... ment, as a sign of faith."
...vitzky's disciple and chairman of ... Explaining the planned use of
...the Koussevitzky collection of or- ... the collection, Mrs. Frank Cohen,
...chestral and chamber music, hailed ... chairman of the music library
...the recently retired Boston Sym- ... committee of the American Friends
...phony conductor as "more than a ... of the Hebrew University, said
...conductor. ... that it "will be at the disposal of
...We have to tremble before his ... Jews, Christians and Moslems."
... the university and . . . reflects ... "This," she said, "is the policy of
... the principles of Dr. Koussevitzky."
... At the conclusion of the program
... Mr. Rosenfeld presented a check
... for $500 to Dr. Koussevitzky to be
... used for the purchase of American
... scores to be added to the collec-
... tion at the Hebrew University.
... Prior to the speakers, a program
... of music composed by Israelis and
... performed by Israeli students from
... Tanglewood was enthusiastically
... received by the audience. Follow-
... ing this program Zvi Zeitlin, feat-
... ured violinist, spoke to Dr. Kousse-
... vitzky for the group, saying, "The
... opportunity you give us is a tre-
... mendous turning point in our lives.
... We venerate and love you for
... that."
... A reception in the Ellen Crane
... room followed the evening's pro-
... gram.

...The program will be followed by a reception in the Ellen Crane room. Mrs. Jack Daniels and the Bnai Brith chapter will serve as hostesses.

...Jay C. Rosenfeld, chairman for the affair, will introduce Mayor Robert T. Capeless, who will extend the official greetings of the city to the honored guests. He will be followed by Dr. Israel S. Wechsler, president of the American Friends of the Hebrew University, and Mrs. Frank Cohen of New York, chairman of the music library of that organization.

...Invitations for the evening have been given out to the capacity of the auditorium. No tickets will be available at the door.

BESSE-CLARKE

LEWISTON, ME.
JOURNAL
AUG 16 1949

Koussevitzky Giving His Music To Israel

PITTSFIELD, Mass.-AP-Dr. Serge Koussevitsky, retired conductor of the Boston Symphony Orchestra, last night announced he has donated his European music collection to Hebrew University in Israel.

He made the announcement during a reception in his honor by the Pittsfield Jewish Community Center at the Berkshire Music Museum.

He called for continued gifts to the new state and told the group:

"A new era of happiness for men and peace will come to Israel."

The center presented Dr. Koussevitsky a check for $500 which he turned over to Hebrew University for the collection of American music scores.

SCHENECTADY, N. Y.
GAZETTE
AUG 16 1949

Music Notes

By D. E. RITZ

Serge Koussevitzky conducted Sunday afternoon's concert at Tanglewood as his last as permament conductor of the Boston Symphony Orchestra. It was a memorable occasion for all with a program of outstanding interest and ovations at beginning and end.

After the last notes of the Beethoven Fifth Symphony the ovation lasted for a full six minutes with the audience only leaving when the orchestra finally began to walk offstage. Koussevitzky, who was recalled to the podium 10 times, leaves a record of 25 years as director of the Boston Symphony behind him. During that period he has brought to the American scene many works, both modern and otherwise, that men of lesser musicianship have not dared to present. At Sunday's final ovation the audience and orchestra joined in applause for the leader. Cheers, bravos and even whistles marked the audience farewell.

Olivier Messiaen's "The Ascension: Four Symphonic Meditations" marked the "new" in Sunday's program. The work, written for organ in 1932 by the 38-year-old composer, was scored by him for orchestra in 1933 with a different third movement. Its four movements are called "Majesty of Christ Beseeching His Glory of His Father," "Serene Hallelujahs of a Soul That Longs for Heaven," "Hallelujah on the Trumpet," "Halleujah on the Cymbal" and "Prayer of Christ Ascending to His Father."

The first movement is scored entirely for brass and woodwind choirs. The second opens with woodwinds playing against a murmur of strings; basses enter and the movement ends in the high strings. The third movement opens with the Hallelujah on the trumpet with the strings and basses forming the background; the cymbals and other percussion instruments take up the theme, which is repeated by the violins; a strange double bass solo passage is followed by the concluding passage scored for strings. In the final movement (for reduced strings) the throbbing feel of the organ is obtained by marked vibrato employed by the viola section.

The composer, who has been teaching composition with the aid of an interpreter at the Berkshire Music Center this summer, was present at the performance. Called to the platform at the close he shared honors with Dr. Koussevitzky and the orchestra.

Debussy's "La Mer, Three Orchestral Sketches," opened the program. To those who love the sea the music brings with it memories and moods. Beethoven's Overture to "Leonore," number three, completed the program.

Next season Dr. Koussevitzky will return as a guest conductor of the orchestra for the Berkshire Music Festival Concerts. Dr. Koussevitzky will continue, however, as director of the Berkshire Music Center at Tanglewood.

Total attendance for the 1949 concerts at Tanglewood was 116,200 compared to 112,500 last year. Paid admissions for the entire season, including student events, totalled 181,350 compared to 170,500 for the 69 public events last year.

PROVIDENCE, R. I.
JOURNAL
AUG 16 1949

Tanglewood Farewell: Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, raises his hands in a gesture of farewell from the podium at Tanglewood, Lenox, Mass., as he retired after 12 years as conductor of the Berkshire concerts. Dr. Koussevitzky was called back to the podium 10 times amid a tumultuous ovation by the 13,800 music lovers present. —Associated Press Wirephoto

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 17 1949

KOUSSEVITZKY TO CONDUCT IN CUBA, EUROPE, MIDDLE EAST

BOSTON (UP)—Dr. Serge Koussevitsky, who has retired as conductor of the Boston Symphony Orchestra at the age of 75, will appear as guest-conductor in Cuba, Europe and the Middle East next year.

The Russian-born Maestro said he would remain director of the Berkshire Music Center at Tanglewood and would conduct the Bach-Mozart series next year. He plans to live in Lenox during the summer and in Arizona in the winter.

WATERBURY, CONN.
AMERICAN
AUG 16 1949

Koussevitzky Going Abroad

Boston, Aug. 16 —(UP)— Dr. Serge Koussevitsky, who has retired as conductor of the Boston Symphony Orchestra at the age of 75, will appear as guest-conductor in Cuba, Europe and the Middle East next year, he disclosed today.

He will appear in Havana in January, Israel in February, Rome in March, Belgium in April and Paris and London in May. He said he would not appear as guest conductor of the Boston Symphony Orchestra during the 1949-1950 season.

The Russian-born maestro said he would remain director of the Berkshire Music Center at Tanglewood and would conduct the Bach-Mozart series next year. He plans to live in Lenox during the summer and in Arizona in the winter.

HARTFORD, CONN.
TIMES
AUG 15 1949

Tanglewood Scene of Farewell to Koussevitzky

14,000 Cheer Famed Director In Final Bow

Special to The Hartford Times

Lenox, Mass. — I have seen a living composer make a great success — not the usual polite applause with a decorous and unavoidable number of recalls — but a thrilled audience stormily demonstrating its pleasure in a composition it understood.

Oliveier Messiaen is a slight, dark-clad figure of a man, looking at once scholarly and naive. His bald pate is fringed with mouse-colored hair, longish and out of control. You noticed this especially when he was brought to the podium of the Tanglewood shed Sunday afternoon because he kept his back turned to the audience. This was not lack of courtesy but because, in his humility and gratitude, he could not bring himself to turn away from Dr. Koussevitzky who had just finished conducting the Boston Orchestra in his new composition called "The Ascension: Four Symphonic Meditations."

Koussevitzky finally succeeded in turning him around to face his clamoring admirers. On the stage the members of the orchestra had all risen in tribute to the dazed-looking man who was the only person present who seemed not to be able to fathom what the enthusiasm was all about.

* * *

THIS MUSIC could have suspired in church. Its four parts were based on the St. John Gospel quotation, "Father, the hour is come; glorify Thy Son, that Thy Son may glorify Thee," from the Mass of the Ascension — Serene alleluias of a soul longing for heaven —, on the alleluias of the 46th Psalm and again from St. John, "Father . . . I have manifested Thy Name unto men. . . . And now I am no more in the world, but these are in the world, and I come to Thee."

This music was not about religion; it was out of religion inspired. Only the strings were used — all of the violins, first and second, only five of the violas, but two cellos and no basses. Thus the string choir was lifted from its foundatio; it was entirely without a bass. The result was an etherealization, a shimmering, disembodied quality that is not to be likened to anything we know in orchestral writing.

The first section shone effulgently in the golden light of the brass choir. The solo trumpet, beautifully played, carried the burden of song, ecstatic between poignancy and sweetness. The initial utterances of the second meditation were couched in the unisons and trills which were so characteristic of the Messiaen Quartet, premiered a couple of weeks ago. There were phrases which suggested the Hebraic idiom of Ernest Bloch. It was deeply reverential.

The most brilliant section of all was the third. Essentially joyous and ebullient, it was the only pictur which was in the east secular and objective. As a matter of fact, this very quality made it the better foil for the rest of this intensely felt and adoring composition. Here indeed was the outpouring of a very humble and earnest creative spirit.

It is worthy of note, in view of the chronic complaints by contemporary composers that they are neither appreciated nor accorded the privilege of repeated performances, that in this instance the composer was both understood and fervently appreciated upon a first hearing. Even your critic felt that he had some idea what it was all about, enjoyed it very much and felt he would like to hear M. Messiaen's music again.

WAVES OF APPLAUSE greeted Dr. Serge Koussevitzky Sunday at end of Tanglewood program as he concluded 25 years as conductor of Boston Symphony orchestra. Here fellow orchestra men cheer their retiring leader.—*[Plouffe Photo.*

* * *

THE CONCERT began with Debussy's La Mer whose flashing, changing colors, Dr. Koussevitzky knows so well how to exploit. In true festival spirit this last concert closed with Beethoven's Leonore Overture and the perennial Fifth whose familiar contours fill themselves in even for those thousands of remote lawn listeners who best appreciate music as an obbligato to the natural serenities of idyollic Tanglewood.

The total attendance this year exceeded last season's. Here are the figures: Series A 30,500, Series B 34,000, Series C 29,700 Tanglewood on Parade, 5,000; Bach-Mozart series, 5,000; Total 116,200. The 1943 total was 112,500.

* * *

DR. KOUSSEVITZKY was given a rising ovation upon his entrance at the last concert of this season. In spite of his retirement as conductor of the Boston Symphony Orchestra, this will not be his last appearance at Tanglewood. Next season the thirteenth, he will conduct the concerts of series A and C; Charles Muench, the new conductor of the Boston Orchestra, will conduct series B.—C. E. L.

ALBANY, N. Y.
TIMES-UNION
AUG 16 1949

Tanglewood

"Fifth" Closes Festival

By EDGAR S. VAN OLINDA

The majestic chords of the closing cadences of Beethoven's "Fifth" symphony marked the end of two epochs in world music, Sunday afternoon, at "Tanglewood" in the Berkshires; the closing of its most successful music festival and the end of 25 year's devoted service to the Boston Symphony orchestra, by Serge Koussevitzky who released the reins of control to devote the rest of his professional life to the further development of the Berkshire Music center.

THE FINAL CONCERT shows one thing: that Beethoven is still Mr. Big from any standpoint. Dr. Koussevitzky, always a pioneer for new music, gave such a commanding reading of the Beethoven music—the "Fifth" and the overture to "Leonore," No. 3 that even the interesting and not too difficult to take Messiaen four symphonic meditations, "L'Ascension" paled into insignificance. The opening work on the final program was "The Sea," by Debussy, acknowledged one of the finest pieces of descriptive music ever to have been written. It was in direct contrast to the Messiaen work, the former stressing the physical and the latter, the spiritual phases of human existence. The composer, a member of the faculty of the Berkshire center was called to the stage for many enthusiastic plaudits from the audience of some 10,000 music lovers.

However, it was Beethoven whom the majority of the listeners took home with them to relisten to in retrospect during the coming season. The monumental work seemed to gather up all the varied warp and woof of three weeks of symphonic music, emerging as a gorgeous tapestry of emotional beauty almost beyond the power of the most gifted to put into words.

AT ITS CONCLUSION, the usually staid audience cheered, yelled, applauded, and, we fear—even whistled to bring Dr. Koussevitzky back to the stage, time and again in delirious appreciation of his work, and in the manner of a sad farewell until next summer. Handkerchiefs and programs were waved toward the stage in an impromptu "Chautauqua Salute" to a great, if very warm and happy maestro.

AUG

Berkshire Festival

Boston Symphony Heard in Its Last Concert of Season

By Arthur V. Berger

LENOX, Mss., Aug. 4.— A new symphony of some consequence and complete amiability by Benjamin Britten animated the final week end of the twelfth Berkshire Music Festival and put many of us here in an unusually good mood. Sunday afternoon's concert of the Boston Symphony Orchestra, the last of the season, also had one contemporary work, Olivier Messiaen's "L'Ascension," but it was not altogether unfamiliar, having been heard in New York. Composed in 1932 and '33, it is not representative of the complex strangely individual, ultra-chromatic style Mr. Messiaen has created out of the romantic musical symbols of religious mysticism. But the beginnings are obviously there, and it was rather moving in Serge Koussevitsky's reading.

The news remained Saturday night's Britten work, which had its American premiere under Mr. Koussevitsky's direction and with a chorus trained by Hugh Ross. With its choral and orchestral forces, and the praise of spring as its subtitle, the work was a natural for the out-of-doors. It takes its rubric, "spring" symphony from the fact that itt is a setting of fourteen poems relating to spring, by poets from the sixteenth to twentieth centuries, along with one very early anonymous one.

Britten's "Spring Symphony" is a joyful, luminous work that has precipitated, in at least one listener, an abrupt conversion in his favor. At thirty-six he emerges a mature composer with capacity to engage and sustain attention through the course of a forty-five-minute symphony. His choral writing is in the English tradition that goes back to Purcell and the Elizabethans, and his instrumentation is extraordinarily fresh and revealing in its sound.

I was amazed in particular at the new and tasteful uses to which Britten has put so presumably ignoble an instrument as the vibraphone. Indeed, it is the instrumentation, often confined to reiterated, punctuating figures, that gives the vocal writing its peculiar brightness taking part in some arresting montage of solo and choral parts and the material underpinning them.

The chorus for the Britten Saturday night had been very well prepared by Hugh Ross, and there was very fine work from the soloists: Frances Yeend, soprano; Janice Alberts, contralto, and David Lloyd, tenor. Miss Alberts in particular should be singled out, for her performance indicated considerable growth since her previous appearances here, and her rich tone and concentration of the musical and poetic content were quite impressive.

Koussevitsky's farewells have been already made in testimonials and final appearances with the Boston Symphony in New York and Boston, but Sunday was officially his last appearance as musical director of the Boston Symphony Orchestra. His program Sunday ended with Beethoven's fifth symphony, and there were long and lusty plaudits for him at the end.

WORCESTER, MASS.
TELEGRAM
AUG 14 1949

Music

INTERESTING BITS ON TANGLEWOOD

By RAYMOND MORIN

LENOX, Sunday—The 100,000 or more words that we have w[illegible] about Tanglewood during the past eight Summers have c[illegible] ignored a small army of indispensables. Today, let's t[illegible] spotlight on them—the non-musical workers.

[illegible] Summer, approximately [illegible] have trod Tan[illegible] acres. Most of them [illegible] patrons for the Berk[illegible] Festival concerts. [illegible] have paid admissions [illegible] five dollars (entit[illegible] a choice seat in the [illegible] two dollars. The [illegible] been permitted to [illegible] or lie on a [illegible] while listening to [illegible] able [illegible] because the ac[illegible] are mir-

WILLARD M. SISTARE

Student Concerts

[illegible] have been friends of the Berkshire Music Center [illegible] invited to all student [illegible] compensation of their [illegible] contributions to the or[illegible]. These contributions [illegible] as low as five dollars [illegible] a contributor [illegible] privileged to hear as [illegible] concerts during the [illegible] weeks. Most of these [illegible] given by the world's [illegible] student soloists and en-[illegible]

[illegible] and surveillance [illegible] 200,000 patrons is a gi[illegible] task, and those of you who have visited Tanglewood were [illegible] impressed with its [illegible] operation.

Tanglewood has but one se[illegible]. Getting to it is a [illegible] problem; getting back to [illegible] destination after a concert is a nightmare of locomotion. The [illegible] is that from its gates to the center of Lenox is a stretch of one mile and a quarter of [illegible]-necked traffic. Cars may travel in a single line only, and no matter from which exit you emerge, you can generally count on [illegible] one half hour to two hours of inhaling gas fumes, crawling at turtle pace, and experiencing shattered nerves.

Unseen Workers

We have compiled some interesting statistics about Tanglewood's resources and operative problems. Ward J. Gaston provided a good many. He has been caretaker at Tanglewood for 20 years—back when it was a private estate.

It takes 22 men and women to keep the place clean. Most people think that there are perhaps a half-dozen buildings involved, but actually there are 28. The Shed is, of course, the main building. Its roof is one and a quarter acres, covered by a two-inch planking, with an additional two-inch tar and gravel surface.

There are 6000 metal seats beneath that roof and they are washed individually twice a year. Because people smoke and drop debris the whole area is swept once a week.

There are 40 acres of lawn to be mowed with two power lawn motors, and Mr. Gaston tells me that many people are not neat. He has installed eight huge debris boxes but perhaps people are near-sighted. The other day, Walter Pritchard Eaton asked Mr. Gaston how many kinds of debris had to be disposed of. Replied Mr. Gaston: "So many, we couldn't count them."

Hedge to Trim

[illegible] are an enthusiastic hedge trimmer, Tanglewood is your Paradise, because there is over one mile of hedge, much of it five feet high and two feet wide.

Once you reach the Tanglewood grounds, the parking problem disappears because there are 40 acres of parking space, accommodating 3500 cars and supervised by ten State and ten [illegible] police. There are 27 parking men, and nine guides to show you about. Oh yes, I forgot, there are 65 pianos on the place and [illegible] tuners to care for them.

When you step onto the grounds, you are the responsibility of Willard M. Sistare and his staff. He is head of the personnel department, and some people being constituted as they are, he has his problems, too.

Mr. Sistare is boss over 90 ushers, ten first-aiders, ten aides, and [illegible] program girls. His 20 ticket-takers are the only paid employees on his staff.

wide from young people who wish to usher at Tanglewood. They are a beautifully-trained lot, and we wondered what post-graduate course they were given. After all, they have to deal with royalty, famed musicians, millionaires, phonies, and self-convinced world-beaters. Here are the simple rules he gives them: We have no police power. We are serving the public, not handling people. A flashlight will be helpful. Do not smoke or chew gum. Be at your post at all breaks and at intermission. Police your section for lost articles at close of concerts.

First Aid Needed

The first-aid department is kept busy, too. People faint, have heart attacks, fall, bruise themselves. Some of them get terribly excited and threaten awful consequences.

"I guess they change their minds before they get home," says Mr. Sistare. There has never been a death or serious accident at Tanglewood.

We have special admiring paragraphs for Anthony G. Rud, Tanglewood's press representative. A graduate of Dartmouth College (Phi Beta Kappa) and a former reporter with the Berkshire Eagle, his job has been to keep some 40 music critics happy. What a job that is!

Tony and Chuck Callanan (newly-appointed manager of the Nashville Symphony) have had the task of seeing to it that the New York critics (and their derivatives) were advantageously seated for all concerts. They have also had to explain to those press card exploiters (who know too little about music to more than copy the program notes) that they couldn't have four seats center for all concerts.

All qualified critics have reason to thank Tony for his courteous co-operation, and the others should thank him for helping them to see the light of honesty.

Gate Crashers

Ever heard of gate-crashers? Mr. Sistare has, and according to him, most of them use naive tactics. For example, there was that group of young ladies who crawled in through a hole in the hedge. They were watched silently, and were later quietly confronted with: "Where are you going to turn in your tickets?"

"Oh, we're friends of Mr. Judd," was the explanation.

George E. Judd is manager of the Boston Symphony, and many people claim his friendship under such circumstances.

"That's fine," they were told, "here comes Mr. Judd now." And sure enough the gentleman did appear on the scene.

Result: A group of girls—Exeunt!

Beginning in January, Mr. Sistare receives letters, country-

WORCESTER, MASS.
GAZETTE
AUG 15 1949

116,200 Heard Concerts at Tanglewood

(Special to The Gazette)

LENOX, Aug. 15—Some 116,200 attended the 14 concerts of the 12th Berkshire Music Festival performed by the Boston Symphony Orchestra in the Theater-Concert Hall and Music Shed at Tanglewood. This was an increase of 8850 over 1948.

The 50 events presented by the students of the Berkshire Music Center were attended by 65,150 as compared to 60,000 last Summer.

An unofficial estimate of the box-office concert receipts is approximately $400,000. The events of the Berkshire Center are open to contributors who form the Society of Friends of the Berkshire Music Center. It is estimated unofficially that these proceeds (including revenues from concessions, such as cafeteria, music stores, etc.) amount to approximatley $100,000.

Ovation to Koussevitzky

At the festival's concluding concert, yesterday afternoon, 13,800 persons gave Dr. Serge Koussevitzky a tremendous ovation. This marked the final appearance in his 25th year as conductor of the Boston Symphony Orchestra.

However, contrary to rumor, this did not conclude his conductorship of the orchestra, as it has been announced he will share the podium next Summer at Tanglewood with Charles Munch, newly-appointed conductor of the Boston orchestra.

At yesterday's concert, there was a second ovation for Olivier Messaien, distinguished French composer who has been assisting Aaron Copland this Summer in the Center's composition department. Mr. Messaien's 'The Ascension: Four Symphonic Meditations" had been scheduled for the August 6 concert but was postponed until yesterday.

Having no knowledge of the English language, Mr. Messaien conducted his classes and virtually all his conversations with the assistance of his interpreter Antony Bonvalot of Cambridge. During his six weeks at Tanglewood, he became known to few He was rarely seen at Tanglewood as he conducted his classes in his own quarters at Lenox Center.

As he stepped on stage yesterday afternoon and was given a reception unprecedented for enthusiasm, it was obvious Mr. Mesiaen was moved deeply. He was recalled to the stage three times, and as a final gesture of appreciation he shook hands with as many of the symphony players as were within reach.

The balance of yesterday's program was Debussy's "La Mer," the Overture, "Leonore" No. 3 and the Fifth Symphony by Beethoven. After the last, the audience gave a tremendous demonstration resulting in 10 curtain calls for the conductor.

Opinions Differ Sharply

There are sharply contradictory opinions regarding the merits and demerits of this festival. The bulk of opposing opinion is directed at both repertory and soloists.

With the exception of a poorly-qualified performance of Mozart's "Concerto in A major" by Dorotha Powers, the Bach-Mozart series of four concerts was an eloquent preface to the main Festival. Outstanding soloists in this series were Richard Burgin and Ruth Posselt, violinists; Joseph De Pasquale, violist; and Lukas Foss, pianist.

The production of Gluck's museum-piece, "Iphigenia in Tauris," by the Center's opera department, directed by Boris Goldovsky, was an imaginative and stimulating revival of a dried chestnut. The same group's first American performance of Benjamin Britten's "Albert Herring" was a valiant but inneffectual effort to repeat the success of the same composer's "Peter Grimes."

Also among the "duds" was the American premier of Britain's "Spring" Symphony, not a symphony proper, but an elaborate medley of English folk-songs, presented under a pseudonym. On the other hand, there was an exhilarating first performance of Villa-Lobos' "Mandu-Carara" conducted by Eleazar De Carvalho.

Artificial Piece

Leonard Bernstein's "Symphony No. 2," suffixed "The Age of Anxiety," proved to be an artificially-contrived piano concerto, intended to portray the apprehensions of youth, but leaning for its effectiveness on a series of synthetic devices.

The American composer was represented sparingly. In addition to the Bernstein work, there was an inferior work by William Schuman, titled "Suite No. 5," and a brief but masterful piece of writing by Randall Thompson, "The Last Words of David." Here, as throughout the Festival, the student chorus (prepared by Hugh Rosa) performed with uncommon brilliance.

Soloists who rose to artistic heights were Jascha Heifetz in the Tschaikowsky violin concerto, Gregor Piatigorsky in Milhaud's Violoncello Concerto No. 2, Claudio Arrau in Beethoven's Piano Concerto No. 4, and Janice Moudry, the young California contralto in Mahler's "The Song of the Earth." R. M.

N. ADAMS, MASS.
TRANSCRIPT
AUG 16 1949

Koussevitzky Ill; To Enter Hospital

Noted Conductor to be St. Luke's Patient — Washington Offer Rejected.

Serge Koussevitzky, who ended his 25-year career as Boston Symphony orchestra conductor at the final Tanglewood concert of the season in Lenox Sunday afternoon, will enter St. Luke's hospital, Pittsfield, on Thursday, for treatment of a kidney condition.

Associates of the 75-year-old maestro disclosed today that the ailment had bothered him for some time but that he refused to go to a hospital until the conclusion of the Berkshire festival concerts and the fulfillment of recording commitments at Tanglewood. Reports from Tanglewood that his illness almost kept him from the podium Sunday afternoon, were not confirmed. On Sunday an audience of 14,200 persons gave him one of the greatest ovations of his distinguished career as he concluded the direction of Beethoven's Fifth Symphony, the last selection on his last program as Boston Symphony conductor.

Meanwhile, the current issue of Musical Courier says Dr. Koussevitzky offered his services to the National Symphony orchestra of Washington, D. C., at the same time presenting plans for a great musical center in the nation's capital, but that a group of the directors rejected his offer.

At Tanglewood Sunday it was said he planned to leave soon for California; but it was also revealed that, for unexplained reasons, he had cancelled plans to appear with the Boston Symphony as guest conductor in several of its Boston concerts next spring. He is scheduled to return to Tanglewood in the summer to continue as director of the Berkshire Music Center school and it was reported he would be guest conductor of the Boston orchestra in several of the 1950 festival concerts.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 16 1949

Koussevitzky To Enter Local Hospital

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will enter St. Luke's Hospital Thursday for treatment of a kidney condition. He has been bothered for sometime by the ailment and decided to wait until the completion of the Berkshire Festival concerts and the recordings in the Music Shed early this week before entering the hospital for a few days.

ELIZABETH, N. J.
JOURNAL
AUG 17 1949

Koussevitzky In Hospital With Kidney Ailment

LENOX, Mass., Aug. 17 (U.P.)—Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, entered a Pittsfield hospital today for treatment of a kidney ailment.

PHILADELPHIA, PA.
INQUIRER
AUG 18 1949

Koussevitzky Ailing

LENOX, Mass., Aug. 17 (UP).—Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, entered a Pittsfield Hospital today for treatment of a kidney ailment.

NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 17 1949

Koussevitzky Ill

LENOX, Aug. 17 (UP) — Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, entered a Pittsfield hospital today for treatment of a kidney ailment. Associates of the famed 75-year-old maestro said he delayed entering the hospital until completion of the Berkshire Music Center concerts at Tanglewood.

TROY, N. Y.
MORNING RECORD
AUG 18 1949

Serge Koussevitzky At Pittsfield Hospital

Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, entered a Pittsfield, Mass., hospital yesterday for treatment of a kidney ailment.

N. ADAMS, MASS.
TRANSCRIPT
AUG 19 1949

Koussevitzky Calls Off His Trip to Hospital

Dr. Serge Koussevitzky, retired conductor of the Boston Symphony orchestra who has twice been scheduled to enter a hospital for a liver ailment, decided today to call it off and go to California instead.

His physician, Dr. Edward T. Forsley, said the maestro is "much improved" and will not have to enter St. Luke's hospital in Pittsfield for treatment after all.

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WALTHAM, MASS.
NEWS-TRIBUNE
AUG 16 1949

Plenty of Work Is Retirement To Koussevitzky

BOSTON, Aug. 16, (U.P.) — Dr. Serge Koussevitzky, who has retired as conductor of the Boston Symphony Orchestra at the age of 75, will appear as guest conductor in Cuba, Europe and the Middle East next year, he disclosed today.

He will appear in Havana in January, Israel in February, Rome in March, Belgium in April and Paris and London in May. He said he would not appear as guest conductor of the Boston Symphony Orchestra during the 1949-1950 season.

The Russian-born maestro said he would remain director of the Berkshire Music Center at Tanglewood and would conduct the Bach-Mozart series next year. He plans to live in Lenox during the summer and in Arizona in the winter.

HOLLYWOOD, CAL.
CITIZEN NEWS
1949

Turn to **Philip Hamburger's** musical report in the current **New Yorker** and read the encouraging things she has to say about **Janice Moudry's** recent appearance with **Serge Koussevitzky** at **Tanglewood**. The **Los Angeles** contralto sang **Mahler's** "Das Lied von der Erde." Here's an excerpt from the **New Yorker's** opinion: "Miss Moudry's voice that evening was a voice possessed, and there was in it an unforgettable quality of time past and time to come. Even the camera fiends listened to her, and held off taking their pictures until she was finished."

* * *

TOLEDO, OHIO
BLADE
AUG 21 1949

Orchestras Here Draw Crowds From 'All Over'

Toledo's coming orchestra season was subject of inquiry at The Blade this week from citizens of Columbus interested in attending concerts here. The recent suspension of the Columbus Philharmonic and the current failure of any concerted move toward reactivating a winter season of the Detroit Symphony, leave Toledo and Ann Arbor the main concert capitals of a large expanse of territory.

"It's a long way to commute, but we'll be forced to go a long way if we hear more than two orchestra concerts next winter," said one inquiring Columbus visitor in Toledo.

Toledo's substantial symphony fare was pointed up by these inquiries, with the Philadelphia, Cleveland, Pittsburgh, Boston and Minneapolis orchestras scheduled on the two Peristyle series of the Museum of Art, and five subscription and five free concerts of the Friends of Music by the Toledo Orchestra under Wolfgang Stresemann, also in the Peristyle. To be named in the same breath is Bowling Green State University's concert by the Indianapolis Symphony.

★ ★ ★

All being offered in Columbus are the Central Ohio Symphony Association's two concerts, the Cleveland Orchestra Nov. 10; the Philadelphia May 3.

On the Ann Arbor Choral Union series are the Boston, Oct. 23; Cleveland, Nov. 6; Cincinnati, Jan. 17; Pittsburgh, Feb. 23. On a series called Extra Concerts are the Boston, Oct. 25, and the Chicago, March 12.

Fringing the Toledo drawing area are Fort Wayne, Lansing and Grand Rapids with fairly active music seasons. The $85,000-a-year Fort Wayne Philharmonic will give nine concerts for adults, several for children, under its young and popular conductor, Igor Buketoff. The Cleveland and the Cincinnati-Dayton-Springfield areas will be richly served as usual.

Among regular season subscribers to Peristyle series are commuters from Bowling Green, Fostoria, Findlay, Archbold, Delta and Wauseon in Ohio, and Adrian and Monroe in Michigan. Moreover, single concerts attract many from Detroit and Ann Arbor, A. Beverly Barksdale, Museum music director, said this week, and on occasion, busloads have come from Oberlin and Cleveland.

★ ★ ★

With fewer concerts elsewhere, and more more than usual in Toledo, it is predicted that Toledo will draw larger out-of-city audiences for orchestral events this year than ever before.

LE CANADA — MONTREAL, JEUDI 18 AOUT, 1949

Koussevitsky ovationné à Lenox

TANGLEWOOD, Lenox, Mass. (Spécial au "Canada") — L'un des moments les plus émouvants de tout le Festival de Berkshire a été, cette année, le dernier concert donné par l'Orchestre Symphonique de Boston.

Serge Koussevitsky, chef permanent de l'orchestre depuis vingt-cinq ans, dirigeait officiellement son dernier concert avec l'ensemble maintenant célèbre qu'il a lui-même formé. On a toutefois annoncé que Koussevitsky sera, conjointement avec Charles Munch, le directeur du Centre musical des Berkshire pour la saison prochaine.

L'entrée de Koussevitsky au début du concert fut saluée d'une ovation que probablement aucun chef d'orchestre ne s'est vu accorder depuis plusieurs années. Il fallait voir et entendre cette foule de 13,000 auditeurs acclamer, pendant plusieurs minutes, celui qui a fait de Boston et de Tanglewood des centres de culture musicale reconnus dans l'Amérique et le monde entier. Visiblement très ému, le distingué musicien attaqua néanmoins avec assurance les premières mesures de La Mer de Debussy, l'une des oeuvres les plus majestueuses du maître, que l'Orchestre de Boston et son chef ont rendu avec une souplesse et un fondu que l'on pourrait bien qualifier de traditionnel.

Venait ensuite la première exécution en Amérique d'une oeuvre d'Olivier Messiaen, le réputé compositeur français que Koussevitsky a cette année, invité à donner des cours au Centre Musical. Cette oeuvre, intitulée L'Ascension, porte en sous-titre: Quatre Méditations Symphoniques, et fut écrite en 1933 d'après quatre pièces pour orgue composées sous ce titre l'année précédente. Il n'en fallait pas plus que cette oeuvre pour nous convaincre que Messiaen est l'un des plus grands compositeurs contemporains. Une telle inspiration, une telle science et une sincérité pareille ne se retrouvent que chez les grands maîtres de l'art musical. Le compositeur lui-même est venu saluer le public qui applaudissait chaleureusement; chose rare lors d'une première audition, surtout quand il s'agit d'une oeuvre d'avant-garde.

Beethoven complétait le programme; avec l'ouverture Léonore No 3 et la Cinquième Symphonie. Ici encore Koussevitsky et son orchestre retrouvèrent cet unité de pensée et cette quasi perfection qui font de l'O.S.B. l'un des meilleurs orchestres au monde. A la fin du concert, les applaudissements recommencèrent jusqu'à ce que la foule, dans un silence religieux, quitte le vaste "music shed" pour prendre le chemin du retour.

La veille de ce concert mémorable, Koussevitsky avait dirigé la première audition en Amérique d'une oeuvre nouvelle de Benjamin Britten, une Symphonie de Printemps, écrite pour soprano, contralto, ténor solistes; un grand orchestre, choeur mixte et choeur d'enfants. Le texte de la symphonie comprend divers poèmes d'auteurs anglais, anciens et modernes. L'oeuvre est remplie de fraicheur et de gaité rustique. Chaque poème est traité d'une manière bien personnelle et très variée. Par exemple, l'un des poèmes est écrit pour ténor avec trois trompettes, l'autre pour soprano avec cordes en pizzicato. Une Symphonie de Printemps est une addition remarquable à l'oeuvre déjà impressionnante de Britten. Pour terminer, ce fut l'exécution impeccable de deux chefs-d'oeuvre: Nuages et Fêtes de Debussy et la Seconde Suite du ballet Daphnis et Chloé de Ravel.

Leonard Bernstein est revenu au pupitre le jeudi, 11 août, avec un programme qui ne comprenait que deux symphonies: la Deuxième en si bémol de Schubert et la Septième dite de Liningrad de Shostakovitch. Encore une fois le jeune chef a prouvé qu'il possède des dons exceptionnels. Schubert fut gracieux et rythmé comme il se doit. Shostakovitch, par contre, fut emporté et sonore. Le maître russe a sans doute écrit là une de ses oeuvres maitresses, comparables à sa première et à sa cinquième symphonie. On se souvient que l'oeuvre fut jouée à Montréal il y a quelques années, sous la direction

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 18 1949

Ways of Breaking Bottlenecks At Tanglewood Are Discussed

Advisory Committee To Bend Every Effort To Expedite Building of Lenox By-pass— Maps To Be Distributed to Ticket Holders

STOCKBRIDGE — Methods for quickening the traffic flow in and around Tanglewood and ways of breaking the traffic bottlenecks were the principal points of discussion last night at a dinner meeting of the Tanglewood advisory committee at the Christmas Tree Inn here. George E. Judd, manager of the Boston Symphony Orchestra, presided. The 11-man committee comprises Berkshire residents, and was formed two years ago to be a liaison between the citizens of the county and the orchestra.

It was decided to bend every effort to expedite the building of the Lenox by-pass before the 1950 Festival which, it is held, will be a major factor in breaking the traffic bottleneck at the Paterson Monument in the center of Lenox. Representations to further this end will be made to the State Department of Public Works, the Berkshire Hills Conference and the Berkshire County Commissioners.

In association with the new by-pass, the possibility was advanced that during concert afternoons and evenings it might be possible to detour north-south through-traffic via South Lee, Lee, thence over the new by-pass. This would take Route 7 non-concert traffic out of the center of Lenox. The State Police and the traffic engineers of the state Highway Department will be approached to ascertain if the proposal is legal and can be put into effect.

Ticket-Buyers To Get Maps

Mr. Judd said that the management of the Festival in 1950 would try to alleviate the situation by circularizing all advance ticket-buyers with more detailed maps of the area, showing the secondary roads and alternate routes to Tanglewood. Maps of the Tanglewood area are now sent to advance ticket buyers, said Mr. Judd, but they do not show all the secondary and tertiary roads. Also they are sent so far in advance of the concerts that Mr. Judd believes that many patrons may not use them. In the future the maps will be sent out a few days before the concerts and warnings and advice given on how to avoid traffic snarls.

The resignation from the advisory committee of Lester Roberts was accepted. Mr. Roberts was formerly the manager of the Curtis Hotel in Lenox and has now retired. It was voted to ask George A. Mole of Lenox to succeed him.

The committee consists of Alan J. Blau, George P. Clayson, Bruce Crane, Henry W. Dwight, George W. Edman, F. Anthony Hanlon, Lawrence K. Miller, James T. Owens, Whitney S. Stoddard and Robert K. Wheeler.

SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 21 1949

Music and Sculpture in Tanglewood; Vadeboncoeur Talks With Judd

E. R. VADEBONCOEUR, who, with Murray Bernthal, is an executive of Syracuse Famous Artists, conferred with George Judd, manager of the Boston Symphony Orchestra. The orchestra is booked for eight concerts here in the fall by Famous Artists, Oct. 18, in Central High School, and the next night in the Coliseum for students. Dr. Charles Muench will conduct. Both Dr. Muench and the orchestra personnel are especially interested in the Syracuse engagements, due to the many people from Central New York area who each season visit Tanglewood. Said Judd to Vadeboncoeur, in a tour of the grounds, as he proudly pointed to three sculptures: "I think these are marvelous. They were loaned to us by Ivan Mestrovic. I consider him about the greatest in the world. Are you familiar with his work?"

"I should be," replied the Syracusan, "he's on the faculty of Syracuse University." "Oops" said Judd with [illegible] of emphasis.

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DAVENPORT, IOWA
DEMOCRAT & LEADER
AUG 21 1949

CHARLES MUNCH, who will take over the post of conductor of the Boston Symphony orchestra next fall, replacing Dr. Sergei Koussevitsky who resigned last spring, will also share in the conducting of the concerts at Tanglewood, Mass., in the 1950 season, according to announcement made during the final week of the current festival. Dr. Koussevitsky will continue in his post as director of the Berkshire Music center and as the guiding spirit of the musicial enterprises concentrated there. The 1950 festival will be the 15th held in the Berkshires.

Printed From
ASBURY PARK, N. J.
PRESS

Tanglewood's His[illegible]

Tanglewood. I had learned [illegible] previous visits, was [illegible] Nathaniel Hawthorne lived [illegible] months in 1850-1851, occupying the Little Red House. Here it was that he told his children the Tanglewood Tales which have still to be written down. The cottage itself was destroyed by fire in 1891 but a replica has been rebuilt on the grounds, actually on the original site.

In the gardens about the Shed this year (the Shed, incidentally, looks like a large piece of pie dropped on the lawn) are several pieces of sculpture by Ivan Mestrovic and Peter Paul Abate. The lawns surrounding the Shed hold the overflow of people during the concerts. The directors of the festival claim that a person can hear as well outside as in.

I was outside during the [illegible] portion of the Sunday afternoon concert and I found it otherwise.

Actually the concerts at the festival are little more than the icing on a much more serious enterprise which the concerts do support. That is the Berkshire Music Center school.

This school, which has an international reputation, has five departments; conducting, orchestra playing, musical composition, choral singing. Serge Koussevitsky, music director of the Boston symphony, is head of the school. He is assisted by Aaron Copland.

The students in the choral department make up the festival chorus which last Saturday night sang the vocal portions of the Beethoven symphony.

This summer, I learned, there are 465 students registered in the school.

Of course, for the average music lover, the important [illegible] the Berkshire Music Center summer series of festivals which it sponsors with the Boston symphony playing.

REPUBLICAN
AUG 21 1949

Tanglewoo[illegible] Splendid

ugust Has Been S[illegible]

By VICTOR PRA[illegible]

Music, being a fleeting [illegible] es quickly into the pas[illegible] y one week ago today th[illegible] ening to the final [illegible] nglewood, an event wh[illegible] other successful season [illegible] doubtedly the most impo[illegible] r musical center in exis[illegible]

Koussevitsky Will Re[illegible]

t was a touching dem[illegible] corded to Dr. Koussevit[illegible] nclusion. There was not[illegible] rrying away to avoid t[illegible] tion but the audience [illegible] 00 remained, releasing [illegible] applause and cheers wit[illegible] pearance of the good D[illegible] k it smilingly and in g[illegible] there were tears in th[illegible] ny who had listened.

naxed his 25th anniversa[illegible] marked his official ret[illegible] ular conductor of the or[illegible] s good to learn that he w[illegible] ne of the concerts there [illegible] r. After all Tanglewo[illegible] ld and without his [illegible] sence and guiding spirit [illegible] be the same.

Dr. Koussevitzky might h[illegible] easy and rested on his la[illegible] ch old successes progra[illegible] s series as Beethoven's [illegible] ahms' "Second" and the [illegible] d "Fifth" of Tchaikowsk[illegible] last concerts he condu[illegible] rks heard for the first ti[illegible] ting, by Milhaud, Messi[illegible] , Bernstein, and Randal[illegible] n. All of these new compo[illegible] ired extra rehearsing, a[illegible] rt and an intense concentr[illegible] usual they were perfor[illegible] derstanding, youthful fres[illegible] chnical perfection that m[illegible] ing pieces. When one a[illegible] g list of works by cont[illegible] mposers Dr. Koussevitzky[illegible] us, one becomes curious [illegible] n personal estimate of th[illegible] Those near him say that [illegible] ows anything but the gre[illegible] usiasm, proclaiming most[illegible] sterpieces. This assuring[illegible] e attitude is of course th[illegible] e artist and has made [illegible] eat educator and vital [illegible] e progress of contempora[illegible] well as a great condu[illegible] ll probably have to wai[illegible] t performances for the [illegible] t on their real merit.

Messiaen's Work Impr[illegible]

t was a moving experien[illegible] to the four symphonic[illegible] ns. "The Ascension," by th[illegible] mposer Olivier Messiaen. [illegible] n is an organist, so it is [illegible] that he should think in [illegible] instrument, but his fervi[illegible] n inspired by four Bibli[illegible] l adapted and skillfully [illegible] ted. It was by their ne[illegible] city and honest sincerity [illegible] pressed rather than [illegible] rtling originality. "The La[illegible] David," by Randall T[illegible] itten especially for this [illegible] ll probably become as po[illegible] "Alleluia," also composed [illegible] rkshire Center, for it is a [illegible] ork, short and simple in s[illegible] t at the same time nobly [illegible] d beautiful in utterance. [illegible] armonically with a well [illegible] cal line in all parts of its pr[illegible] a moving climax. Leonar[illegible] ain's "The Age of Anxiety," [illegible] ony No. 2 for piano and o[illegible] itten after a poem by [illegible] den, and a familiarity [illegible] oem is evidently essential t[illegible] preciation. To one who [illegible] ad in the music seemed bar[illegible] the exception of the swing[illegible] hich Mr. Bernstein played [illegible] e neatness and chic of a f[illegible] ht club pianist.

Bernstein and Carvalh[illegible]

Dr. Koussevitzky was magn[illegible] further [illegible] sharing the series [illegible] his protege-conductors, [illegible] rnstein and Eleazar de C[illegible] oth of these men have arri[illegible] e known internationally as c[illegible] of exceptional gifts and t[illegible] r. Bernstein repeated his [illegible] rformance of Stravinsky's [illegible] and put new life into Shostak[illegible] "Seventh" while Mr. Carvalh[illegible] ered significantly in a new w[illegible] Villa-Lobos and Strauss's "Ze[illegible] ra." As the eyes of the a[illegible] ually rest on the conduc[illegible] nner can often augment [illegible] t from the listener's enjoy[illegible] music, and in this there [illegible] h contrast in the accompli[illegible] these two conductors. B[illegible] dsome young gentlemen [illegible] ther could be called an e[illegible] n it comes to extravag[illegible] ture, but one can watch [illegible] ho and still keep one's min[illegible] sic while with Mr. Bernst[illegible] ention is apt to focus on [illegible] her than the music and a[illegible] feels that his attention [illegible] ded there as well.

Marcel Grandjany

Following the Tanglewood c[illegible] took a busman's holiday [illegible] ded the first two chamb[illegible] s offered by Elizabeth [illegible]

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Venait ensuite la première exécution en Amérique d'une oeuvre d'Olivier Messiaen, le réputé compositeur français que Koussevitsky a cette année, invité à donner des cours au Centre Musical. Cette oeuvre, intitulée L'Ascension, porte en sous-titre: Quatre Méditations Symphoniques, et fut écrite en 1933 d'après quatre pièces pour orgue composées sous ce titre l'année précédente. Il n'en fallait pas plus que cette oeuvre pour nous convaincre que Messiaen est l'un des plus grands compositeurs contemporains. Une telle inspiration, une telle science et une sincérité pareille ne se retrouvent que chez les grands maîtres de l'art musical. Le compositeur lui-même est venu saluer le public qui applaudissait chaleureusement; chose rare lors d'une première audition, surtout quand il s'agit d'une oeuvre d'avant-garde.

Beethoven complétait le programme, avec l'ouverture Léonore No 3 et la Cinquième Symphonie. Ici encore Koussevitsky et son orchestre retrouvèrent cet unité de pensée et cette quasi perfection qui font de l'O.S.B. l'un des meilleurs orchestres au monde. A la fin du concert, les applaudissements recommencèrent jusqu'à ce que la foule, dans un silence religieux, quitte le vaste "music shed" pour prendre le chemin du retour.

La veille de ce concert mémorable, Koussevitsky avait dirigé la première audition en Amérique d'une oeuvre nouvelle de Benjamin Britten, une Symphonie de Printemps, écrite pour soprano, contralto, ténor solistes; un grand orchestre, choeur mixte et choeur d'enfants. Le texte de la symphonie comprend divers poèmes d'auteurs anglais, anciens et modernes. L'oeuvre est remplie de fraîcheur et de gaîté rustique. Chaque poème est traité d'une manière bien personnelle et très variée. Par exemple, l'un des poèmes est écrit pour ténor avec trois trompettes, l'autre pour soprano avec cordes en pizzicato. Une Symphonie de Printemps est une addition remarquable à l'oeuvre déjà impressionnante de Britten. Pour terminer, ce fut l'exécution impeccable de deux chefs-d'oeuvre: Nuages et Fêtes de Debussy et la Seconde Suite du ballet Daphnis et Chloé de Ravel.

Leonard Bernstein est revenu au pupitre le jeudi, 11 août, avec un programme qui ne comprenait que deux symphonies: la Deuxième en si bémol de Schubert et la Septième dite de Liningrad de Shostakovitch. Encore une fois le jeune chef a prouvé qu'il possède des dons exceptionnels. Schubert fut gracieux et rythmé comme il se doit. Shostakovitch, par contre, fut emporté et sonore. Le maître russe a sans doute écrit là une de ses oeuvres maîtresses, comparables à sa première et à sa cinquième symphonie. On se souvient que l'oeuvre fut jouée à Montréal il y a quelques années, sous la direction

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 18 1949

Ways of Breaking Bottlenecks At Tanglewood Are Discussed

Advisory Committee To Bend Every Effort To Expedite Building of Lenox By-pass—Maps To Be Distributed to Ticket Holders

STOCKBRIDGE — Methods for quickening the traffic flow in and around Tanglewood and ways of breaking the traffic bottlenecks were the principal points of discussion last night at a dinner meeting of the Tanglewood advisory committee at the Christmas Tree Inn here. George E. Judd, manager of the Boston Symphony Orchestra, presided. [illegible] committee comprises Berkshire residents, and was formed two years ago to be a liaison between the citizens of the county and the orchestra.

It was decided to bend every effort to expedite the building of the Lenox by-pass before the 1950 Festival which, it is held, will be a major factor in breaking the traffic bottleneck at the Paterson Monument in the center of Lenox. Representations to further this end will be made to the State Department of Public Works, the Berkshire Hills Conference and the Berkshire County Commissioners.

In association with the new by-pass, the possibility was advanced that during concert afternoons and evenings it might be possible to detour north-south through-traffic via South Lee, Lee, thence over the new by-pass. This would take Route 7 non-concert traffic out of the center of Lenox. The State Police and the traffic engineers of the state Highway Department will be approached to ascertain if the proposal is legal and can be put into effect.

Ticket-Buyers To Get Maps

Mr. Judd said that the management of the Festival in 1950 would try to alleviate the situation by circularizing all advance ticket-buyers with more detailed maps of the area, showing the secondary roads and alternate routes to Tanglewood. Maps of the Tanglewood area are now sent to advance ticket buyers, said Mr. Judd, but they do not show all the secondary and tertiary roads. Also they are sent so far in advance of the concerts that Mr. Judd believes that many patrons may not use them. In the future the maps will be sent out a few days before the concerts and warnings and advice given on how to avoid traffic snarls.

The resignation from the advisory committee of Lester Roberts was accepted. Mr. Roberts was formerly the manager of the Curtis Hotel in Lenox and has now retired. It was voted to ask George A. Mole of Lenox to succeed him.

The committee consists of Alan J. Blau, George P. Clayson, Bruce Crane, Henry W. Dwight, George W. Edman, F. Anthony Hanlon, Lawrence K. Miller, James T. Owens, Whitney S. Stoddard and Robert K. Wheeler.

SPRINGFIELD REPUBLICAN
AUG 21 1949

Tanglewo[od] ... Splendid

[A]ugust Has Been S...

By VICTOR PRA...

HOLLYWOOD, CAL.
CITIZEN NEWS
AUG 20 1949

Turn to Philip Hamburger's musical report in the current New Yorker and read the encouraging things she has to say about Janice Moudry's recent appearance with Serge Koussevitzky at Tanglewood. The Los Angeles contralto sang Mahler's "Das Lied von der Erde." Here's an excerpt from the New Yorker's opinion: "Miss Moudry's voice that evening was a voice possessed, and there was in it an unforgettable quality of time past and time to come. Even the camera fiends listened to her, and held off taking their pictures until she was finished."

* * *

SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 21 1949

Music and Sculpture in Tanglewood; Vadeboncoeur Talks With Judd

E. R. VADEBONCOEUR, who, with Murray Bernthal, is an executive of Syracuse Famous Artists, conferred with George Judd, manager of the Boston Symphony Orchestra. The orchestra is booked for night concerts here in the fall by Famous Artists, Oct. 18, in Central High School, and the next night in the Coliseum for students. Dr. Charles Muench will conduct. Both Dr. Muench and the orchestra personnel are especially interested in the Syracuse engagements, due to the many people from Central New York area who each season visit Tanglewood. Said Judd to Vadeboncoeur, in a tour of the grounds, as he proudly pointed to three sculptures: "I think these are marvelous. They were loaned to us by Ivan Mestrovic. I consider him about the greatest in the world. Are you familiar with his work?"

"I should be," replied the Syracusan, "he's on the faculty of Syracuse University." "Oops" said Judd with plenty of emphasis.

ASBURY PARK, N. J.
PRESS

Tanglewood's History

Tanglewood, I had learned on previous visits, was where Nathaniel Hawthorne lived 18 months in 1850-1851, occupying the Little Red House. Here it was that he told his children the Tanglewood Tales which have still to be written down. The cottage itself was destroyed by fire in 1891 but a replica has been rebuilt on the grounds, actually on the original site.

In the gardens about the Shed this year (the Shed, incidentally looks like a large piece of pie dropped on the lawn) are several pieces of sculpture by Ivan Mestrovic and Peter Paul Abate. The lawns surrounding the Shed hold the overflow of people during the concerts. The directors of the festival claim that a person can hear as well outside as in.

I was outside during the last portion of the Sunday afternoon concert and I found it otherwise.

Actually the concerts at the festival are little more than the icing on a much more serious enterprise which the concerts do support. That is the Berkshire Music Center school.

This school, which has an international reputation, has five departments; conducting, orchestral playing, musical composition and choral singing. Serge Koussevitsky, music director of the Boston symphony, is head of the school. He is assisted by Aaron Copland.

The students in the choral department make up the festival chorus which last Saturday night sang the vocal portions of the Britten symphony.

This summer, I learned, there are 465 students registered in the school.

Of course, for the average music lover, the important thing [illegible] the Berkshire Music Center [illegible] summer series of festival [illegible] which it sponsors with the Boston symphony playing.

TOLEDO, OHIO
BLADE
AUG 21 1949

Orchestras Here Draw Crowds From 'All Over'

Toledo's coming orchestra season was subject of inquiry at The Blade this week from citizens of Columbus interested in attending concerts here. The recent suspension of the Columbus Philharmonic and the current failure of any concerted move toward reactivating a winter season of the Detroit Symphony, leave Toledo and Ann Arbor the main concert capitals of a large expanse of territory.

"It's a long way to commute, but we'll be forced to go a long way if we hear more than two orchestra concerts next winter," said one inquiring Columbus visitor in Toledo.

Toledo's substantial symphony fare was pointed up by these inquiries, with the Philadelphia, Cleveland, Pittsburgh, Boston and Minneapolis orchestras scheduled on the two Peristyle series of the Museum of Art, and five subscription and five free concerts of the Friends of Music by the Toledo Orchestra under Wolfgang Stresemann, also in the Peristyle. To be named in the same breath is Bowling Green State University's concert by the Indianapolis Symphony.

* * *

All being offered in Columbus are the Central Ohio Symphony Association's two concerts, the Cleveland Orchestra Nov. 10; the Philadelphia May 3.

On the Ann Arbor Choral Union series are the Boston, Oct. 23; Cleveland, Nov. 6; Cincinnati, Jan. 17; Pittsburgh, Feb. 23. On a series called Extra Concerts are the Boston, Oct. 25, and the Chicago, March 12.

Fringing the Toledo drawing area are Fort Wayne, Lansing and Grand Rapids with fairly active music seasons. The $85,000-a-year Fort Wayne Philharmonic will give nine concerts for adults, several for children, under its young and popular conductor, Igor Buketoff. The Cleveland and the Cincinnati-Dayton-Springfield areas will be richly served as usual.

Among regular season subscribers to Peristyle series are commuters from Bowling Green, Fostoria, Findlay, Archbold, Delta and Wauseon in Ohio, and Adrian and Monroe in Michigan. Moreover, single concerts attract many from Detroit and Ann Arbor, A. Beverly Barksdale, Museum music director, said this week, and on occasion busloads have come from Oberlin and Cleveland.

* * *

With fewer concerts elsewhere, and more more than usual in Toledo, it is predicted that Toledo will draw larger out-of-city audiences for orchestral events this year than ever before.

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DAVENPORT, IOWA
DEMOCRAT & LEADER
AUG 21 1949

CHARLES MUNCH, who will take over the post of conductor of the Boston Symphony orchestra next fall, replacing Dr. Sergei Koussevitsky who resigned last spring, will also share in the conducting of the concerts at Tanglewood, Mass., in the 1950 season, according to announcement made during the final week of the current festival. Dr. Koussevitsky will continue in his post as director of the Berkshire Music center and as the guiding spirit of the musicial enterprises concentrated there. The 1950 festival will be the 13th held in the Berkshires.

SPRINGFIELD, MASS. REPUBLICAN

Tanglewood, South Mountain; Splendid Music in Retrospect

August Has Been Stellar Month in Berkshires for Lovers of Concerts

By VICTOR PRAHL

[illegible] fleeting thing, re- [illegible] past yet it is [illegible] that we were [illegible] at [illegible] ended [illegible] what is [illegible] important sum- [illegible]

Koussevitsky Will Return

[illegible] demonstration [illegible] Koussevitsky at its [illegible] the usual [illegible] avoid traffic con- [illegible] the audience of nearly [illegible] releasing a crescendo [illegible] cheers with each re- [illegible] good Doctor. He [illegible] in good stride [illegible] in the eyes of [illegible] stoned. While this [illegible] anniversary season [illegible] retirement as [illegible] the orchestra, it [illegible] he will conduct [illegible] there next sum- [illegible] Tanglewood is his [illegible] magnetic [illegible] spirit it would [illegible]

[illegible]sevitzky might have taken [illegible] rested on his laurels with [illegible] programmed on [illegible] as Beethoven's "Fifth," [illegible] "Second" and the "Fourth" [illegible] of Tchaikowsky, but in [illegible] concerts he conducted new [illegible] for the first time in this [illegible] Milhaud, Messiaen, Brit- [illegible] and Randall Thomp- [illegible] of these new compositions re- [illegible] rehearsing, a special ef- [illegible] concentration, but [illegible] were performed with [illegible] youthful freshness and [illegible] perfection that made them [illegible] When one surveys the [illegible] works by contemporary [illegible] Dr. Koussevitzky has giv- [illegible] becomes curious as to his [illegible] estimate of their worth. [illegible] him say that he never [illegible] but the greatest en- [illegible] proclaiming most of them [illegible] This assuring, affirma- [illegible] of course that of the [illegible] and has made of him a [illegible] and vital factor in [illegible] of contemporary music [illegible] a great conductor. One [illegible] have to wait for re- [illegible] mances for the final ver- [illegible] real merit.

Messiaen's Work Impressive

[illegible] moving experience listen- [illegible] four symphonic medita- [illegible] Ascension" by the French [illegible] Messiaen. Mr. Mes- [illegible] organist, so it is only nat- [illegible] should think in terms of [illegible] but his fervid expres- [illegible] by four Bible texts are [illegible] and skillfully orches- [illegible] was by their naive sim- [illegible] honest sincerity that they [illegible] rather than by any [illegible] originality. "The Last Words [illegible] by Randall Thompson, [illegible] especially for this occasion [illegible] become as popular as [illegible]," also composed for the [illegible] Center, for it is a practical [illegible] and simple in statement [illegible] same time nobly conceived [illegible] in utterance. It is rich [illegible] with a well sustained [illegible] parts of its progresses [illegible] climax. Leonard Bern- [illegible] of Anxiety," or Sym- [illegible] piano and orchestra, [illegible] a poem by W. H. [illegible] a familiarity with the [illegible] essential to its full [illegible] To one who had not [illegible] seemed barren with [illegible] of the swing portion [illegible] Bernstein played with all [illegible] and chic of a first rate [illegible]nist.

Bernstein and Carvalho

[illegible]ssevitzky was magnanimous [illegible] sharing the series with two protege-conductors, Leonard [illegible] and Eleazar de Carvalho. [illegible] men have arrived and [illegible] internationally as conduct- [illegible] and training. [illegible] repeated his dynamic [illegible] of Stravinsky's "Sacre" [illegible] life into Shostakovitch's [illegible] Mr. Carvalho regis- [illegible] in a new work by [illegible] Strauss's "Zarathus- [illegible] eyes of the audience [illegible] on the conductor, his [illegible] augment, or de- [illegible] listener's enjoyment of [illegible] this there was a [illegible] in the accomplishm[illegible] [illegible] conductors. Both [illegible] young gentlemen [illegible] be called an extrem[illegible] it comes to extravaganc[illegible] but one can watch Mr. Ca[illegible] and still keep one's mind on th[illegible] while with Mr. Bernstein th[illegible] is apt to focus on himsel[illegible] than the music and at times [illegible] that his attention is fo- [illegible] as well.

Marcel Grandjany

Following the Tanglewood concerts we took a busman's holiday and attended the first two chamber concerts offered by Elizabeth Sprague Coolidge at South Mountain in Pittsfield. Our last visit to this spot was some 10 years ago, the day of the hurricane and if memory serves that was the last concert at South Mountain until this year.

If anyone had prophesied that we would ever attend a recital given entirely on the harp we would ha[ve] contradicted the statement outrig[ht] but that is just what we did on Mo[n]day afternoon. The soloist was Marce[l] Grandjany and in four numbers he had the assistance of a small orchestra, but his instrument was to the fore for the most part. Mr. Grandjany is no ordinary harpist and one of the very few performers of this instrument who can hold the interest of an audience for the better part of two hours.

He skillfully conceals or at least camouflages the limitations of the harp and succeeds in making it an expressive instrument, intimately musical yet tonally and rhythmically robust enough to afford considerable variety. This full rich tone and virility of rhythm were evident in the very first measures of the opening Handel Concerto and his ability to float a dulcet singing tone against a soft accompaniment was evident further in the Larghetto of this piece.

Always in Tune

There was never any of the stringy, wiry, tinkling quality that can make a harp so objectionable, the instrument always sounded in tune, and the dizzy glissandos harpists love to indulge in were used sparingly and with taste. He held the attention of his listeners in a program of nine representative works ranging from Handel and Mozart and his own arrangements of early classics to Debussy, Ravel and Hindemith.

An expansive sweep characterized his own Rhapsody on a theme from a Gregorian chant, and a classic charm Respighi's transcription of an old Siciliana for lute. Frederick Jacobi's Rhapsody for harp and strings was the most enjoyable work we have heard from the pen of this composer both in substance and form. Sensitive coloring and brilliant virtuosity in turn marked Debussy's two dances, sacred and profane, and the same qualities had full play in Ravel's familiar Introduction and Allegro. Paul Hindemith's Sonata was another successful example of a composer utilizing his personal idiom in an unusual medium.

Mr. Grandjany played this varied list with a minimum of apparent effort with emphasis always on the music itself to such an extent that it was not only expressive but at times gripping in its intensity. It carried this writer back to his student days in Fontainebleau when the sweet sounds of Mr. Grandjany's harp playing used to float up to his rooms from the house in the garden where the famous harpist lived and practiced.

Berkshire Quartet

Tuesday's concert by the Berkshire String Quartet consisted of Mozart's Quartet in B flat major (K.458), Martinu's Quintet, in which they had the assistance of Albert Sprague Coolidge, violist, and the Franck Quartet in D major.

Urico Rossi, violin, Albert Lazan, violin, David Dawson, viola, and Fritz Magg, are a highly expert foursome from every standpoint. Technical and musical efficiency are taken for granted in such a group but in addition the Berkshire Quartet has a human warmth and a youthful verve that gives life to everything it plays. Thus the Mozart Quartet was not merely a period piece with which to open but a live work that spoke clearly and directly in all four of its movements. And it was good hearing the Martinu Quintet again. Although written 22 years ago it is still fresh with its gay themes in the agitated Allegro and tremendously moving in the long Largo with its great climax and extended coda. The subtle side of their musicality had free play in the chromatic shifting of themes in the Cesar Franck quartet which constituted the second half. Here Mr. Rossi's beautiful violin tone soared forth in the impassioned last movement creating a thrilling finale.

It was a delightful experience being back in the music shed at South Mountain. The charming air of gentility that pervades these concerts is due not only to their gratious sponsor, Mrs. Elizabeth Sprague Coolidge, but also to their manager, Willem Willeke.

HARTFORD, CONN. COURANT

AUG 21 1949

The Lively Arts

BY T. H. PARKER.

Tanglewood Revisited: it will be very interesting to see what changes may take place in the Berkshire Music Festival in 1950.

Just a week ago, the lengthy reign of Sergius Maximus Imperater came to a close. The Good Doctor, the Great Doctor Koussevitzky, the nobl'st Roman of them all, stepped down from the throne from which he had ruled the Boston Symphony Orchestra for 25 years. Let us strike an aureus, with his wreathed head, and on the navis a lyre, to commemorate the illustrious era.

But begining in 1950, we shall have to date the Tanglewood seasons from the consulships of Serge Koussevitzky and Charles Muench. For, according to announcement, there will be two conductors for the festivals.

★ ★ ★

It will be a bit of a situation, as Dr. Koussevitzky will still be director of the Berkshire Music Festivals, while Mr. Muench will be the new conductor of the Boston Symphony Orchestra. Naturally, Mr. Muench will defer to Dr. Kousssevitzky, even though he may feel that certain changes might be made.

Well, certain changes would not be amiss. During the last few seasons, the festivals have shown a tendency toward inbreeding. The names of certain guests condctors, soloists and infant prodigies have appeared rather repetitiously of late. More than that, the same old mainstay pieces were being played over and over for the same old mainstay audiences.

Let us hope that Mr. Muench will bring new blood to the repertoire of the Boston Symphony Orchestra, and that some of this may be evident in the festivals ere long. Not necessarily works by contemporary composers different from those whose names are associated with the Berkshire Music Festival label, but less frequently heard items from the classics as well, particularly from the music archetypes.

★ ★ ★

Certainly it is devoutly to be hoped that the orchestral performances at Tanglewood will have improved by the time the next festival comes around.

Perhaps Dr. Koussevitszky has felt that men who have played together so long should be able to get on pretty much by themselves without being rapped over the knuckles continually. If so, he has overestimated his players. They continue to produce the same high quality of sound, but their performance, as shown at the Bushnell Memorial here last winter and at the festival concerts just ended, was unbelievably ragged. This was true not only of choirs but of individual players, especially among the brasses.

If Mr. Muench, not having the sentimental attachment for the orchestra that perhaps has hampered Dr. Koussevitzky, will beat the players about the ears until they get in line, he will earn the gratitude of every concertgoer who remembers how magnificently the Boston Symphony used to play.

★ ★ ★

But there is one thing, unfortunately, that it will take more than Dr. Koussevitzky or Mr. Muench to cure. Much has been said about the hordes of persons who camp out on the Tanglewood lawns to hear the Festival concerts. A pretty legend has grown up, that these customers are all wide-eyed, eager-eared young people, hungry for cultural uplift but unable to afford the price of admission to the Music Shed.

Such they may all have been at the beginning. Such many of them still may be. But the antics of others among them is rapidly creating a Coney Island atmosphere at the Festivals. There is laughter, talking, fooling, moving about, general lack of attention to the music and much too much interest in lovemaking. No one expects that people should come to the concerts in silent, dour mien, or deport themselves like a convention of pallbearers. But the Festival is not a carnival, either, and all those who rally around only for a little moon-bathing and bundling, should somehow be invited to wallow elsewhere.

★ ★ ★

At the same time, the deportment and concert manners of many who sit in high priced seats are also open to censure. More and more persons are rushing out of the Shed before the concert is over. Usually the last work of the program is a symphony, and increasingly between the third and fourth movements there is a general dive to get out. The interval is so short that scores of people may be heard crunching over the gravel walks to the parking lots, while the orchestra is playing the final movement.

It is understandable that some people want to beat the rush and get their cars clear of the parking lot jam before the big exodus begins. But there are also many more people who like music enough to want to hear the end of a program without the distractions of being clambered over and dinned at by the early leavers. Persons who want to leave early would do everyone a great favor if they withdrew before the final number on the program begins. They have no right to put their convenience before that of people trying to hear the close, which is often the climax, of a concert.

MUNCIE, IND. EVENING STAR

AUG 22 [illegible]

A Woman's New York

Soulful Music at Tanglewood

By ALICE HUGHES

The difference between hearing music in a concert hall and out-of-doors is some spiritual release. That's why so many travel-jostled pilgrims make the tour as I did the final week end of the Tanglewood Music Festival in the Berkshires. When the chords of great music, as Koussevitsky conducts it, reverberate from the shell and float across the hills of western Massachusetts, you're having a soulful experience. I quite forgot to look at the features of my French brother-in-law as he sits fiddling at Koussy's elbow. Whatever it is that makes music overpowering, this aging conductor inching toward the 80's—has.

Closing week end at this summer music shrine is called Tanglewood on Parade. Unlike other performances it offers not only the classics, but peeps behind the scenes with excerpts from operas and even a sprinkling of jazz. The way Koussevitsky handles his orchestra—they hate him and love him, which is what he wants—the exciting new symphony by Leonard Bernstein called "Age of Anxiety" (and isn't it?), and a new unaccompanied violin solo by a young Israeli musician, Zvi Zeitlin—these are the novel musical fireworks which mark the Boston Symphony conductor's programs from all the others, even Toscanini's. And at the finale of the concert, the beautiful lawns at Tanglewood became a dance floor, with couples whirling and twirling to the world's best music. A deliciously thrilling experience!

But 10 minutes later, what a letdown! On the homeward auto trek to New York, hundreds of cars inched along, bumper-to-bumper, on a jagged 2-lane road. In two hours we crawled the 15 miles to Pittsfield, Mass. Some gave up; spent the night at wayside inns and tourist shacks. I was among those who mooched on mercilessly to the Big City, though it took long enough to kill the joy and efface the mood of spiritual elation the music created. Rugged, yes. But I'll be back next year for more of the same.

★ ★ ★

BOSTON, MASS.
HERALD
AUG 21 1949

Praise Be to You, O Hills--- The Berkshire Music Center

By RUDOLPH ELIE

It is hard to realize, even when you go there and see it for yourself, what an immense project this Berkshire Music Center has come to be. As Koussevitzky himself said during the speech-making attendant on the annual open house a week ago Friday, it become the foremost musical festival of the world. More than that, it has become the foremost summer center of student activity anywhere, enrolling this season 475 young men and women, 40 of them representing nearly 30 different countries. Koussevitzky put it that the pedagogical center of the world has shifted from Europe to Lenox; today both Europeans and Americans look to Tanglewood as the authoritative musical finishing school.

MORE THAN CONCERTS

It may not be quite that; nobody ever finished his musical education in six weeks and musical study abroad will remain, for Americans at least, an invaluable broadening process for many years to come. Yet there is no doubt that the equipment, the faculty, the opportunity for intermingling with musical people, the chance to perform publicly almost daily and, not least, the professional orchestral concerts offered by the Boston Symphony Orchestra, offer the student an opportunity for intensive contact and stimulation that simply cannot be duplicated.

In the long view the professional concerts, that is the public rehearsals, the early Bach-Mozart series and the three concert series in the Shed, are the least remarkable aspects of the Festival. It is no disparagement of the Boston Symphony to say that the Salzburg Festival or the Edinburgh Festival offer musical values equally keen. Indeed, it is no novel thing to have a musical festival anywhere at any time; the possibilities are limited only by the amount of money one has to spend to achieve varied and interesting programs by various musical organizations.

It is the Music Center itself, initiated by Koussevitzky in 1940, to provide an opportunity for musical study in connection with the Festival, that has proved the more remarkable venture. "In connection with" is the important point here, for the Berkshire Music Center is no place for a student who is not already an advanced musician. Lessons are not given in anything; only the opportunity for experience in group performance or study (as in composition) under established artist coaches.

MANY DEPARTMENTS

These opportunities are limited only by the student's time and immediate concern. This season, just closed, there was first of all the student orchestra, composed of 110 musicians most of whom could, from what I heard of them, step into corresponding places in any symphony orchestra in the world. These musicians were coached by the first-desk men of the Boston Symphony orchestra and conducted by Richard Burgin, Leonard Bernstein, Eleazar de Carvalho, and various student conductors. Their Friday concerts, all open to the public, ranged the literature from Prokofieff to Berlioz, from Stravinsky to Bach. It was a crack outfit in any league.

The student conductors, and there were possibly a dozen of them, studied directly under Koussevitzky himself, assisted by Bernstein, Burgin and Carvalho. I saw only Seymour Lipkin, basically a concert pianist, but a very competent and promising conductor also. The students of composition were under the general direction of Aaron Copland with Olivier Messaien, Irving Fine and Lukes Foss assisting in private instruction or consultation. Their works were given by various students at the Center, discussed, re-worked, tried out in pubic.

Boris Goldovsky's opera department, perhaps the most glamorous of the opportunities, of course stressed the actual production of operas and scenes with professional or near-professional singers, but there was everything else from scenic design to set painting, from libretto writing to stage lighting. Other departments were chamber music, presided over this year by Gregor Piatigorsky and William Kroll, and choral singing, in charge of Hugh Ross. So far as I can make out, all these departments were organized in such a way that students in any one department could take part in the activities of any other. Thus, an orchestral major might have played in a Goldovsky opera or a Piatigorsky chamber recital; a choral major might have sung in a madrigal group or with the Boston Symphony orchestra; a chamber music major might have sung in a Bach choir.

NEW DORMITORY

For all this the physical equipment of the Center is superb. The Shed, of course, is the orchestra's laboratory, but there is the theater-opera hall, admirably equipped, for opera; the chamber music hall, numerous rehearsal and practice rooms, an imposing gate house with fully equipped press room, showroom, music store and box office; even a large building equipped for catering to the daily crowds, which may run from one to 15 thousand people.

This year, for $30,000, the Center bought a vast estate nearby, a sort of road company Versailles, as the men's dormitory; the women's facilities are reported equally majestic. In short, within an area of 50 or so acres which includes a fine private beach on the nearby pond, the Berkshire Music Center has become a truly imposing edifice, a source of constant astonishment to the natives (who are now largely won over to the idea via their pocketbooks), and certainly an object of wonder to the visitors. All this is, lock, stock and barrel, the sole property of the Boston Symphony orchestra (for Koussevitzky's only property is his own magnificent estate significantly overlooking the whole green countryside), and it will certainly remain entirely under the control of the trustees of the Boston Symphony orchestra. But it is not likely that anyone will forget that it also is, in every sense, a creation of Serge Koussevitzky. Although the Center itself is but nine years old —and more than five of those were lost in wartimes—Koussevitzky has given it its spirit, its impetus and its tradition. This tradition will be Koussevitzky's monument, and it would seem, even now, to be of the most enduring quality.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 21 1949

MUSIC ON THE RADIO

Works of Strauss and Stravinsky Heard on Tanglewood Broadcasts

By B. H. HAGGIN

THE Aug. 7 broadcast of the Boston Symphony from Tanglewood offered the radio public a novelty—Strauss's Horn Concerto No. 2, composed in 1944, and first performed here in 1948 by Thomas Scherman's Little Orchestra Society. One possible view of these most recent works of Strauss was expressed by the critic of the London "Spectator," Martin Cooper, when he wrote that one of them would "delight all those who enjoy the sound of a consummate musical craftsman moving at ease among the shadows and echoes of his own past." My own view of what I have heard in "Metamorphosen," the Oboe Concerto, and now this Horn Concerto, is that the consummate craftsmanship rambles on like an old man mumbling in his beard; and this has brought me no delight. The occasion was not entirely without its pleasure, however—from the assured conducting of the concerto by Eleazar de Carvalho, and also the directness and coherence of his performance of "Thus Spake Zarathustra."

The Sunday before there had been similar pleasure from Leonard Bernstein's performance of Stravinsky's "Le Sacre du printemps"—remarkable for its controlled steadiness and the resulting cumulative power and excitement. And there had been yelping pain when the climax of this power and excitement in the final crescendo was broken into by the voice of Ben Grauer with his concluding announcement in time for the advertisement of a carpet cleaning company. I should add for the record that the excellence of the "Sacre" performance was the more gratifying for being unexpected after a performance of Stravinsky's "Scenes de ballet" which was luxuriously soft instead of sharp and dry.

On July 24 Koussevitzky conducted his second Mozart program —which led to my receiving from a musician friend a formulation of Koussevitzky's inadequacy in this music that was different from mine and, I think, highly perceptive. After mentioning the brilliance and sparkle Koussevitzky got in the slow movement of the E flat Symphony, my friend went on to find it "remarkable that a man of his age should have only this zest and happiness in Mozart" but "not seem to feel that instantaneous lightning-stroke poignancy that comes in Mozart's late slow movements. Perhaps there is an eternal child in Koussevitzky which has never heard that cry."

On July 31 the C. B. S. Symphony under Bernard Herrmann, with Whittemore and Lowe as soloists, performed Poulenc's Concerto for two pianos. The fast movements rattle along brashly, and were rattled off by the pianists in the same manner; and the sweet tune in the slow movement seemed incongruous in style with the rest.

Washington Orchestra

The nineteenth season of the National Symphony Orchestra of Washington, 1949-50, will be its first under the direction of the American conductor, Howard Mitchell, who succeeds the founder of this organization, Hans Kindler. Mr. Mitchell has been associated with the orchestra since 1933, as first cellist, assistant conductor and associate conductor. There will be several guest conductors, including Sir Thomas Beecham, George Szell, Ernest Ansermet, Paul Callaway and Dimitri Mitropoulos. Margaret Truman, soprano, will be one of the soloists.

The season extends for twenty-four weeks, with twenty Wednesday night and six Sunday afternoon concerts in Washington, besides a series of concerts in public schools. There will be nine concerts in Baltimore and several in other cities.

need became obvious that they offered to scrap their salaries and take instead a share of the box office receipts.

Enough of the budget for hall rental, advertising and soloists had already been raised so that a season was assured if money for the men's salaries could be secured.

That the people of Portland presumably appreciated their sportsmanship in taking a gamble was indicated by the fact that 2,000 season subscriptions have already been purchased, which brings a very substantial sum into the treasury. No such good word has yet been received about the Columbus Philharmonic Orchestra, which was in a similar plight, but perhaps Columbus will take a leaf from Portland's book.

Portland's monetary difficulties, however, have necessitated a change in batonists. Werner Janssen, who has conducted the orchestra in recent seasons, did not care to conduct under the new arrangement, and James Sample, former associate conductor of the San Francisco Orchestra, will be on the podium when the season opens.

To Sing In Vienna

Set Svanholm, Metropolitan tenor, will divide the coming opera season between the United States and Europe. He has been engaged to sing the roles of Lohengrin and Radames at the Vienna State Opera. Incidentally recent reports from Vienna indicate that considerable progress is being made in the rebuilding of the Opera House.

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PORTLAND, ME.
SUNDAY TELEGRAM
AUG 28 1949

Dr. Koussevitzky Recovers

At the time of writing Dr. Serge Koussevitzky was presumably recovered from the illness which confined him to the hospital immediately following the Tanglewood season. At any rate, his physician has allowed him to leave on the first Western tour he has ever made, with the conducting of a concert in Hollywood Bowl as the highlight.

A Kind Word For Albert Herring

Not all critics apparently agree that Benjamin Britten's Albert Herring is a less important or less well constructed work than the composer's two previous operas, Peter Grimes and The Rape Of Lucrece. Miles Kastendieck, the eminent gentleman who discourses on music for the benefit of both readers of the New York Journal-American and the Christian Science Monitor, takes issue with some of the critical gentry in appraising its merits.

He finds that Britten has a real gift for comic opera and dubs his first work along this line a success. To quote him: "Albert Herring emerges as an important contemporary opera in its field. As a lyric comedy it carries the imprint of British humor in its most ingratiating form; in its score it reveals a maturity in the composer which is also a promise." Obviously young Mr. Britten is a composer to keep one's eye upon.

...rgotten

...may be

WASHINGTON, D. C.
POST

Music Center

[illegible] Symphony [illegible] Serge Koussevitzky [illegible] recordings, it has not [illegible] to perform in the [illegible] music centers and it rarely [illegible] concert hall here. [illegible] activities are [illegible] children's [illegible] Washington could become [illegible] musical center [illegible] by the increase in [illegible] would be compensated [illegible] by contributing to the financial [illegible] of a music center [illegible] could enjoy his opera [illegible] visitors with [illegible] famous attraction of a [illegible] be more [illegible] not repeat [illegible]

KOUSSEVITZKY
CROWD BEL[illegible]

COLORADO SPRINGS, COLO.
GAZETTE-TELEGRAPH

AUG 23 1949

THESE DAYS . . . By George Sokolsky

THE AGE OF ANIETY

Those of us of the generation whose childhood and youth antedate World War I find ourselves only too bewildered by the fears, the anxieties, the uncertainties, the quest for security of the youth of the current era. We were not like that at their age. We stepped into a fiercely competitive world when he who was willing and able to work, whose mind was flexible and whose heart was courageous made his way.

We forte, of course. We forget the very bad days of 1912 and 1913 when the song of the IWW was

"In the sweet by and by,
You'll get pie in the sky
By and by..."

And we forget 1917 and the oncoming of the war and how we were torn for three years between those who wanted war and those who hated and feared war. But we were going to make the world safe for Democracy. It was then a new word, that. It came into our language thru Woodrow Wilson's idealism, but we still thought of ourselves as a Republic, a confederation of sovereign states. It was still an age of hope for youth unafraid — and our boys went to Woodrow Wilson's war with bands playing.

I was thinking of all this as I listened at Tanglewood to Leonard Bernstein's Symphony No. 2, "The Age of Anxiety." He is beyond doubt the most promising of native American composers, a blessed talent that has exposed itself to the spirit of his era and to the mood of his country. And in such an atmosphere, with which only Tanglewood can surround those sensitive to music, Leonard Bernstein spoke an idiom and threw out to us a challenge which we cannot ignore. For he spoke eloquently of his generation, of young men and women who came into life's activities during the great depression, who went to college or into work during the New Deal, who stepped off the platform of apprenticeship into a war of uncertain purpose and duration who have to settle down to the burden of high taxes and frustrated hopes and ambitions.

He spoke of all this in the language of music which each one can only understand as he hears it. Yet, I think, as I watched that young man play with the Boston symphony, I caught what the hundreds of young boys and girls, who cheered him, meant.

No generation has, in our times, been so anxious and really so frightened. Perhaps that is why so many of them turn to ideas of One World, or even to Communism, which is a coward's retreat into the security of slavery. There is little to fortify the strong-heart, little to drive the young to high hopes of personal achievement, except perhaps in the arts which know neither time nor place, or politics which has become a mug's game of betraying one's conscience for a place among the mighty.

Youth must have faith in itself. It must never believe that it is fit for a safe place; that it's security comes from the charity of a government's program for buying votes. It must believe that it can do anything, can build, can create, can achieve anything. Life itself only too often takes the starch out of a man and a woman and leaves them at 50 with the memory of ambitions unachieved. But if youth starts as other generations ended, the finale must be bleak, indeed.

And so Leonard Bernstein commences his symphony with neither the excitement of Beethoven nor even the aborted hopefulness of Tchaikovsky. He starts with a wail of despair, uncertainty, insecurity, frustration which somehow reminded me of a boy trying to get into college and being told there is no room; or going thru his first year in constant fear that a third of the class will be dropped because there is no room; or the young fellow who wants to start a small business only to discover that the law, the taxes, the controls are weighted against him.

What have we done to our young people? Shall we be able to answer for our failure to give them as good a world and as good a country as we received?

NEW YORK, N. Y.
SUN

AUG 25 1949

THE NEW RECORDS

By IRVING KOLODIN

The announcement this week that the American Decca Company will follow the recently announced action of Capitol and English Decca (with whom it has only a nominal connection) in the production of 33 r.p.m., long-playing disks confirms a rumor that has long been circulating in record circles, whether they go around at 33 or 78 r.p.m. It leaves no large manufacturer uncommitted—and only R.-C.-A.-Victor exposing its 45 r.p.m. system exclusively.

IRVING KOLODIN.

First thoughts, so far as Decca is concerned, turn to such matter as its unparalleled collection of "original cast" recordings, numbering such irreplaceable items as "Oklahoma," "Carousel," "One Touch of Venus," "This Is the Army," the three collections of "Porgy and Bess" excerpts, "Song of Norway," and, literally, too many others to mention. Then there are the many fine film scores, with Crosby, Astaire, Judy Garland and others; together with many collections of folk music, Mary Martin, Hildegarde, even Jolson albums. By the "transfer" process developed by Columbia, the original values of these recordings can be recaptured in a manner superior to anything heard from Decca's shellac pressings, with their almost celebratedly poor surfaces. Good luck and good dubbing!

Boston and RCA.

With the line-up of major American record makers now complete (M.-G.-M., like "Mandy," better "make up its mind") next thoughts turn to some of the important producers of records for Victor who may, or may not, be impressed by the picture of Toscanini holding a 45 r.p.m. disk and looking pensive. In the field of symphony orchestras, for example, the major assets of the Victor firm are the Boston Symphony Orchestra and its "Pops" affiliate, along with NBC and Toscanini. Presumably the NBC orchestra and Victor are wedded for life, but it is a well-known fact that the Boston contract is approach renewal time; it has a year to go, which means, of course, that the period of negotiation is at hand.

There was plentiful opportunity during the recent Tanglewood festival to absorb the impression from Boston Symphony officials that they were not at all pleased with the decline in revenue from phonograph record sales during the past two or three quarters. It is a revenue to which they attach considerable importance—as one might to income on the order of $200,000 a year against a budget of a million. How much this could be attributed to the lack of long-playing versions of Boston Symphony recordings can not be evaluated yet, but it is plain fact that they are at a competitive disadvantage with the Philharmonic and the Philadelphia, in similar repertory. An affiliation that has endured for thirty-five years is not lightly dissolved, but the Boston Symphony could hardly be blamed for wanting to align its leadership in matters musical with the leaders in matters mechanical.

Musical Stratosphere.

Those who believe, with me, that evaluation of Bruckner's Symphony No. 8 can wait a week or two until strength returns merely to lift it, let alone listen to it, may be interested in the news that Erna Sack is represented by a record from Capitol that makes the enthusiasm of her adherents a little more understandable. Actually it is the side of Cap-Telefunken 89-80110 which presents her in the acrobatic aria of Linda from Donizetti's "Linda di Chamounix," for the overside "Mi chiamano Mimi" (in German) is not much fun. However, Sack's light-footed progress through the polacco-like rhythms of this air is the nearest thing to vocal dancing on eggs that I have heard recently, with an octave-leap to a high G (above high C) and down two octaves very lively listening. Fine vocal quality throughout, and excellent reproduction of it.

LOS ANGELES, CAL.
TIMES

AUG 29 1949

Boston Concert Maestro Here to Conduct in Bowl

Dr. Koussevitzky Arrives by Plane for Two Final Concerts Next Friday and Saturday

Dr. Serge Koussevitzky, Boston Symphony Orchestra conductor for the past 25 years, arrived in Los Angeles by plane last night and will conduct the final two concerts of the Hollywood Bowl season next Friday and Saturday.

He was accompanied by Mrs. Koussevitzky and was greeted at the airport by Dr. Karl Wecker, general manager of the Hollywood Bowl Association.

The celebrated maestro retired as music head of the Boston orchestra last spring. This is his first conducting trip to the Pacific Coast.

The closing week of Symphonies Under the Stars starts tonight with Jascha Heifetz as violin soloist and William Steinberg as conductor. Koussevitzky's program Friday night will consist of Beethoven and Sibelius symphonies, and Saturday night he will collaborate with Artur Rubenstein, pianist, in performance of the Rachmaninoff Concerto No. 2 in C Minor.

NEW YORK, N. Y.
TIMES
AUG 21 1949

LIBRETTO WORKSHOP

Important Need Supplied By Tanglewood School

By OLIN DOWNES

WE think that one of the most original and constructive ideas that the Berkshire Music Center at Tanglewood has put into effect this summer is the opportunities it has held out to young writers and poets in the form of scholarships to study the making of opera librettos. The lack of librettos which shall have theatrical effectiveness, emotional substance, and texts from which a composer can make music that gets over the footlights is a glaring weakness in the American operatic situation. Our composers are not far behind our librettists in their lack of technique for the musical theatre, and of subject-matter well shaped for musico-dramatic treatment.

At Tanglewood there is the laboratory ready to hand for the necessary experimentation and experience. Boris Goldowsky's opera school assembles an uncommonly zealous and enthusiastic group of students of all the phases of operatic production. The studio makes its own scenery and costumes, trains its student orchestra, coaches its singers in action and stage deportment as well as song. Producing or reviving various operas, some of which required a re-examination and streamlining of the librettos, it has brought good taste and practical judgment to the task. Mr. Goldowsky has treated operas of Mozart and of Rossini in a fashion which showed his knowledge of and aptness for the musical theatre. This season there have been librettists and composers at work side by side. Tadeusz Kassern, one of the latest composers to be so commissioned by the Koussevitzky Foundation, was welcomed there to work hand in hand and side by side with those who could advise him in the most practical ways in the shaping of his music and text for effect on the stage.

Handicaps

In this direction lies one of the greatest needs of American opera composers of the present day. It is notorious that our composers of opera are enormously handicapped by the small number of theatres we have for this form of entertainment, and the very limited opportunities they can extend for new works. The Metropolitan is, of course, the great citadel of opera, but in late years it has given but the slightest attention to music-dramas by Americans. The City Center of Music and Drama, under Laszlo Halasz, has done much better in this field, and has four American operas, one of them given its première last season, in its repertory. Even so, there is very little opportunity for American librettists and composers to learn their business through close association and practical experience of the stage. In the field of light operas they can find these opportunities, and our Broadway theatres, as a consequence, have launched more than one howling success in the popular genre. But the neophytes of grand opera? At the bottom of their troubles is the extreme difficulty of finding a good libretto.

We must create them. And it is time we did. This is essential if our native opera is to emulate our drama, and accomplish a similar mission in interpreting our life and people. Our drama is as various and eloquent as "Life With Father" or "The Death of a Salesman." It is clear that we only need to effect some contact between our dramatists and our composers to produce a native opera as expert in its more significant forms as the operettas, for example, of Rodgers and Hammerstein are in the field of popular amusement.

You could say that the history of American serious opera began in a significant degree at the Metropolitan Opera in 1910, when Gatti-Casazza produced F. S. Converse's "Pipe of Desire," after a poem which had no flesh and blood, by George Barton. Among the later works that followed was Horatio Parker's "Mona," to a fine but undramatic poem of Brian Hooker. It was a distinguished failure. Deems Taylor's "King's Henchman," poem by Edna St. Vincent Millay, was static in places, the libretto being poetical but ineffectual and high-falutin' for the musical playhouse. His "Peter Ibbetson," after the story by Du Maurier, was much stronger, and perhaps the most appealing score, and the best plot that had yet appeared. Witness the dramatic superiority of the libretto shaped from Du Maurier's novel by the composer and the actress Constance Collier.

Modern Score

The most modern and sophisticated score produced by the Metropolitan was Louis Gruenberg's "Emperor Jones," a setting of Eugene O'Neill's drama. The trouble here was that the drama was not really integrated with and part of the music. The music was only the background of the action, expertly as it was fashioned, interesting as its workmanship proved to be. For this was the most contemporaneous in its style and impressive in its workmanship of any work by an American that the Metropolitan had produced. It could also be called the most adult approach to the form by any native composer. It presented Tibbett, in one of his greatest roles. Nevertheless the opera did not last. The score was too subservient to the play, while the play remained self-sufficient, needing no music. The moral is plain. It is not enough for a composer to be illustrative. He must contribute something of his own in welding drama and score together.

There can be no mere passivity in the relation of text and score. Sometimes Rossini, with his music, and sometimes Sterbini, with his text, was ahead, as, closeted together for a fortnight or so, they created the flashing wit and melody of "The Barber." Best of all is when the composer is his own librettist, as were Wagner and Moussorgsky, and some lesser men. Next best is where there is such an occult, you might almost say pre-natal understanding and identity of literary and musical style as existed between the Maeterlinck and the Debussy of "Pelléas et Mélisande."

Opera Texts

But we have Americans who already are going places in the musico-dramatic medium. Gian-Carlo Menotti—be it observed Italian by birth—writes his own librettos. He fashions them instinctively and admirably for musical expression. Virgil Thomson's style as a composer is so sympathetic and faithful to the poetry of the late Gertrude Stein that one wonders how "Four Saints in Three Acts" and the score which is now its integument could exist, however briefly, apart. The one is musical literature of a particular genre; the other is literary music of similar extraction. Composer and librettist came from America. It is noteworthy that they met and developed in Paris.

Marc Blitzstein has written text and music for his "musical play" "The Cradle Will Rock" with an inborn passion and instinct for the theatre which result in an indivisible unity of style. Other of his operatic essays—for such they are in essence—are not known to this writer. His score for "The Little Foxes" of Lillian Hellman, which has its première this fall, will be a new test of his constructive ability as a dramatic composer. Kurt Weill, skilled in theatrical composition before he came here in 1935, made a striking success by the melodic interest and plausibility of his American-flavored score for Elmer Rice's "Street Scene." He has done a different thing and perhaps something eventually more important in his modestly proportioned opera, or operetta, based on American folk melodies, called "Down in the Valley." The text is by Arnold Sundgaard.

These are a few of the representative efforts which come immediately to mind in the direction of native opera with texts of various origins. American opera awaits the master librettist who will worthily supply material and inspiration for the American composer. So a training school for the development of librettists is one of the most important contributions that now can be made to this development of art.

PERFORM NEW MUSIC

Berkshire Festival Highly Successful; Koussevitzky to Conduct Next Year

BOSTON POST AUG 21

By WARREN STOREY SMITH

There was enough music heard at Tanglewood in the six weeks that ended last Sunday to keep a large city entertained for a whole season. The main attraction was, as usual, the Boston Symphony Orchestra, which gave 13 programs in the Music Shed (the Festival proper) and, at less than its full strength, the four preliminary ones, devoted to Bach and Mozart in the theatre-concert hall. In addition to these main events there were concerts by the student orchestras, programs of chamber music, solo music, choral music and operatic scenes. For full-fledged opera there were two performances each of Gluck's "Iphigenia in Tauris," and Benjamin Britten's "Albert Herring." Since Boris Goldovsky, who supervises the opera at Tanglewood, is also director of the New England Opera Theatre, we shall hear both of these works at the Opera House in the season to come.

* * *

These recent doings in the Berkshire hills were notable for other things. The total attendance of 181,350 exceeded the previous record by nearly 9000. The 13,500 people who last Sunday heard Dr. Koussevitzky in his final appearance as regular conductor of the Boston Symphony did not quite add up to a record-breaking crowd. But they were present at an historic occasion. However, Dr. Koussevitzky's resignation affects Tanglewood far less than it does Boston. Quite properly, he looks upon Tanglewood as his oyster. He remains at the head of the now world-famous school that he established, the so-called Berkshire Music Center, and, as presently plans stand, he will conduct the majority of the Festival concerts next year, leaving but three to his successor in Boston, Charles Munch. The course for the Koussevitzky fans is now clear. They must betake themselves to Tanglewood, and they had better go early and avoid the rush.

* * *

All too often the Berkshire Festival itself has been a mere reworking of the previous Boston season. There was no great harm in that, since Bostonians are decidedly in the minority at Tanglewood. This year a visiting Bostonian who heard all the concerts would have encountered both novel and unfamiliar music. The first performances in America were those of Benjamin Britten's choral "Spring" Symphony, dedicated to Dr. Koussevitzky, and of Villa-Lobos' "Mandu-carara" conducted by his fellow-countryman, the gifted Eleazar de Carvalho. Mr. De Carvalho added to the orchestra's repertory the Second Horn Concerto of Richard Strauss, with its first horn, James Stagliano, as soloist. Also new to the Boston Symphony were Olivier Messiaen's Four Symphonic Meditations, "L'Ascension." Heard on Koussevitzky's final program with the composer, who this year joined the faculty of the Music School, in attendance, they made a marked impression.

* * *

Indeed, "L'Ascension," introduced to Boston by Pierre Monteux and the San Francisco Orchestra, bids fair to become a staple of the repertory. The music, as Virgil Thomson has said of Messiaen's output as a whole, "really vibrates." Contrivance is common in modern music; conviction is rare. One sensed a great deal more of the former than of the latter in Mr. Britten's Symphony. There is contrivance, for that matter, in "Albert Herring," the score of which, written for 13 solo instruments, is a marvel of ingenuity. But on the basis of a single hearing of each, I would say that the opera greatly eclipsed the symphony in the matter of what is known as inspiration. Britten seems to be that strange phenomenon an Anglo-Saxon composer who has more to say in the theatre than in the concert hall. His real reputation was made with "Peter Grimes." I am ignorant thus far of "The Rape of Lucretia" but have become a rooter for "Albert Herring."

* * *

The symphony, in which Britten sets for chorus, soloists and orchestra, 14 excerpts from the English poets, some of them of considerable length, impressed me as a tour de force. Well aware of the pitfalls that accompany such a declaration, I would say that there was far more of the true spirit of spring in Schumann's First or in the fourth movement of Mahler's "Song of the Earth," which Dr. Koussevitzky revived at Tanglewood in what was said to be a remarkable performance. Britten, by the way, has put himself on record as a Mahler enthusiast and the Austrian composer's influence was clearly discernible in the "Spring." It is still a work to [illegible] and I hope that Mr. [illegible] someone else gives [illegible]

* * *

I cannot report on the [illegible] novelty and I heard [illegible] Horn Concerto via the air [illegible] what unsatisfactory [illegible] radio. The last-named [illegible] composer wrote at the [illegible] bristles with extraordinary [illegible] ties which did not [illegible] plished Mr. Stagliano [illegible] substance, while not [illegible] tractiveness, seemed [illegible] rivative, most of the quot[illegible] ing from the earlier [illegible] what a contrast who[illegible] turned up immediately [illegible] in "Thus Spake Zarathustra" was the case in Boston. Mr. de Carvalho and the [illegible] gave a glowing account [illegible] Nietzschean tone poem.

NEW HAVEN, CONN.
REGISTER

These Days

By George Sokolsky

American Youth And 'The Age Of Anxiety'

[illegible] of the generation whose childhood [illegible] antedate World War I find ourselves [illegible] shattered [illegible] the anxieties, the uncertainties, the [illegible] security of [illegible] of the current [illegible]. We were not like [illegible] their age. We stepped [illegible] fiercely competitive world when he who was willing and able [illegible] whose mind was flexible and whose heart [illegible] courageous made his way.

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Wilson's Idealism

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Faith Essential

Youth must have faith in itself. It must never believe that it is only fit for a safe place; that it's security comes from the charity of a government's program for buying votes. It must believe that it can do anything, can build, can create, can achieve anything. Life itself only too often takes the starch out of a man and a woman and leaves them at 50 with the memory of ambitions unachieved. But if youth starts as other generations ended, the finale must be bleak, indeed.

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What have we done to our young people? Shall we be able to answer for our failure to give them as good a world and as good a country as we received?

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SAN ANTONIO, TEX.
EXPRESS

The Universal Language and Good Neighborliness

[illegible] from the Rio Grande, [illegible] Festival at Tanglewood (Massachusetts), during [illegible] has contributed important [illegible] Inter-American cultural exchange [illegible] has promoted Good Neighbor [illegible]

[illegible] universal language beyond the [illegible] Latin America to New [illegible] Serge Koussevitzky, director-emeritus [illegible] Boston Symphony Orchestra, con[illegible] music program. For [illegible] program, the great conductor [illegible] famed Chilean pianist, [illegible] as soloist. On another oc[illegible] Carvalho, Brazilian orches[illegible] the baton from Mr. Koussevitzky [illegible] the orchestra in Brazilian [illegible] Villa-Lobos' "Mandu-carara." [illegible] is based upon native [illegible]

[illegible] week session, numerous [illegible] devoted portions of their [illegible] music from Mexico, Chile, Ar[illegible] and Cuba.

[illegible] Berkshire Museum all this [illegible] a South American Art [illegible] the foremost painters in [illegible] known to art-devotees [illegible] are represented in the show[illegible] the New York Museum [illegible]

[illegible] viewed Reginald [illegible] North American [illegible] and Chilean [illegible] —a collection [illegible] magazine).

[illegible] Americas" screen pro[illegible] typical dances of all [illegible] in color film. For another [illegible] Pan American Society of [illegible] Garcia and Renato, [illegible] in an array of their coun[illegible]

[illegible] New Englander, Longfellow, [illegible]

[illegible] universal language of man[illegible] universal pastime and de[illegible]

[illegible] much closer to [illegible] and steeped in its traditions [illegible] might take a leaf from [illegible] Berkshire Summer Festival program.

HOUSTON, TEX.
POST
AUG 30 1949

'Koussy's' Washington Offer Gives Capital Gossip a Fresh Twist

By HUBERT ROUSSEL

A rather curious thing happened in Washington the other week, which considering its interest for the musical public of the nation has had remarkably little publicity. Indeed it was just about lost in the great general excitement over Perle Mesta's departure and the wide public concern with deep-freezers. I refer to the turndown of an offer by Serge Koussevitzky, retiring conductor of the Boston Symphony Orchestra and to many a somewhat godlike figure in American culture, to take over the directorship of Washington's routine National Symphony Orchestra — on his own terms, of course. While it certainly cannot be said that the eminent Koussevitzky was given a summary brush-off, he seems nevertheless to have been handled in a manner that perhaps ruffled his Olympian pride.

ROUSSEL

The way in which it was done was a little odd. According to a story by James Deane of Washington in the Musical Courier, the majority of the 36 members of the orchestra's board of directors knew nothing of the Koussevitzky proposal until it came out in the papers. By that time, it appears, the "negotiators" — whoever they were — had already decided in favor of Howard Mitchell, 38-year-old conductor-elect of the National, who will make his debut as its resident podium chief in October. "Repercussions," as they put it in Washington, are now expected from some of the by-passed directors.

★ ★ ★

THE interesting thing here is the tip that Koussevitzky is apparently in no humor to retire to a chimney corner when he turns over the Boston machine to Charles Munch in the fall, after having been its benevolent dictator and a big wheel in American music for 25 years. His Washington offer meant work. He suggested a complete revision of its symphony setup, based on the theory that the nation's political capital should be its cultural fountainhead also. While this is hardly an original dream, Koussevitzky could back it up with a greater weight of prestige and accomplishment than any other proponent who has taken it hopefully before the Washington patrons of art.

The job he envisioned for himself was that of turning the present orchestra, a fair second-line organization, into one of the first rank and the crown jewel of a national musical center, which would also include a conservatory and an opera company with regular seasons.

★ ★ ★

THAT seems to have been the point at which the Washington agents backed off—with proper expressions of gratitude, homage, respect and the other diplomatic formalities that accompany a firm answer of "No." They offered Koussevitzky a few dates as guest conductor of the National assembly this season — a proposition which he just as firmly declined.

Apparently the grand siegneur of the Hub City retired into his cloud and the Washington sponsors who dealt with him for some weeks began nervously dodging directors of the National who hadn't been taken into the meetings.

From this distance it would appear that the rules of cricket were rather oddly interpreted in all quarters. Mitchell had been appointed conductor of the National organization last fall, after the resignation of Hans Kindler, who headed the ensemble for many years without exactly installing it among the musical wonders of the world. Mitchell is not to take over till the start of the 1949-50 season. Koussevitzky is certainly a great symphony leader, but under any conditions it would hardly have seemed very just or considerate to bounce a younger and less famous colleague from a job which he hadn't yet actually occupied. Of course the circumstances may not have been as they appear in the story, but one is tempted to feel that the Washington orchestra representatives acted with some justice.

Realizing that this would cost a lot more than the upkeep of the Washington unit, which has a budget comparing with that of the Houston Symphony, or about $375,000 a year, Koussevitzky is said to have assured the "negotiators" that he was ready to advise them on methods of raising the additional money while he elevated the cultural tone of the city.

He let it be known, among other things, that he could furnish immediately two younger and brilliant assistants—understood to have been Leonard Bernstein and Eleazar Carvalho, the favored proteges of his summer musical plant in the Berkshires. It seemed he had thought about everything.

He was reminded, of course, that the National Symphony now has a conductor—the aforesaid Mitchell who came up through the ranks of the orchestra. His answer, according to the Washington story, was an offer to take Mitchell in with the band—provided he "met the qualifications."

But it is good news that Koussevitzky, at 75, feels in shape to take on the responsibilities and hard labor of building another great orchestra. He is a grand old gentleman, and his active presence in the musical scene will have its value in other ways, while Washington toots on in the same key.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 30 1949

Koussevitzky To Conduct In Europe

Also Will Appear As Guest Leader in Cuba, Middle East

Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, has announced that he will appear as guest conductor in Europe, Cuba and the Middle East next year.

Tanglewood's first citizen will conduct in Havana in January, Israel in February, Rome in March, Belgium in April and Paris and London in May.

Although he will not appear as guest conductor of the Boston Symphony during the 1949-1950 season he will conduct the Bach-Mozart series at Tanglewood next summer. He will continue to make his summer home in Lenox and will remain as director of the Berkshire Music Center. He plans to make his winter home in Arizona.

Early this fall, it is expected that an arrangement will be made between the Koussevitzky Music Foundation and the Library of Congress for the transfer of the former's collection of original scores to the library.

The foundation's commissioning of original works has obligated the composers only to premiere performance by Dr. Koussevitzky and the Boston Symphony and retention of the manuscripts. Other rights have remained with the composer.

The new plan was suggested as a means of preserving many of the significant contemporary works commissioned by the foundation in a more nationally accessible place. The arrangement also will help to find out the library's already massive collection of original scores.

Gluck's Iphigenia

Homer and Maupassant in the Berkshires

BY DELTA W. SPENCER

• What interested Serge Koussevitzky most in the operatic scene displayed in the Berkshires last summer was "the progress made by the Opera Department of our Music Center. I suppose that every professional in this field must have perceived immediately this astonishing progress," noted the veteran founder of the Center. "All who heard the wonderful music of Gluck's *Iphigenia* or who attended *Albert Herring* by Benjamin Britten must have felt the significance of it and the extraordinary results attained through the tremendous work and devotion of the conductor and stage-master, Boris Goldovsky, as well as the young pupils and collaborators who participated in these productions."

It is a tradition of the Opera Department at the Berkshire Music Center to prepare revivals of either old, neglected masterpieces or present new ones. This season Mr. Goldovsky, did both when he conducted and staged a revival and a premiere in this country. To him belongs a major share of the credit for the successful presentations of these operas which moved with professional dispatch. The entire cast, composed of members of the Opera department, responded admirably, arousing the capacity audiences to great enthusiasm.

The revival presented July 26 and 27, Gluck's *Iphigenia in Tauris*, was written in 1774, as a sequel to his earlier opera, *Iphigenia in Aulis*. It is a classical opera in four acts, based on a Homeric plot.

As is the custom at the Center, the text was sung in English, the translations by Boris Goldovsky and Sarah Caldwell. Mariquita Moll, soprano, sang the taxing role of the grief stricken Iphigenia with brilliant tone and charming manner.

On opening night Robert McFerrin as Orestes raised the standard of the entire production by his fervent voice and convincing acting. Opposite him Brent Williams as Pylades sang with understanding. Irvin Nordquist as King Thoas and Ellen Faull as Diana gave excellent performances.

The choral singing, rich and powerful in tone quality, provided excellent background for the principals as well as the orchestra and stage effects, particularly the stunning lighting in the storm scene.

Between acts, while chatting with Mrs. Guy Gannett, former President of the National Federation of Music Clubs, I was glad to hear her express what must be the opinion of many who enjoyed this memorable evening when she said that she was delighted with both performance, and production as a whole. The voices were satisfying, the stage settings professional; in fact, she felt it all was a great credit to Boris Goldovsky and those who assisted him.

The second opera, produced on August 8 and 9, was Britten's *Albert Herring*, a lyric comedy in three acts, played in Europe two years ago and presented for the first time in this country. Eric Crozier, librettist, has adapted freely the story of de Maupassant's *Le Rosier de Mme. Husson*, changing the locale from provincial France to a small town in East Suffolk about 1900. *(Opera News*, Oct. 20, 1947)

The opera calls for a cast of thirteen, a group of village characters, and no chorus, with an accompanying orchestra of fourteen solo players.

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David Lloyd was Albert Herring, singing and acting the role superbly. The same may be said for James Pease who portrayed the village Vicar. Janet Southwick, as the School Teacher, looked and acted well and her high soprano voice easily coped with the difficult score. Beverly Shearer, Frances G. Cammuso and Bennett Eppes were "the three brats" who provided the comedy; and the sweethearts, Sid and Nancy, were well sung by Manfred Hecht and Edith Evans.

Eleanor Davis and Lise Sorrell alternated as Albert Herring's mother. Ruth Ramsey and Elinor Warren, as Lady Billows' Housekeeper, sang one performance each; while Ellen Faull, as Lady Billows, carried her difficult part well.

Those who heard *Peter Grimes* were reminded of this opera, especially when Lloyd sings the only aria, a soliloquy as to the worthwhileness of virtue!

Kokaschka, guest teacher at the Pittsfield Museum, praised the modern stage sets designed and built at Tanglewood.

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This Clipping From
OPERA NEWS
NEW YORK, N. Y.
OCT 10 1949

Music

B. H. HAGGIN

This Clipping From
NATION
NEW YORK, N. Y.
SEP 10 1949

IN THE eight years since my one previous visit to Tanglewood (less for a Koussevitzky performance of Beethoven's Missa Solemnis than out of curiosity about the place) the Berkshire Festival has changed a great deal. The festival has grown in size and importance, and it has come to provide—in addition to the fare for special audiences of "Friends of the Berkshire Music Center" which have demonstrated their friendship for it in other years—some of the most interesting events of the festival schedule. I have in mind in particular the opera performances: Britten's "Peter Grimes," Mozart's "Idomeneo," and this year Gluck's "Iphigénie en Tauride" and Bolcom's "Albert Herring."

During those eight years I have heard some of what was broadcast from Tanglewood, and the past summer I heard in this way the second halves of programs conducted by Koussevitzky and by two young conductors whom he has trained and sponsored—Leonard Bernstein and Lamar de Carvalho. Koussevitzky rattled off the *Allegro* movement of Mozart's "Linz" and G minor Symphony in a way which revealed his complete unawareness of the marvelous events which it was possible to make his listeners aware of; and the only way he could think of to deal with the *Andante* was to take it *Largo*. Let me, however, report a different view of his inadequacy in this music—the view of a musician who listened to Mozart's E-flat Symphony the following Sunday and remarked on the brilliance and sparkle that Koussevitzky got in the slow movement, but also found it "remarkable that a man of his age should have only this zest and happiness in Mozart" but "not seem to feel that instantaneous lightning-stroke poignancy that comes in Mozart's late slow movements. Perhaps there is an eternal child in Koussevitzky which has never heard that cry."

Bernstein conducted Stravinsky's "Scènes de ballet"—very scrappy as a concert piece, and played with luxuriant softness in place of the requisite dryness and sharpness. But his performance of "Le Sacre du printemps" had a controlled steadiness which gave it cumulative power and excitement—the shock being all the greater, therefore, when the final crescendo was interrupted outrageously for the scheduled advertisement of a carpet-cleaning company.

De Carvalho's novelty was Strauss's Horn Concerto No. 2, written in 1944, of which one can, if one likes, say, as the critic of the London *Spectator* said of another of these most recent Strauss works—that it will "delight all those who enjoy the sound of a consummate musical craftsman moving at ease among the shadows and echoes of his own past." What I say is that I got no delight from this consummate craftsman-ship rambling on like an old man mumbling into his beard. I regret that I can report to you all Joseph Stagliano's playing of the difficult horn part; but I do report de Carvalho's assured conducting of the piece, and the straightforward-ness and coherence of his performance of "Also sprach Zarathustra."

For "Albert Herring" I went over to Tanglewood (a spectacularly beautiful natural region) and heard both performances. It is a work which restores my respect badly damaged by "The Rape of Lucretia." There is, especially in the first scene, a certain amount of nothing more than hubbub contrived with nothing more than resourceful craftsmanship; but at a sufficient number of suitable places Britten has got down to the work of real invention for the situation, and produced brilliant things like the charming song to which the children bounce their ball, the grand statements of Lady Billows's announcement to Albert of his election to be king of the May, Miss Wordsworth's rehearsal of the children in their song of homage, the speeches at the coronation party, the bustling comic fugues and fugatos of the earlier scenes, the fugal dirge of lamentation in the last scene.

The production reflected the same uncertainty of direction as Boris Goldovsky has shown in his selection of out-of-the-way operas to produce—one year Mozart's "Idomeneo," the next year Rossini's "Il Turco in Italia." That is, the setting for Lady Billows's garden, designed by Charles Elson, was stylized to the point of fantastic (and not very good); but the setting for Mrs. Herring's grocery was realistic. Again, Lady Billows and Mrs. Herring, the first night, had grotesquely and effectively stylized makeups; but the other characters did not, and the second night Lady Billows and Mrs. Herring also did not.

Apart from that, however, it was a thoroughly prepared, smoothly executed, and high-spirited performance that Mr. Goldovsky conducted the first night, with David Lloyd (Albert), Ellen Faull (Lady Billows), James Pease (the vicar), Janet Southwick (the teacher), Francis Barnard (the police superintendent), and Eleanor Davis (Mrs. Herring) outstanding in the excellent cast. The second night there were some changes of cast—*e.g.*, Beverly Hunziker, quite good as the teacher; Irvin Nordquist, even better than Manfred Hecht as the butcher's shophand; Joseph Contreras, barely able to sing some of the police superintendent's music—which were partly responsible for the occasional raggedness or mistake.

PITTSBURGH, PA.
POST-GAZETTE
SEP 11 1949

Music and Radio

Running Boston Symphony Is Music to Judd's Ears

By W. G. ROGERS

ABOUT 35 years ago a young man in a Boston financial office was offered a job with the Boston Symphony Orchestra and, he recalls, "I was hesitant to go because I thought there might not be much going on at Symphony Hall," the Boston Symphony headquarters.

However, he went. His name is George E. Judd. Manager of the Boston Symphony since 1935, he is the business head of one of the largest music operations in the world. And there's plenty going on. He has innumerable problems of music, personnel, parking, repairs, gardening, lunchroom, housing.

New York state born, Judd is New England bred. His hair is graying, his shoulders stoop slightly, his voice is quiet, his manner affable. And he's always on the job, whether it's talking a selectman out of a peeve or noting thankfully that a gate is locked, as it should be, through it means an extra five-minute walk for him.

Here are the Boston Symphony's enterprises, as Judd tells of them:

The orchestra plays to concert-hall audiences numering about 1,000,000 annually. It gives winter concerts in Symphony Hall and fair weather "pops" and esplande programs in Boston; it tours to 45 cities; here at Tanglewood, its expansive and beautiful summer home, it runs a music school and, if student appearances are added to professional, gives more than 60 performances in the six-week session.

STALL TIME is work time for the musicians of the Boston Symphony. Stable stalls become studios in Lennox.

Europe may have its Edinburgh and Salzburg, but this country has, above all, Tanglewood and the Berkshire festival. There are 230 acres of festival property.

The Boston Symphony is said to be the only American orchestra to run its own school and to pay its instrumentalists 47 weeks every year, and it is one of the few to own its own headquarters. The deficit can be big but, says Judd, what counts is not its size but what it represents in service to the community.

CINCINNATI, OHIO
ENQUIRER
SEP 4 1949

THE CINCINNATI ENQUIRER

Music

screen... night clubs

Prokofieff's "Oranges" Due For Opera Revival

NEW YORK, Sept. 3—(UP)—The New York City Opera Company plans two new productions for its 12th season, opening at the New York City Center on September 29 under the direction of Laszlo Halasz. Prokofieff's "The Love For Three Oranges" will be given in English. The work has not been heard in this country since 1922. The company also will stage Richard Strauss's "Der Rosenkavalier," to be sung in German. In addition, there will be a revival of Strauss's "Ariadne auf Naxos," missing from the repertory fo rthree seasons.

"The Love for Three Orangés" will be staged by Theodore Komisarjevsky with choreography by Charles Weidman, new ballet director of the company.

The company's New York season will last for eight weeks. Then it will go to Chicago, and is expected to visit Milwaukee for three performances during the Chicago season.

★ ★ ★

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Toscanini is near the end of his summer vacation in Italy. He is expected to sail September 8 for New York to prepare for his 1949-50 broadcast season.

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This Clipping From
TOWN & COUNTRY
NEW YORK CITY
AUG – 194

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CINCINNATI, OHIO
ENQUIRER
SEP 4 1949

THE CINCINNATI ENQUIRER

Music

screen... night clubs

Prokofieff's "Oranges" Due For Opera Revival

NEW YORK, Sept. 2—(UP)—The New York City Opera Company plans two new productions for its 12th season, opening at the New York City Center on September 29 under the direction of Laszlo Halasz. Prokofieff's "The Love For Three Oranges" will be given in English. The work has not been heard in this country since 1922. The company also will stage Richard Strauss's "Der Rosenkavalier," to be sung in German. In addition, there will be a revival of Strauss's "Ariadne auf Naxos," missing from the repertory fo rthree seasons.

"The Love for Three Oranges" will be staged by Theodore Komisarjevsky with choreography by Charles Weidman, new ballet director of the company.

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DR. AND MRS. SERGE KOUSSEVITZKY stand on their terrace overlooking miles and miles of magnificent Berkshire countryside. Here at Seranak, a rambling white house surrounded by two hundred undulant acres, the guiding spirit of the Berkshire Symphonic Festival alternates work and relaxation during the summer months

The Koussevitzky house in Lenox is perched high above the Stockbridge Bowl

THE BERKSHIRE STORY

By Horace Sutton

Each summer when 100,000 Americans converge on the Berkshires for its annual music festival, there is hardly a burgher in the staid and ancient communities of Lenox and Stockbridge who wouldn't like to take to a storm cellar for six weeks and wait for the whole thing to blow over.

A Lenox lady, checking the festival's opening date on her calendar recently, wrung her handkerchief despairingly. "It just plunges us into a vortex," she said. A Stockbridge matron anticipating the lines of bumper-to-bumper cars which will make her a virtual prisoner in her own house calls the whole thing simply "a little too much of a muchness." "It's just all modern music, that's all," one avowed lover of the old masters claims. "The music just isn't in keeping with the peaceful atmosphere of the Berkshires." A descendant of an old Lenox family who resents the annual grand scale intrusion, he says the festival "just popularizes discords. They advertise Beethoven, and they give you Copland. It's revolutionary music. You just get disturbed. You feel a sense of frustration. They say that when people come out of the shed after hearing that modern music, they run over other people's dogs—deliberately. Frankly, we just don't go anymore. I've put in a 500-foot aerial that gets WQXR in New York. It's better music."

Of this admittedly partisan attitude Serge Koussevitzky, for thirteen years the guiding inspiration for the festival, says, "I love the classical music. I love the modern music. I love good music, I hate bad music, and that's all. Old, modern, archaic, or *le dernier cri*, it doesn't matter." Relaxing in a fuzzy

Three times a day horse-drawn Tom Carey picks up the mail bags at the Stockbridge station and delivers them to the post office

white jacket and striped slacks on the terrace of Seranak, his hilltop estate, on a recent Sunday, the seventy-five-year-old conductor, now in his last active year at the festival, defined his position. "I am not an entertainer," he said, unclasping his fingers and moving his arms in soft, expansive gestures. "I have the courage to say that I am making the musical culture. People come to Tanglewood to listen to great music, modern and old."

With his new wife—his former secretary (Olga Naumoff)—whom he married secretly at Seranak before he sailed for Europe in 1947, the maestro lives on the 200-acre estate which overlooks the waters of Stockbridge Bowl and the furry green Berkshire Hills. In conventional New England, where houses are traditionally named "Twin Hedges," or something equally innocuous, there are those to whom an estate called Seranak seems a mite too esoterically Russian. It is perhaps a quarter of a mile from the end of his long, winding, pebbled driveway to the music shed, a distance he covers on the nights he conducts, behind

Eddie Lahert, perennial (59 years) and ever-estimable steward of the Lenox Club, serves members on the lawn at a typical and typically genial traditional Sunday luncheon. Berkshirians and guests gathered here include Mr. Frank House, Mrs. William Penn Cresson, Mr. and Mrs. W. Bradford West, Miss Anna Alexandre, Mrs. Samuel Colt, Mr. and Mrs. Henry La Farge, Dr. George Grenville Merrill

post office

e steward of the Lenox Club,
lly genial traditional Sunday
lude Mr. Frank House, Mrs.
West, Miss Anna Alexandre,
Dr. George Grenville Merrill

a two-man motorcycle escort which proceeds with sirens wide open and screaming. In an accent still heavily seasoned with Russian overtones, he explained his purchase of the estate ten years ago as "a sort of destiny." After seeing the house and falling in love with it, he found it belonged to a man from Chicago named McCormick. "In Chicago every third man is McCormick," Koussevitzky recalled. He was able to trace house-owner McCormick, however, who turned out to be president of the board of trustees of a Chicago museum. "He agreed not to take from me much money," Koussevitzky remembers. "He took," he says, shrugging philosophically.

Most of the furnishings came with the house. The

Above: The Henry Howards and their two children at home at the Mill. Right: Margaret French Cresson, daughter of the great sculptor, Daniel Chester French, who is herself a sculptor and writer of note, works in her studio. Behind her, her father's model for the Lincoln Memorial, and in the foreground her bust of Ivan Mestrovic

Canon Anson Phelps Stokes, standing in his famous library beneath a portrait of his mother and father, discusses literature with Mr. Henry La Farge, noted writer and editor. A representative of an old and distinguished family, Canon Stokes is a great and civic-minded humanitarian. He is also a renowned ecclesiastical authority who has recently completed a ten-volume work on the Church and State

The Owen Johnson's pool is a favorite and much-frequented social center. Here, during the warm summer months, the younger members of the Stockbridge-Lenox colony gather to swim and to frolic alfresco

Koussevitzkys have added two paintings in the living room, a game of Chinese checkers, the maestro's assorted collection of berets, and a black cocker spaniel named B-molle, which in the musician's Italian means B-flat, a black note. One of the two paintings is a full-length portrait of himself playing the bass viol. "Is not good of me, but look at the instrument. The wood is alive, is tremendous." It was painted by Shukhayev, a Russian artist, in 1934 when Koussevitzky was living in France. "The name of the town was . . . was . . . ptuh!" he explodes, disgusted at his lack of memory. "I forget."

Koussevitzky plays summer host to the world's greatest personalities, but he rarely mixes his guests with the social Lenox-Stockbridge colony. He accepts two or three outside invitations a season. Of his neighbors he says, simply, "We are friends."

Although the local opinion on the cultural benefits

Mission House, the oldest building in the vicinity of Stockbridge, has been endowed by Miss Mabel Choate as a museum in which the history and culture of the community are preserved

Beefsteaks and informal fun go together at the Johnson's poolside playhouse, where parties are a part of the pleasant summertime picture. Above: Mrs. James Deely cooks her own. Mr. Deely, Mr. and Mrs. Frederic H. Hahn may seem like too many cooks, but they've no intention of spoiling anybody's broth

Sunday afternoons, the popular objective is polo at Pittsfield. Below: The Danvers from Hamilton, Mass., are intrepid Pittsfield's adversaries. Recognizable are Zenas Colt, Herbie Pennell, and Charles Wheeler (dismounted) of Pittsfield. Lester Crossman, Joe and Bob Poor of The Danvers quit the field

The strikingly modern house below, designed and built on the grounds of Brockhurst by George Morris and his opera-singer wife, is a sharp contrast to the stately main house. One of Mr. Morris' abstract paintings covers an exterior wall, while the interior reflects the Morris' several creative interests

Above: Brockhurst, a splendid example of the late Georgian style, is owned by Mrs. Newbold Morris. Although infrequently opened nowadays, it is one of the last of the great Berkshire houses which still remains a private residence

Right: Mr. and Mrs. George Morris on the stairway of their house. Mrs. Morris, a dramatic soprano of exceptional ability, is a member of the New York City Center Opera Company and has, like her husband, an enviable reputation as a painter

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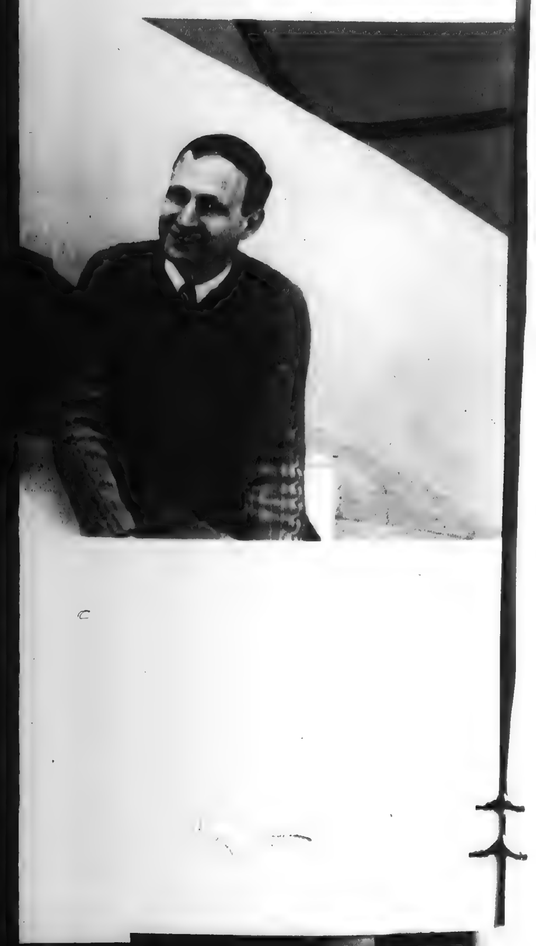


Above: The approach to High Lawn, which once belonged to Mrs. W. B. Osgood Field and is now operated as a farm by her daughter and son-in-law, Col. and Mrs. H. George Wilde

Some of the famous blooded Jersey stock of High Lawn browsing in the lush Berkshire meadows. Petted as calves and called by name, they remain forever friendly to visitors

accruing from the festival is sharply divided, there is no doubt that Tanglewood provides the surrounding towns with more revenue than any other enterprise in the country. It has been responsible for saving some of Lenox's beloved big estates from the wrecking crews. One of the largest, Elm Court, an immense rococo palace built by Emily Vanderbilt and W. D. Sloane in 1887, was turned into a hotel last year. Saved from being razed by a last-minute telephone purchase by Col. H. George Wilde and his wife, Marjorie, who was Emily's granddaughter, Elm Court is actually sparking a social renaissance in the mountains. What is more, thanks to the festival, it will make money this year.

Many of the original furnishings bought by Mr.

Elm Court.

Elm Court, one of the greatest of Lenox's great houses, was the residence of Mrs. Henry B. White (Emily Vanderbilt) who died there in 1946 at the age of 94. It was built in 1887 by her first husband, W. D. Sloane, and is now operated as a hotel by her granddaughter, Mrs. H. George Wilde, and her husband. At Elm Court the tradition of the brilliant past lives on virtually intact

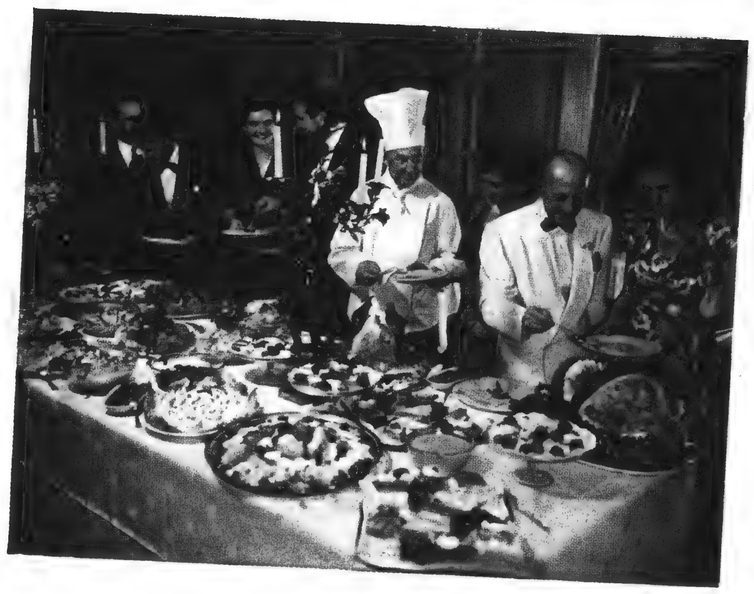
Sloane, the "W" of W. & J. Sloane, who made his original fortune as an importer of exotic art goods, are still in the house. The only addition is this year's new cocktail lounge which was furnished, properly enough, by W. & J. Sloane. The driveway in front of the mansion is fitted with a marble fountain decorated by four heroic nude male figures each helping a turtle into an overhead basin. It has been valued at $100,000.

After Sloane's death his widow married Henry White, onetime ambassador to France and to Italy. It was 1920 and she was 68, but the couple departed on a honeymoon to Europe and had lunch in London with the King and Queen. White died some years later, and thereafter his widow lived in solitary splendor in Elm Court, coming down stairs for each meal, and never retiring until the *(Continued on page 68)*

All photographs by Ewing Krainin

On every Tuesday evening throughout the summer, residents of the Berkshires and their guests foregather in Elm Court's great, rococo dining room for a gay and gala buffet dinner. The group above includes Mr. and Mrs. Robert Underwood Johnson, Mrs. Owen Johnson, Mr. and Mrs. Walter Hoving, Mr. and Mrs. Albert Spalding, Mr. and Mrs. W. E. D. Stokes, Jr., Mr. and Mrs. Winthrop M. Crane, 3rd, Count and Countess de Rosa, Mr. and Mrs. Henry Howard, Mr. and Mrs. George K. Livermore, Mr. and Mrs. John Butler Swann, Mr. and Mrs. David T. Dana, Jr.

The chef, Jules Poncet, and the maître d'hotel, Maurice Colon, recommend specialties to Mrs. David T. Dana, Jr., and Mrs. H. George Wilde, while Col. Wilde, Mr. Dana, and Mr. Crane make their own selections from the buffet



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footmen were relieved at 10 P.M. She played bridge at a dollar a point—and there were few takers—virtually to the day she died in August, 1946, at ninety-four.

ELM Court's new guests eat in Mrs. White's dining room, beneath three tapestries, in the shade of a number of immense potted palms. The maître d'hôtel is Maurice Colon, formerly sommelier of the TaBoo in Palm Beach and the Boca Raton Club. Mrs. White's bedroom, an expanse in which the 102nd United States Infantry could comfortably hold maneuvers, rents for $30 a day. In the adjoining bath, the fixtures are separated by huge slabs of ice-cream-parlor marble. A new washstand has just been installed. Mrs. White never used one. She preferred to be served with a basin.

Other rooms, furnished more simply with seductive brocaded chaise longues in convenient proximity to a panel of push buttons, may rent for as little as $5- to $10-a-day, or $18-a-day American plan. Elm Court buffets, held on Tuesdays and Saturdays, when everyone dresses, are focal points of the Berkshire season. Winthrop Younger, Elm Court's manager, has already announced that, contrary to common Berkshire practice, prices will not rise during the festival.

Elm Court still entertains occasionally in the style to which it was accustomed. Violinist Albert Spalding, who lives in Great Barrington, appeared for a benefit performance at the show place last year and drew a white-gloved audience of 350 people. Many of them had been guests at Elm Court in the Sloane and White days, and most remarked that the great old house hadn't changed a bit.

Approximately twelve of Mrs. White's numerous greenhouses have been reopened on the estate under the supervision of Alphonse Chague, her personal master-gardener. For Mrs. White, Chague grew plums, peaches, pears, kumquats, white, blue, and black grapes, nectarines, Persian melons, grapefruits, raspberries, and strawberries, regardless of season. Plants were grown for her arrival on a specific day. She was presented with a morning flower at breakfast, an orchid in the evening. The greenhouses produced 700 roses and 250 carnations a week which were shipped to New York to be given away. Once Chague covered night-blooming lilies with mats at 3 P.M., heated the water to imitate tropical temperature, so the flowers would unfold in time for a late tea party. At Mrs. White's direction, he grew a thousand orchids to decorate the tables at Reggie Vanderbilt's wedding.

The greenhouses are now growing 1,700 different plants, and will offer Elm Court's guests such out-of-season delicacies as peaches in June, Persian melons in May, two-foot cucumbers and tomatoes and lettuce all year round. Chague will lecture to guests interested in horticulture, and plants and flowers will be sold to all comers at about half New York and Boston prices.

THE idle rich of the Berkshires, no longer quite so rich, are also no longer idle. George and Marjorie Wilde brought Elm Court back into their family with the profits they made from their farm, High Lawn, now the largest Jersey-breeding enterprise in the Northeast. When they first bought High Lawn, once the estate of Marjorie's mother, Mrs. W. B. Osgood Field, its only utilitarian value was some meager gentleman-farm facilities.

Farming with ultra-scientific methods, the Wildes now maintain over 350 head of cattle, ship their calves by plane all over the world, often get as high as $2,000 a head for blooded stock. They have consistently increased the milk yield of their cows. One contented bovine gave over 20,000 pounds of milk in one year, or sixteen times her body weight. Marjorie names each calf after an event that occurs on the day they are born. High Lawn's hall of fame includes such topical arrivals as "Athenia," "Luzon," and "D day," born the day George, a West Point colonel, landed in France. "Gratitude" arrived the day he landed back in the United States. Twin calves born the afternoon Juliana of the Netherlands, then a princess, brought her children to visit the Wildes' six youngsters, were named "Juliana" and "Wilhelmina."

High Lawn's main house in which the Wildes live is a Georgian mansion of some fifty rooms. The walls inside are lined with heads of mountain sheep and caribou, shot in Alaska by adventurous relatives. In summer, four-foot plants of Canterbury bells, grown at Elm Court, entice humming birds who fly through the French doors and buzz around the living room. Nobody seems to mind. High Lawn's outdoor swimming pool, not to be confused with Lake Erie, measures 180 feet by eighty. Although the Wildes are friendly with the social colony, and sometimes appear for formal dinners at Elm Court, more often they are at home entertaining some not-so-sophisticated farmers from Montana. The Wildes employ forty helpers on the farm, but they both pitch in themselves. George, who has been known to wash dinner-dishes in the Elm Court basement until three in the morning, after a heavy midsummer day, has also stayed up all night with a sick calf, massaging its back and feeding it a mixture of milk, raw egg, and Martin's V.V.O. He is happy his existence is dependent on no stocks or bonds. "We are supporting twenty families and giving their children and ours the benefits of farm life. How else could you run an estate this size nowadays?" he asks with reason.

WITHIN fifteen miles in all directions of Elm Court, there are some hundred or more estates, with ten to twenty bedrooms, monuments to the dead era of sixty to eighty years ago when the Berkshires were first settled by the very rich and the very powerful. Mark Hanna kept a big place in Lenox. The house was always full of an assortment of ladies, the stable full of an assortment of horses. His special carriages were pulled by a team hitched in tandem, and the road in front was kept clear by outriders equipped with trumpets to herald his arrival. Parties given in those days would have made the Hollywood conventions given by the late Atwater Kent look like a taffy pull in Jackson Heights. Hardly a week passed in which Giraud Foster planned no party, and hardly a Berkshire guestlist numbered less than a hundred. Alfred G. Vanderbilt's mother, Mrs. Margaret Emerson, used to start her parties at her place at Racquet Lake and transport her guests in private railroad cars 250 miles to her estate in Lenox, where the second installment of the party would get under way.

When Isaac Newton Phelps Stokes, a young scion of a social Berkshire family, was in the class of 1895 at Yale, he dispatched a telegram to Shadowbrook, the family estate near Tanglewood, and advised his mother, Mrs. Anson Phelps Stokes, that he was bringing '95 boys home for the wee Misinterpreting the message, Stokes immediately sent a wire to New Haven, and implored to cut down his list of ninety friends because she was expecting seventy-five guests of her own.

Apocryphal or authentic, the story reflects the wholesale splendor of the era. Virtually every one of the architectural extravaganzas in Lenox has been taken over by a tax-exempt school or religious institution. Local taxes choked the big estates. Taxes on a single greenhouse of the W. E. S. Griswold's were reputed at one time to have come to $4,000 a year. Cortlandt Field Bishop, whose daughter married Adolph Berle, Jr., built a home there just before World War I. He took one look at the first assessment, and two years later had the place torn down.

Shadowbrook, the biggest and most bizarre of them all, which nestles on the hillside under the Koussevitzky place, overlooking the Bowl, is now a home for Jesuits. The ballroom has become the Jesuit's chapel. The second generation of Stokeses, Anson Phelps Stokes, a canon in the church, lives in what was once the Shadowbrook dairy. His cousin, W. E. D. Stokes, lives in the superintendent's cottage. The Canon's daughter, Mrs. John Davis Hatch, Jr., resides in a prerevolutionary tavern. A renowned ecclesiastical authority, the Canon recently completed a ten-volume work on the Church and State. He wrote it in his library, which was formerly the Shadowbrook icehouse.

ONE of the last, living fixtures of the days when life in the Massachusetts hills was giddy and grandiose is a wrinkled, gray, old Swiss named Auguste Chollet. He has been to more parties than any Berkshire blueblood, alive, tottering, or dead. A free-lance butler and caterer for fifty-eight years, Auguste, in the lush years, frequently found himself buttling at a hunt breakfast in the morning, a luncheon at noon, a tea at five, a dinner in the early evening, and a ball later on. New Yorkers invited to Lenox for a weekend-whirl used to remark that all the butlers in the Berkshires looked just alike.

In his day, Auguste announced Chauncey DePew, John Pierpont Morgan, and two presidents, Theodore Roosevelt and Woodrow Wilson. He worked at a Sloane wedding when there were 700 guests at Elm Court, and garlands of flowers lined the road for three-quarters of a mile to the church in Lenox.

"Cocktail parties and card playing took away the real social parties," Auguste says sadly. "There is no more social life, no more grand balls. Just a gathering of the fragments. Visitors are here just for the Symphonic. The real people are gone." For the people who are still

(Continued on page 74)

left, the presence of Auguste at a party is as important to a hostess as the acceptance of a Sedgwick, a Johnson, or a Spalding. At eighty-two, he occasionally drops a piece of Royal Doulton, an indiscretion which most sentimental hostesses are willing to overlook. He can still announce over two hundred people in recognition, although it is seldom now that he is called upon to do it. "I am having a good time." Auguste says. "I've plenty to eat, plenty to drink, plenty of good friends, and plenty of money." Now that the party is over he likes to sit under the trellis of his tiny lily-bordered cottage which faces the back of the Cranwell Preparatory School, once the sprawling estate of John Sloane. "Over there," he says, indicating the broad meadows, "we used to have 600 people, just for a tea party."

Today, parties in the Berkshires are more likely to run to quiet dinners for eight or ten. Although the landed gentry knocks about during the day in tattered tweeds and sweaters and skirts, at night, in summer, almost everyone dresses. In Stockbridge, which has always maintained that it was intellectual while Lenox was merely grand, sculptress Margaret French Cresson habitually launches the season with a cocktail party in her studio. The arty and the elegant come to terms over martinis in a room filled with art books, nude statues, the original cast for the Lincoln Memorial done by Mrs. Cresson's father, Daniel Chester French, and people like Ivan Mestrovic, who last year had a cottage on the Lyman Beecher Stowe place next door. Swimming-pool-cleaning parties are a custom at the Owen Johnson estate, the young set being compensated later with steaks cooked on an outdoor barbecue. Mr. Johnson, son of Robert Underwood Johnson, onetime editor of "The Century" and Ambassador to Italy, is famous as the author of *The Varmint*, *Stover at Yale*, and *The Salamander* which was one of the first novels to expose how Ladies Lived in the Big City.

SOME of this generation's penchant for turning a four-stall stable into a six-room "blue heaven" has crept into the once ultraformal Berkshire scene with less than earth-shattering results. Henry Howard, grandson of the former British Ambassador to the Vatican, lives with his wife and two children in a stone-cutting mill, originally built in 1830. (Some years before the Howards took license, the mill was consigned to cut the stone for New York's City Hall.) At the Howards' annual July party the banks of the trout stream which rushes past the living-room window are decorated with varicolored Chinese lanterns, and floodlights play on the rapids.

One look at the house-for-the-day-after-tomorrow which the George Morrises have built at Brockhurst, the otherwise traditional Newbold Morris estate, would be enough to give the old guard a mass attack of the vapors. A violently colored frieze enlivens one outside wall, drawers come out of the walls, lights shine from holes in the ceiling, and the bar is built into the underside of the circular staircase. An abstract painter of considerable note, George insists that the Berkshire colony has accepted his place with magnificent calm. "When I come around, they are perfectly polite. What they say to each other later, I don't know." His wife, who was Suzy Frelinghuysen, is a dramatic soprano of the New York City Center Opera Company. In a house in which many of the walls are glass, and even the bathrooms are adorned with designs in abstract relief, the piano in the chatelaine's bedroom doesn't seem at all out of place.

CLUB life in the hills was always about as racy as the *National Geographic*. When the Berkshires were in their social prime, entertaining was done at home. There was seldom much athletic activity because, as some remember it, people were simply too stupefied from overeating to do any moving about. By the time the period passed, companies were beginning to pass their dividends. The clubs which had once, like the buck-toothed debutante, been rich but ignored became popular but destitute.

Three times a season nowadays—on Memorial Day, July 4th, and Labor Day—they pull up the white wickets from the croquet court at the creaky old Lenox Club and set up tables for an outdoor luncheon party. Organized in 1864, the club has fifteen regular members left who pay $150-a-year dues. Forty-five other citizens are associate members. Club dances are held in summer in a dark, paneled room dominated by an immense, circular, red brick, floor-to-ceiling fireplace guarded by a pair of leopard's heads. From the mouth of each head protrudes a built-in gaslight fixture. On dance nights the surrounding clubrooms, relieved of their usual musty leather chairs, are used for private dinner parties tendered by such people as Anna R. Alexandre and her sister Mrs. Alexandre Hoppin, the Ramsay Hoguets, and the W. E. D. Stokeses.

Since Lenox has, besides croquet, only tennis, golf players must join the Stockbridge Country Club, a considerably easier accomplishment nowadays. The passing of the club angel, who was willing to meet the annual deficit, has had a democratizing effect. In a bare building as luxurious as a Shaker homestead, the club holds four or five summer dances. The eighteen-hole course is in shape, but the tennis courts suffered heavily from four feet of water that covered the club grounds during the winter floods.

Once a week there is a luncheon on the terrace of Mahkeenac Boating Club, an organization whose name is considerably more decorous than its clubhouse. The ramshackle building, reachable only by foot down a forest road, settles precariously on the edge of Stockbridge Bowl, ready to slide into the lake at the next slump in the market. The club is home port for a fleet of canoes and Wee Scot sailboats that skim the waters in view of Shadowbrook and the Koussevitzky place.

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(*Continued on page 77*)

left, the presence of Auguste at a party is as important to a hostess as the acceptance of a Sedgwick, a Johnson, or a Spalding. At eighty-two, he occasionally drops a piece of Royal Doulton, an indiscretion which most sentimental hostesses are willing to overlook. He can still announce over two hundred people from recognition, although it is seldom now that he is called upon to do it. "I am having a good time," Auguste says. "I've plenty to eat, plenty to drink, plenty of good friends, and plenty of money." Now that the party is over he likes to sit under the trellis of his tiny lily-bordered cottage which faces the back of the Cranwell Preparatory School, once the sprawling estate of John Sloane. "Over there," he says, indicating the broad meadows, "we used to have 600 people just for a tea party."

Today, parties in the Berkshires are more likely to run to quiet dinners for eight or ten. Although the landed gentry knocks about during the day in tattered tweeds and sweaters and skirts, at night, in summer, almost everyone dresses. In Stockbridge, which has always maintained that it was intellectual while Lenox was merely grand, sculptress Margaret French Cresson habitually launches the season with a cocktail party in her studio. The arty and the elegant come to terms over martinis in a room filled with art books, nude statues, the original cast for the Lincoln Memorial done by Mrs. Cresson's father, Daniel Chester French, and people like Ivan Mestrovic, who last year had a cottage on the Lyman Beecher Stowe place next door. Swimming-pool-cleaning parties are a custom at the Owen Johnson estate, the young set being compensated later with steaks cooked on an outdoor barbecue. Mr. Johnson, son of Robert Underwood Johnson, onetime editor of "The Century" and Ambassador to Italy, is famous as the author of *The Varmint*, *Stover at Yale*, and *The Salamander* which was one of the first novels to expose how Ladies Lived in the Big City.

Some of this generation's penchant for turning a four-stall stable into a six-room "blue heaven" has crept into the once ultraformal Berkshire scene with less than earth-shattering results. Henry Howard, grandson of the former British Ambassador to the Vatican, lives with his wife and two children in a stone-cutting mill, originally built in 1830. (Some years before the Howards took license, the mill was consigned to cut the stone for New York's City Hall.) At the Howards' annual July party the banks of the trout stream which rushes past the living-room window are decorated with varicolored Chinese lanterns, and floodlights play on the rapids.

One look at the house-for-the-day-after-tomorrow which the George Morrises have built at Brockhurst, the otherwise traditional Newbold Morris estate, would be enough to give the old guard a mass attack of the vapors. A violently colored frieze enlivens one outside wall, drawers come out of the walls, lights shine from holes in the ceiling, and the bar is built into the underside of the circular staircase. An abstract painter of considerable note, George insists that the Berkshire colony has accepted his place with magnificent calm. "When I come around, they are perfectly polite. What they say to each other later, I don't know." His wife, who was Suzy Frelinghuysen, is a dramatic soprano of the New York City Center Opera Company. In a house in which many of the walls are glass, and even the bathrooms are adorned with designs in abstract relief, the piano in the chatelaine's bedroom doesn't seem at all out of place.

Club life in the hills was always about as racy as the *National Geographic*. When the Berkshires were in their social prime, entertaining was done at home. There was seldom much athletic activity because, as some remember it, people were simply too stupefied from overeating to do any moving about. By the time the period passed, companies were beginning to pass their dividends. The clubs which had once, like the buck-toothed debutante, been rich but ignored became popular but destitute.

Three times a season nowadays—on Memorial Day, July 4th, and Labor Day—they pull up the white wickets from the croquet court at the creaky old Lenox Club and set up tables for an outdoor luncheon party. Organized in 1864, the club has fifteen regular members left who pay $150-a-year dues. Forty-five other citizens are associate members. Club dances are held in summer in a dark, paneled room dominated by an immense, circular, red brick, floor-to-ceiling fireplace guarded by a pair of leopard's heads. From the mouth of each head protrudes a built-in gaslight fixture. On dance nights the surrounding clubrooms, relieved of their usual musty leather chairs, are used for private dinner parties tendered by such people as Anna R. Alexandre and her sister Mrs. Alexandre Hoppin, the Ramsay Hoguets, and the W. E. D. Stokeses.

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THE BERKSHIRE STORY

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tradition the Sedgwicks have made a certain impression on the world of letters. Ellery Sedgwick, former editor of the *Atlantic Monthly*, is the author of *The Happy Profession*, A. C. Sedgwick is Athens correspondent for the New York *Times*. Susie is alleged to have found a paper bearing a Button Gwinnett signature among the family papers, for which she is supposed to have earned $35,000 and the ire of the family.

Sedgwick weddings are held with Sedgwick tradition at the Sedgwick house on Main Street. The list of those so nuptially knotted includes Bainbridge Colby, Secretary of State under Wilson, and Nathalie; John Marquand, the novelist, and Christina; and recently, Christina Sedgwick Marquand, John's daughter, and Richard E. Welch, Jr., of Boston. When old Sedgwicks die, they are taken to the cemetery in a red-draped coffin mounted on a wagon which is drawn through town followed by a familial cortege. Burial takes place in a large family plot somewhat irreverently referred to as the "Sedgwick pie." It includes the last resting place of a family dog which is marked by a life-size statue. All graves fan out in a spreading circle from the headstones of the two original progenitors, the Hon. Theodore Sedgwick, who died January 24, 1813, and his wife, who preceded him by six years. Their arrangement, people say, will permit Sedgwicks to see no one but Sedgwicks come Judgment Day.

SOME outlanders seeking the peace of the hills settle down for the whole summer at ancient inns like the Red Lion, an establishment that first opened for business in 1773, and therefore antedates the Republic. By reputation, so do some of its guests. Famous for its antiques, both living and collected, the Red Lion Inn has also played host to Mrs. James Roosevelt, Thornton Wilder, Sinclair Lewis, Ethel Barrymore, and Frank Crowninshield. Serge Koussevitzky, and stars appearing at the Playhouse, sometimes dine there. Franklin D. Roosevelt once ate there when he was at Harvard. While courting a Lenox girl, he came down from Cambridge one weekend, hired a buggy, and drove to the Red Lion for dinner. According to an unfounded tale, Franklin had to face an irate father who drove over in his carriage to retrieve his daughter, the couple having dallied at the Inn beyond 10 P.M.

Although the Red Lion sits on the main street of Stockbridge, many townspeople have never set foot inside. On the other hand, the thirty-six ladies who usually make up the rocking-chair brigade have a reputation for keeping abreast of local activity with the perspicacity of a veteran agent of the Deuxième Bureau.

The same management is in force at Heaton Hall, a typical Berkshire old-fashioned resort hotel on Prospect Hill in Stockbridge. Heaton Hall, whose contented customers return year after year, shares Prospect Hill with the Walter Hovings, the William C. Bullitts, the Norman Davises (roving Ambassador under Roosevelt), and the Joseph H. Choates (he was once Ambassador to England), all of whom own big estates on the ridge. Adele Ryan's house on the hill burned down this spring.

OF COURSE you can't distinguish the big estates without a guide. The best guide in the hills is a man of generous years named Tom Carey, a sort of Yankee Jimmy Fidler with the bells. Mr. Carey has been driving horses for pay since he was a boy of ten. He drives the carriage at the Sedgwick funerals. Three times a day he picks up the mail bags at the railroad station and transports them in his horse and wagon to the Stockbridge post office. Probably Stockbridge is the only town in New England which indulges in such sentimental nostalgia. Once Mr. Carey almost carried ex-President Taft. It was during the gas rationing in World War I. At the last minute the government permitted Taft some extra gasoline, and he canceled his reservation to hire Mr. Carey's carriage, and took a car instead.

At $2.50-the-hour, Mr. Carey will take you surrey-driving to the Hoguet place where Diamond Jim Brady used to visit with Charles Mellen, president of the New Haven Railroad; to the home of Rachel Field, author of *All This and Heaven, Too*, which is now an antique shop; past Mrs. George Otis Rockwood's Laurel Mere, built by William H. Clarke, who brought sand from the Sahara, onyx pillars from Italy, and boxwood trees from Virginia, and where John R. Hopkins, the second owner, kept a flock of flamingos and a helicopter, which he landed in a nearby cornfield.

Like any good curator, Tom Carey classifies his relics into "super-estates," "medium estates," and "semi-pretentious estates." A semi-pretentious estate is one with no view of the lake. Mr. Carey is a man who understands relics. He believes his carriage is the last surrey-with-the-fringe-on-top east of the Hudson River. Naturally that doesn't take into account the four road companies of *Oklahoma!*

The author: Born in New York City and educated at the University of Pennsylvania and Columbia, peripatetic **Horace Sutton** *has made a career of going to and writing about the places that are the stock in trade of such dispatching houses as Thos Cook & Sons and the American Express Co. His column, "Booked fo Travel" appears fort-nightly in* The Saturday Review of Literature *and a similar column is carried ever week by* Cue *magazine. He is als the author of "Footloose in France which is to be part of a series travel books appearing under th Rinehart imprint.*

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Koussevitzky Opens Berkshire Festiv

Boston Symphony In Goethe Concert

By CECIL SMITH

LENOX

THE Berkshire Festival paid its respects to the bicentennial of Goethe's birth with an anniversary concert at Tanglewood by Serge Koussevitzky and the Boston Symphony, a formal lecture, and two musical programs by students of the Berkshire Music Center. An unforgettable performance of Liszt's A Faust Symphony provided the climax of Mr. Koussevitzky's concert on July 30. The vocal aspects of the closing movement were entrusted to David Lloyd, tenor, and the Festival Chorus of Men's Voices. The earlier part of the program was devoted to Beethoven's Overture to Goethe's Egmont, and the Fourth Piano Concerto, with Claudio Arrau as soloist. On the evening of July 29, the Department 2 Orchestra of the Berkshire Music Center played four compositions based upon works by Goethe—Beethoven's Overture and Incidental Music to Egmont, with Richard Burgin as conductor, James Pease as narrator, and Ellen Faull as soprano soloist; Wagner's A Faust Overture, with Seymour Lipkin conducting; Dukas' The Sorcerer's Apprentice, with Irwin Hoffman conducting; and excerpts from Berlioz's The Damnation of Faust, with Eleazar de Carvalho conducting, and Mariquita Moll as soprano soloist. In the afternoon of the same day, a recital of songs with Goethe texts was presented by several students, under the guidance of Ralph Berkowitz. In the morning, a lecture on Goethe was given by Lucien Price, editorial writer of the Boston Globe.

How shall I describe adequately the supreme magnificence of Mr. Koussevitzky's interpretation of A Faust Symphony? This was one of those occasions, like his performance of Beethoven's Ninth Symphony, when the conductor was at the height of his powers, commanding every detail of the execution with scrupulous care, yet galvanizing the players into a discourse of exceptional eloquence and dramatic and philosophic vigor. If there had been any question that Liszt's "three character pictures," with its vocal apotheosis of "das ewig Weibliche," is one of the towering masterpieces of the nineteenth century—worthy of mention alongside the music dramas of Wagner, and attaining, in my estimation, a heroic sweep and an immensity of thought considerably surpassing the best attainment of Brahms—Mr. Koussevitzky's almost apocalyptic vision into the whole meaning and implication of the score must have set all doubt at rest among those who heard this performance. I have had the good fortune to be present on a good many of Mr. Koussevitzky's finest evenings, and I remember none that surpassed this one. An important contribution to the final movement was made by the Festival Chorus of Male Voices, admirably trained by Christopher Honaas, and by David Lloyd, a very fine and constantly growing artist, who sang the tenor phrases with a sympathy and inward understanding that were deeply affecting.

It is small wonder, after so overpowering an experience, that the earlier phases of the concert left, in retrospect, less of an impression. Mr. Koussevitzky opened the evening with an intense, theatrically conceived version of Beethoven's Egmont Overture. The performance of Beethoven's G major Piano Concerto by Mr. Arrau,

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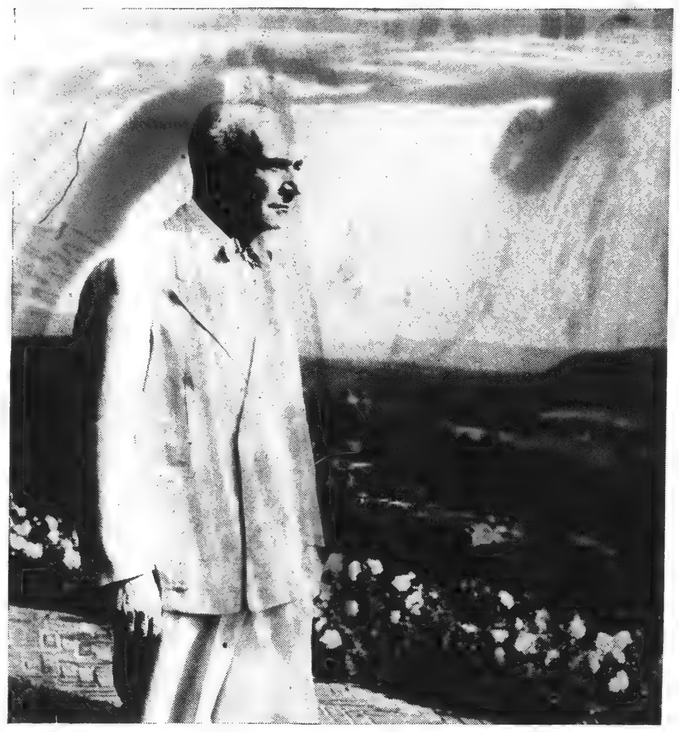

Serge Koussevitzky at Tanglewood, with the Stockbridge Bowl in the background

Gluck's Iphigenia In Tauris

LENOX

GLUCK'S noble classical opera, Iphigenia in Tauris, was disappointingly staged at Tanglewood on July 26 and 27, by students of the opera department of the Berkshire Music Center. Boris Goldovsky was both conductor and stage director, as well as part-author of the English translation, in which he collaborated with Sarah Caldwell and the librettowriters' division of the opera department.

An inordinately difficult work to bring to life on the contemporary stage, Iphigenia in Tauris has seldom been given in this country. The Metropolitan Opera presented it in 1916, in an elaborate modernized adaptation by Richard Strauss. The first production in this country utilizing Gluck's own scoring took place at the University of Chicago in 1936. The Juilliard School of Music also gave the original version in 1942. Later this month, the Strauss version is scheduled for revival at Pensylvania State College for Women.

A sequel to the composer's earlier Iphigenia in Aulis, the libretto by Nicholas François Guillard tells of the arrival of Orestes and his devoted friend, Pylades, on the shores of Tauris, where Iphigenia has served for many years as a priestess of Diana; the imminent slaying of Orestes at the hand of Iphigenia, who has been commanded by the chief priest to kill all strangers as a sacrifice to the gods; Iphigenia's discovery that Orestes is her brother; and Diana's last-minute intervention to save Orestes' life. One of the greatest of eighteenth-century operatic scores, the music of Iphigenia in Tauris mirrors the passions of the characters and the tensions of the drama with an immediacy that is rare, not only in eighteenth-century music, but in the music of any period.

In most of its important aspects, the Tanglewood production failed to measure up to the standards Mr. Goldovsky has maintained in previous opera performances at the Berkshire Music Center. The singers I heard on July 27 (two roles were differently cast than on the opening night) were without exception ill equipped, in both vocal training and grasp of the requisite style, to realize either the heroic scope or the affecting inflections of this wonderful but demanding score. The acting of the individual performers, in so far as they attempted any, was generally flat and unconvincing. The stage direction was by turns unclear, uninventive, at odds with the spirit of the libretto, and downright tasteless. The

(*Continued on page* 23)

Varied Progra... Of Chamber Mu...

By JAY C. ROSENFEL...

PITT...

THE summer season in the Berkshires opened with the resumption of musical programs in the Temple of Music, on South Mountain in Pittsfield. The famed concert hall, built in 1918 by Mrs. Elizabeth Sprague Coolidge, has not been used since the restricted-gas days of the war. Now, under the aegis of the South Mountain Association, a local corporation to which Mrs. Coolidge deeded the property, a series of four Sunday afternoon programs was given, starting on June 19.

The last three events were piano recitals by William Masselos, Ruth Geiger, and Leonid Hambro. The opening program was an afternoon of sonatas for violin and piano by Anahid and Maro Ajemian. The concert hall has been repaired and refurbished, and will again be used for a three-day chamber-music festival starting on August 15, the day after the final concert at Tanglewood in nearby Lenox.

Mrs. Coolidge has lavished her magnanimity on Tanglewood as well as on her original project in Pittsfield. This year she again made available three evenings of chamber music on successive Wednesdays. On July 6, the Kroll String Quartet played. On July 13, an evening of music for harpsichord and viola da gamba was presented by Sylvia Marlowe and Alfred Zighera. On July 20, a concert was played by the Berkshire Woodwind Ensemble, Louis Speyer, director, which consists of a half dozen members of the Boston Symphony.

The Kroll quartet gave a superb performance of Haydn's C major Quartet, Opus 54, No. 2. They played with an elegance of style that delighted even the sophisticated audience that gathers for such events at Tanglewood. The remainder of their program — Hindemith's Third Quartet, and Brahms' C minor Quartet—they delivered with equal technical mastery and sensitiveness of ensemble.

MR. ZIGHERA transmuted into a genuine artistic pleasure what had been anticipated as an antiquarian demonstration. His assistance at the harpsichord was not consistently at

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Howard S. Babbitt, Jr.

Every summer at Tanglewood, the crowds on the grass outside the Music Shed are a little larger than the previous year—on sunny afternoons and clear evenings

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Tanglewood

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however, was hardly more than run-of-the-mill. One could take no exception to the cool command with which he surmounted its problems or with the prevailing soundness of his musical approach. But no special warmth, no suggestion of ardent personal belief, enkindled his playing. The first half of the program was all a good many listeners heard, for at intermission time a rainstorm sent home a large number of those who did not have seats inside the shed.

THE Goethe weekend marked the midpoint of the Berkshire Festival. The season of public concerts began on July 16, when Mr. Koussevitzky conducted 35 members of the Boston Symphony in an all-Bach program, the first of four concerts, on two consecutive weekends, devoted alternately to the music of Bach and of Mozart. These concerts, which in earlier seasons were intimate events for the 1,200 listeners the Theatre-Concert Hall can accommodate, this summer attracted audiences of unprecedented size. Since last year, Eliel Saarinen, the architect of Tanglewood, has altered the Concert Hall, providing it with hinged sections enabling the entire back wall to be raised up. For the first time, music played in the hall can be heard by listeners on the lawns. The public was quick to take advantage of the new opportunity, and, with perfect weather prevailing over both weekends, the four Bach-Mozart concerts brought a total audience of 17,000. Nobody was more amazed than the Tanglewood management at the immense enthusiasm for these concerts, which were, in effect, chamber music programs, with none of the stentorian impressiveness of the Shed concerts by the full orchestra.

The interest of the audience was wholly warranted by the initial Bach concert. Fresh and full of vitality, Mr. Koussevitzky conducted six works of such varied texture and content that there was no temptation to let one's attention lag, although the program—like the three that followed—was actually unnecessarily long. The First Brandenburg Concerto, which opened the evening, was, to be sure, scrappily played, with an imprecision of which the Boston Symphony men are seldom guilty. But the Second Brandenburg Concerto was set forth with delightful verve and impeccable instrumental balance; Roger Voisin handled the high solo trumpet part with insouciance; and in the slow movement the contributions of Richard Burgin, violinist, Georges Laurent, flutist, and John Holmes, oboist, were a ravishment to the ear. Mr. Burgin and his wife, Ruth Posselt, gave a musicianly account of the Concerto for Two Violins. The orchestra easily surmounted all the technical hazards of the little-played First Suite, in C major. To close the program, a student chorus came forward to sing the opening chorus of Cantata No. 12, Weinen, Klagen, Sorgen, Zagen (from which Bach later borrowed the Crucifixus for the B minor Mass); and the majestic Cantata No. 50, for double chorus, Nun ist das Heil und die Kraft. In response to the applause at the end, Mr. Koussevitzky announced that they would repeat the double chorus, "because we have spent so much energy learning it."

Howard S. Babbitt, Jr.

The Bach-Mozart concerts and opera performances at Tanglewood have now been made accessible to listeners on the grass outside the Theatre-Concert Hall, by Eliel Saarinen's device of hinging the back walls so that they may be opened up

THOUGH its pleasures were manifold, the Mozart concert on the afternoon of July 17 was not an unalloyed delight, for Mr. Koussevitzky's view of Mozart is essentially superficial. When he has elicited from his orchestra a uniform cleanness of execution and a metronomic precision of rhythm, a tonal sheen in lyric passages, and a headlong speed in final allegros, he appears to feel that he has fulfilled his responsibility. There were more virtuosity and glitter than variety of sentiment and style in a list that should have sounded less monotonous than it did, for all the expertness of the players—Eine Kleine Nachtmusik, the A Major Violin Concerto, the Linz Symphony, K. 425, and the familiar G Minor Symphony, K. 550. Moreover, Dorotha Powers, the soloist in the concerto, was equal to the demands of neither the music nor its technical exactions.

THE second Bach concert, on July 23, fully duplicated the success of the first one. Half way through the evening, Mr. Koussevitzky relinquished his post to Hugh Ross, head of the choral department of the Berkshire Music Center, who conducted the orchestra, Festival Chorus, and soloists in a rather mannered performance of Cantata No. 135, Ach, Herr, mich armen Sünder. David Lloyd accomplished the expressive tenor recitative and florid aria in memorable fashion, indicating that he has become an unsurpassed Bach singer. Smaller solo assignments fell to James Pease, bass, and Elinor Warren, contralto; and the harpsichord continuo was played by Fernando Valenti. Mr. Koussevitzky prefaced the cantata with scrupulous and lovely performances of the Third and Fourth Brandenburg Concertos. The Sinfonia from the cantata, Christ lag in Todesbanden, served as an interpolated slow movement in the Third Concerto. In the Fourth Concerto, Mr. Burgin, Mr. Laurent, and George Madsen, the second flutist, accomplished miracles of ensemble in the concertino parts. After the intermission Lukas Foss, pianist, played the D minor Concerto with more than adequate technical stability, and in a mood of genuine musical dedication. The Third Suite, in D major, brought the concert to an almost too animated close, with the final gigue taken at a breakneck pace.

The Mozart program on the afternoon of July 24 again suffered from the sameness of approach that had lessened the appeal of the concert the Sunday before. It profited, however, from the services in the E flat Symphonie Concertante, K. 364, of William Kroll, violinist, and Joseph de Pasquale, who played with superb integration, though it was hard to believe that they would have elected, if left to their own devices, a tempo for the Andante so slow that one feared that each phrase might exhaust the duration of their bow-strokes. Elsewhere the program contained the joyous little A major Symphony, K. 201; the rather glib and facile Paris Symphony, K. 297; and the great E flat major Symphony, K. 543.

MENACING clouds and a brief scud of rain shortly before starting time kept the audience down to 7,300 on July 28, as Mr. Koussevitzky and the Boston Symphony played the first of their ten concerts in their twelfth summer in the great pie-shaped Music Shed designed by Mr. Saarinen. Even so, there were 1,300 listeners outside the 6,000-seat Music Shed; and their intrepedity was rewarded, for no rain fell during the performance. In an inspirational mood as he began his final assignment as music director of the orchestra he has commanded for 25 years, Mr. Koussevitzky roused his 110 men to their most communicative playing, and received the acclaim of a genuine ovation at the close of the program. He led off with Alexander Siloti's adaptation of Vivaldi's Concerto in D minor, which, however overblown a representation it may present of Vivaldi's originally modest and fine-grained chamber-music score, nevertheless enabled Mr. Koussevitzky to display the sumptuousness of his strings. E. Power Biggs played the organ part.

The interpretation of Prokofieff's Fifth Symphony, which followed, was by all odds the finest of the several I have heard Mr. Koussevitzky give. The conductor approached the music with profundity, with a new sense of freedom to let it speak communicatively, and an unprecedented continuity and largeness of scope. Brahms' Second Symphony, which rounded out the list, received a reading that left more grounds for debate. But it was stir-

(*Continued on page* 22)

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Tanglewood

(*Continued from page* 21)

ringly played; and the added brass at the end, however tasteless, aroused the audience as effectively as though the work had been the 1812 Overture.

IN the first of his two Tanglewood assignments, on the afternoon of July 31, Leonard Bernstein divided his program equally between Schumann and Stravinsky, conducting the Overture to Byron's Manfred and the Fourth Symphony of Schumann, and Scènes de Ballet and Le Sacre du Printemps of Stravinsky. The Schumann works did not show the young conductor in an especially favorable light. He seemed not to understand adequately either the prevailing *melos* or the rhythmic nature of the music. The Manfred Overture was decimated by his attempts to wring expressive phrasing and accents from the players, while the Fourth Symphony manifested little more than mere motor animation. The Stravinsky scores, however, were quite another matter. Two summers ago, Mr. Bernstein showed that he is unsurpassed as an interpreter of Le Sacre du Printemps, and again this time he achieved a performance that discovered the full excitement and important stature of the music. Its whole vocabulary is entirely natural to him; unlike his older colleagues, he approaches it spontaneously and fearlessly, without the quality of painstaking analysis one inevitably feels in the interpretations of conductors who were not born into a generation that can accept spontaneously Stravinsky's iconoclasms, without having to recondition musical impulses schooled in the traditions of Brahms and Wagner. The Scènes de Ballet, if a lesser instance of its composer's gifts, was also effectively set forth, though Mr. Bernstein apparently does not choose to be amused by some of its parodies of Tchaikovsky's ballet-music bromides.

Jascha Heifetz came to Tanglewood on Aug. 4 to repeat with Mr. Koussevitzky the accomplished performance of the Tchaikovsky Violin Concerto he had given with Pierre Monteaux at the Lewisohn Stadium a fortnight earlier. Mr. Koussevitzky's other contributions to an all-Tchaikovsky program were the Serenade for String Orchestra and the Fourth Symphony.

Howard S. Babbitt, Jr.

Olivier Messiaen, visiting French member of the Berkshire Music Center faculty, teaches a class, with Anthony Bonvalot, at his right, serving as his interpreter

OLIVIER MESSIAEN, 39-year-old member of the group of French composers that calls itself La Jeune France, is a member of the composition faculty of the Berkshire Music Center this summer. As curtain-raisers to Mr. Koussevitzky's performance of his orchestral work, L'Ascension, on Aug. 6, students and off-schedule visitors to Tanglewood were given preliminary opportunities to become acquainted with his music, relatively little of which has been heard in the United States. On Sunday morning, July 17, he played the organ in a church in Lenox, demonstrating some of the improvisations for which he is famous, as a continuator of the tradition of César Franck. Not having been notified of the event, I was, unfortunately, not present.

The following Sunday morning, however, I roused myself in time to hear, at 10:15 in the tiny Chamber Music Hall, the American première, played by students at the Center, of his Quartet for the End of Time. A fifty-minute work for clarinet, violin, cello, and piano, the quartet was composed in 1941, when the composer was confined in a German prison camp in Silesia. Highly mystical in spirit, the music bears the dedication, In Homage to the Angel of the Apocalypse Who Raises Her Hand Toward Heaven Saying, "There Shall Be No More Time."

The score, for all its rhythmic complexity and originality of scoring, and its general air of exaltation, is something of a penance for the lay listener. It consists of eight movements, most of them very slow and very rapt. As might be expected of a work intended to celebrate the transfiguration of time into timelessness, the Quartet for the End of Time reveals strikingly little awareness of time. To at least one earthbound listener, it seemed to go on and on and on and on and on. There are, to be sure, occasional agitated passages, treated inventively with challenging dissonances and fresh textures and instrumental usages. But the devotional passages predominate; and when these are not altogether passive and meandering in character, they proceed through melodico-harmonic clichés largely familiar from such saccharine composers as Pierné, Rabaud, Hahn, and, in his salon phases, Fauré. The fifth movement, indeed, for cello and piano alone, called Praise to the Eternity of Jesus, has all the marks of a popular companion-piece to Fauré's Elégie. At an opposite pole, scarcely likely to attain any popularity at all, is the third movement, entitled The Deep of the Birds, and written for unaccompanied clarinet. On this occasion the instrument was outstripped in volume and animation by nature's own real birds in the trees outside the Chamber Music Hall.

THE 75th birthday of Mr. Koussevitzky, the guiding spirit of the unique Tanglewood enterprise, was celebrated by several hundred students and guests, on the afternoon of July 26. A student group performed the cantata, In Grato Jubilo, written last year by five Boston composers who are Tanglewood alumi. An ensemble calling itself The Tangled Six played parody variations on Happy Birthday in the style of various composers; one variation was entitled Also Sprach Koussevitzky. Six of Mr. Koussevitzky's friends gave him a $12,000 check for the Koussevitzky Music Foundation, which awards many commissions to composers —among them Benjamin Britten, for his Spring Symphony (to be presented at Tanglewood on August 13), and Virgil Thomson, for his third opera.

Marcel Poot Named To Post in Brussels

BRUSSELS.—Marcel Poot, Belgian composer and critic, was recently appointed director of the Royal Conservatory in Brussels, replacing Léon Jongen, who has reached the age limit for directors of that institution. Mr. Poot was professor of harmony and counterpoint at the conversatory for several years, and has also occupied important posts in the Belgian Radio, including that of chief controller. In 1924, with Paul Gilson, he founded *La Revue Musicale Belge*, which was published until 1940. Mr. Poot is now a music critic on the staff of the *Nation Belge*.

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Music and Art

New Comic Opera by the Composer Of Peter Grimes Passes in Review

By Irving Deakin

ON A MIDSUMMER'S night in 1946, Benjamin Britten's tragic opera, "Peter Grimes," had its first American performance by the opera department of Serge Koussevitsky's Berkshire Music Center. Since then, it has had a wider international success than any other contemporary contribution to the lyric theater.

Last week, Britten's third opera, "Albert Herring," was presented for the first time in this country, on the same stage and under the same auspices.

"Albert Herring" is a comedy, a genuine comic opera, in which the composer and his librettist, Eric Crozier, have subjected their collaboration to the strict discipline of simplicity, directness and aptness. It is a chamber opera of the first rank, as refreshing and satisfying an experience as the lyric theater has offered in a considerable number of years.

Comic though it is, it has its points of contact with the earlier "Peter Grimes." The two works have similar settings—a Suffolk village—and there is also a common underlying bond in theme, in the sense that individual opposition to tyranny is a basic motivation of each. Peter Grimes, it will be remembered, suffers from an overwhelming independence, and with tragic results. Albert Herring's comic cross is his inability to be sufficiently independent.

"Albert Herring" was composed in 1947 to inaugurate the first season of the English Opera Group, and posed the problem of writing for a maximum of 15 singers and an equal number of orchestral musicians. For subject, composer and librettist went to Guy de Maupassant's brilliant short story, "Le Rosier de Madame Husson," which has also been used as the basis for a distinguished French motion picture, "The Virtuous Isidore." Despite its source, however, "Albert Herring" is as English as kippers, and much more delicious. The scene has been transferred from Nanterre to Loxford, a small market town in East Suffolk. De Maupassant's "once - upon - a - time" has been fixed at the turn of the century.

OVER the social and moral life of Loxford presides Lady Billows, an elderly aristocrat with a devastating passion for good works. "One lifetime, one brain, one pair of hands, are all too few for Lady B. Each day some new idea makes new demands upon her sense of charity." When, together with the Vicar, the Mayor, the Superintendent of Police and the head teacher at the church school, she is unable to find a village maiden sufficiently virtuous to be crowned Queen of the May, she determines to "curb their passions; show them with a whip that laws of morals must endure!" Ever brimming with ideas, she strikes upon the notion of choosing a King of the May to teach the girls a lesson.

The choice falls upon Albert Herring, a strong lad who helps his mother (a possessive, narrow-minded widow) run the greengrocer's shop, as a shining example of local virtue. Albert is no fool, but his mother's mixture of adoration and contemptuous bullying have made him abnormally shy and awkward, especially when faced with strange people and situations.

On the other side of Loxford's social tracks, in addition to Albert and his mother, are Sid, a cocky and likeable butcher's shophand, and Nancy, the baker's daughter, modest though reckless in behaviour, who is worried lest she reach her thirties still unwed. Together with a trio of ubiquitous village children, these make up the dramatis personae.

Although abashed at the prospect of being crowned King of the May, Albert lacks the independence to refuse, especially in the face of the enthusiastic acceptance of the prospect by his mother, and most particularly in view of the 25 pounds he is going to receive as a prize. Yet he actually ventures to oppose his mother, only to be sent upstairs to bed.

Silently, he goes through with the whole silly business, receives his presents, ranging from Lady Billows' purse of otterskin (with 25 sovereigns inside) to the teacher's "Fox's Book of Martyrs." With a supreme effort to overcome his diffidence, he manages to say: "Thank you very much."

Meanwhile, the cocky, good-natured Sid, with the knowledge, if not the approval of Nancy, has "spiked" Albert's lemonade with rum.

Evening falls, and Albert, the virtuous, is left to his thoughts in the darkened, empty shop. He reflects on the party, on the food, the lemonade, on the way Nancy looked at him, and the whistling down the street indicates to him that Sid does not suffer from shyness or timidity.

In the course or his growing rage at his own virtue, he announces that he will toss for it, heads for "yes" and tails for "no." It comes down heads, and he is off to meet Vice with a capital "V."

Unlike the ghastly end to which de Maupassant's Isidore attains, Albert's outcome is a happy one. Stealing a bicycle, he has his night out, is thrown out of a couple of "pubs," and there are intimations that he has sunk even lower in the stream of experience. His battered floral crown is found at the bottom of a well, and he is mourned as dead in an intense and quite overpowering musical threnody. Albert appears at the climax of this scene, dirty, dishevelled, and stained with mud. He is questioned. At first he only replies with nods, but eventually he offers what he calls "a general sample of a night that was a nightmare example of drunkenness and dirt, and worse." As his report proceeds, he warms up. With a virtuosity proportionate to his loss of virtue, he turns on his mother, because she had "squashed" him down and reigned him in.

Lady Billows and her festival committee stalk out, and the possessive mother tries to round on Albert, who, however, faces up to her with a "That'll do, Mum!" and pushes her gently but firmly out, as Nancy kisses him for the first time. The three noisome children join in with "Albert's come back to stay, better for his holiday," and Albert tosses the May King wreath into the audience.

THROUGHOUT the entire work there is a magnificent adjustment between the musical and literary ideas, for both composer and librettist have obviously worked with the same aim—to express humor and emotion, character and drama, through a fusion of music and words.

Britten's score, at first hearing, would seem to indicate that he has almost completely mastered the idiom of the chamber opera, providing with his limited instrumentation wide varieties of color and sonority, suiting music to text, achieving magnificent fugal climaxes when required, and marked rhythmic variety throughout.

So much of one piece and texture is the work that it is hardly fair to single out one part from another. On the other hand, it would be something less than fair not to mention the delightfully grave and old-fashioned march that accompanies the ponderous parades of Lady Billows; the sonorous fugal finale of the first act, and the rhythmic chant of the street urchins as they bounce their rubber ball outside the greengrocer's shop: "Bounce me high, bounce me low, bounce me up to Jericho! Bounce me slow, bounce me quick, bounce me to arithmetick!" Also outstanding musically are the short, but rich scene in the shop in the evening with its underlying nocturne, and the climax mentioned above—the threnody sung when Albert is believed dead. This is not unlike the funeral march in Britten's "The Rape of Lucretia," with an

Continued on page 16

Characters Albert Herring, Lady Billows and Vicar Gedge from Benjamin Britten's new opera "Albert Herring." Drawing by Dee Vedensky.

Enzo Mascherini

Uta Graf

The Opera's New Voices

Rose Bampton

NEW FACES and new voices will be in abundant evidence at the Opera House when the San Francisco Opera Company begins its 27th annual season on September 20.

Of particular note, will be the American debut of the young Italian dramatic soprano, Elisabetta Barbato, who will sing in the opening night performance of "Tosca."

Miss Barbato, who became a star in the tried and true fashion by stepping into Maria Caniglia's shoes when that celebrated singer became ill during a performance of "Aida" at the Rome Opera, arrives in San Francisco via subsequent performances at La Scala, Lisbon, Madrid and Rio de Janeiro.

Another Italian singer who will be making his American debut here this season is the tenor, Giacinto Prandelli, who will be heard in "Faust."

More familiar newcomers are the sopranos, Rose Bampton and Pia Tassinari. Tassinari, wife of the tenor, Ferruccio Tagliavini, has had previous appearances with the Metropolitan Opera and on the radio.

Rose Bampton, who has appeared here previously only with the Symphony, will make her San Francisco operatic debut as "Sieglinde" in "Die Walkuere."

Completing the roster of new singers are Uta Graf, German soprano who made her American debut in Toronto last year; Ralph Herbert, Vienna-born baritone of the New York City Opera Company; Enzo Mascherini, baritone star of the La Scala and Rome Opera companies, and Mihaily Szekely, the new bass discovery at the Metropolitan.

Mihaily Szekely

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The Local Galleries In Brief Review

By Alfred Frankenstein

BLACK and white reproduction was never made to serve the paintings of Bezalel Schatz. His exhibition at the San Francisco Museum of Art exploits color at its highest point of brilliance and intensity. Color is dropped, squeezed and flung upon the canvas; it is driven furiously across the picture surface; there is color on color on color, and it is often scratched or hatched through to reveal the chromatic perspectives below.

Schatz's handling of textures is somewhat similar. It ranges from the glassy and radiant to the rugose and shadow-cast. But they all hang together—these exceedingly free colors and free handled tactile qualities—to produce continuous stimulation and variety.

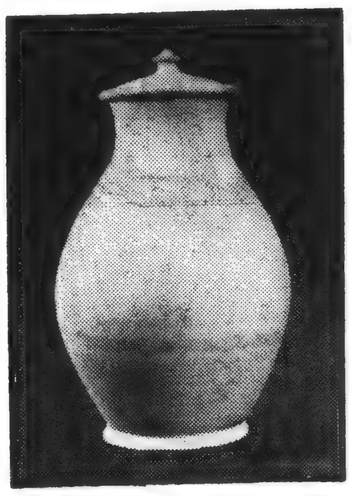
It is curious how little this artist's subjects register as such. His pictures are full of human figures, masks, and rather Chagalesque fishes and birds, while elements of landscape occasionally make their appearance. The drawing of these things is quite clear and powerful, but they convey almost no representational or psychological implications at all. They are simply a means of differentiating one canvas from another, and they achieve this purpose most admirably. There is no repetition or monotony. Each work is a joyous expression and a highly pleasurable experience.

Schatz was born, raised and trained in Palestine, and there may be some resemblance, in its unrestrained chromaticism, between his work and that of such self-consciously Jewish artists as Hyman Bloom and Abraham Rattner; the hint of Chagall has already been suggested. But Schatz lacks Rattner's moral preoccupations or the interest in folk lore characteristic of Bloom and Chagall. He is devoted to his own expressionistic, expansive and monumental lightheartedness, and in that he is altogether unique among painters, Jewish or otherwise.

THE San Francisco Museum also has a show of paintings by Harry Baker, Karl Baumann, and Victor de Wilde as well as the 28th annual exhibition of the New York Art Directors Club and a display called "Polish Manual Arts."

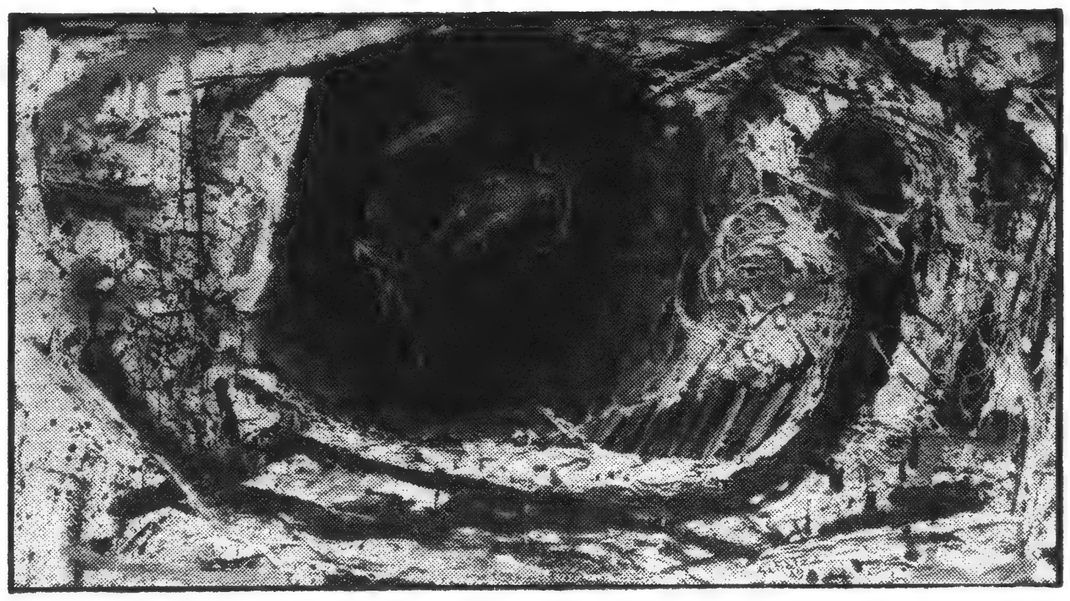
Baker, Baumann and de Wilde are all residents of the Bay Region, but provide a strikingly contrasted group of viewpoints toward art. Baker is an abstract painter who builds up highly complex and excited forms, very rich in movement and release of energy, but exceptionaly precise in color, drawing and organization. Every impress of the brush is carefully controlled, every line and relationship of line under full command, and yet the result often suggests unexpected and surprising revelations. At all events, Baker's pictures work on the imagination as well as the eye. One wishes his color were a little less chalky and neutralized than it is.

Baumann provides a number of his familiar scenes of San Francisco and its environs done in a strongly disciplined, formalized style, with much emphasis upon dynamic line and shape and the brusque, weighty, dramatic patterns these create upon the canvas. Of the present group, I found the picture called "California Coast" especially striking and effective.



An earthenware bottle from the Polish Manual Arts show at San Francisco Museum.

De Wilde's work seems to me interesting mainly for its skillful handling of tonal values within the framework of a highly selective color scheme. Unfortunately, too few of his pictures are as simple and appealing as the little watercolor entitled "Quiet Waters." Many of them go in for a symbolic sermonizing which, to my taste at least, is difficult to meet on its own ground.



"In the Beginning There Was—" an oil by Bezalel Schatz now on display at the San Francisco Museum of Art.

The Polish show is made up largely of folk art, and includes religious paintings on glass as well as textiles, ceramics, and sculpture in wood. The ceramics and sculpture seem to me by far the strongest things here. The carvings—mostly saints and New Testament figures, although there is one marvelous little rabbi—remind one more than a little of the bultos of the American Southwest, for folk art has a way of repeating timeless, universal patterns in its distortion and abstraction of forms and its astonishing, spontaneous way of limning the characteristic gesture, stance or movement.

The New York art director's show has been brought here by the Art Directors Club of San Francisco. It is very large, and includes editorial art as well as art created for advertising. The combination of these two, without any apparent effort to clarify their differences, is a bit confusing if not annoying; engaging Ben Shahn to create a sensitive painting to parallel a sensitive piece of fiction is not quite the same thing as engaging a photographer to take a picture of a pretty girl using somebody's patented lipstick.

The show as a whole illustrates the extremely widespread use of color techniques in modern printing, techniques which are becoming commoner, more useful, and presumably, less expensive every day. It also illustrates that art beholden to abstract and surrealist painting, having entered the commercial field through high-falutin' institutional or "prestige" advertising not directed to the general public, is now seeping more and more down toward the popular front. There is a pronounced emphasis upon caricature which is rather new; at least there have seldom been so many cartoons in previous advertising shows. The entire exhibition is lively, vivid and extremely adroit, and one suspects its influence will show up in the art directors' shows of our own community.

An Ear to Some of the New Records

By R. H. Hagan

AMONG the musical tributes proffered to the memory of Chopin, in this the centennial year of the composer's death, are four platters of the purest shellac by Andre Kostelanetz and his orchestra.

They comprise an album modestly called **"The Music of Chopin"** (Columbia MM 840: 8 sides) which, if it does not cause Chopin to exercise the time-honored privilege of the discomfited dead, will at least make him regret that he did not include a number of other works beside the Fantasie-Impromptu in the list of those to be destroyed after his death.

The Fantasie-Impromptu, needless to say, is included in the Kostelanetz anthology, and so are "the" Polonaise and "the" Nocturne, works whose identity will not be questioned by anyone who has been within six feet of a juke box the last three or four years.

The C sharp minor Waltz, the Waltz, Opus 34, No. 1, the Etude, Opus 25, No. 7, the "Raindrop" Prelude and the "Military" Polonaise complete the nosegay.

It is not these favorites, but the distorted and gratuitous performances with which they are favored that have set this department on its ear.

If you like to hear the A flat Polonaise played as if it were a syncopated version of the Radetzky March, and the E flat Nocturne in the manner of Mendelssohn's "Spring Song" (to note two of the more flagrant interpretations) Kostelanetz is your man.

It is all neatly summarized in a sentence on the album cover: "And here with the greatest of

care and triumphant success Mr. Kostelanetz has preserved in these orchestral transcriptions of piano music the most complete pianistic freedom in the question of rubato and other matters of tempo."

"Preserve" is precisely the word—and it is now up to someone to preserve Chopin from Kostelanetz.

TO turn to more pleasant subjects, Columbia has issued two quite admirable Beethoven albums: one an earlier work, the **Serenade in D major for Flute, Violin and Viola, Opus 25** (MM 839: 6 sides) and the other, the rarely heard **Triple Concerto in C major for Violin, Cello and Piano** (MM 842: 8 sides).

The Serenade, which Beethoven later revised for piano, flute and violin, as Opus 41, is a delightful suite in the composer's most polished Haydnesque style. It is cleanly recorded and meticulously played by John Wummer, Alexander Schneider and Milton Katims.

The Triple Concerto is one of the few major scores by Bethoven that lacks solidity and direction. In spite of Tovey's judgment that there is more to the work than lies on the surface, I find that it calls for an appreciation more forced than spontaneous. There are numerous passages of brightness, energy and beauty in the first two movements, but they are fitfully interspersed; and it is obvious that Beethoven was somewhat less than happy in the concluding Polacca with its salon music implications.

The performance by John Corigliano, violinist, Leonard Rose, cellist, Walter Hendl, pianist, and the New York Philharmonic Symphony under Bruno Walter seems to be a shade more satisfactory than the earlier recording by the Vienna Philharmonic and soloists under Weingartner.

While the Weingartner version is rich and ripe, it is also a little heavy-handed. The new recording presents a more lithe, resilient performance, and the soloists are alert to the subtlest possibilities in phrasing and dynamics.

New Comic Opera

Continued from page 15

individual verse for each of the characters of the opera, growing out of a great chorus, intense and overpowering. Yes despite such climaxes, the work remains within its intimate form and pattern, consistently, and with excellent taste.

Moreover, it is a cumulative work, improving as it progresses. The necessary exposition of the first act may be felt to hold back its momentum, an opinion in which this writer does not entirely concur. Britten has not overlooked the fact that there is a story to be told and he wants it to be understood. Musical and literary foundations are solidly laid; the structure, often airy, is always firm and sure.

MUCH OF the credit for the success of the production must go to Boris Goldovsky, the energetic and progressive head of the Berkshire Music Center's opera department, for both his staging and conducting. It would be difficult to imagine a more apt casting for the title role than David Lloyd. Ellen Faull, a member of the New York City Center Opera Company, was the Lady Billows, and James Pease a completely satisfactory English vicar.

In its two performances at Tanglewood, the work was presented, as is the custom, with alternate casts, save for the three chief characters. While it might be noted that the general level of the acting was higher than the singing, the entire production amply served the purpose of revealing a fresh, vital lyric work to excellent advantage.

If opera is to exist outside the metropolitan centers of New York, San Francisco, Los Angeles, and those few cities visited by the touring contingent of the Metropolitan, it is increasingly indicated that such works as "Albert Herring," suitable for performance by a small group of singers and an equally small group of instrumentalists, may well be the answer. In "Albert Herring," Britten and his collaborators have matched this scale to their plans, and have transformed practical necessities into virtues.

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BERKSHIRE EAGLE
AUG 11

Final Concert At Festival Tomorrow

All-Brahms Program To Be Given by Boston Symphony

TANGLEWOOD — After leading the Boston Symphony Orchestra in three symphonies tonight, Charles Munch will conduct an all-Brahms program tomorrow afternoon, in the final concert of the 1951 Berkshire Festival.

Tonight's program will include Beethoven's First Symphony, Honegger's Fifth and Tchaikovsky's Sixth ("Pathetique").

Tomorrow's concert will open with "Variations on a Theme by Haydn," to be followed by the Symphony No. 2 in D major and the Symphony No. 4 in E minor.

The Variations was first performed in Vienna in November, 1873, before an enthusiastic audience. The Second Symphony was first played by the Vienna Philharmonic Orchestra in December, 1877, Hans Richter conducting, a year after his First Symphony had its premier by the Karlsruhe Orchestra.

The composer directed the first performance of the Fourth Symphony at Meiningen. It was received with mixed comment and considerable coldness, like the second, like all his works at the time they appeared.

The last student event will be a chamber music concert tomorrow morning at 10, with the following program.

Concerto for Piano, Violin and String Quartet ..... Chausson
Octet for Flute, Clarinet and Two Bassoons, Trumpets and Trombones ..... Stravinsky
Octet for Strings ..... Mendelssohn

The demand for tickets is heavier than for any other series. A few seats are available at the box office, with admission to the grounds.

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BERKSHIRE EAGLE

...rles Munch ... Be Absent From Festival

...al to THE EAGLE

... Charles Munch, the ... of the Boston Sym... orchestra will spend the ... summer in Europe and ... appear at the Berkshire ... Festival at Tanglewood. ... announcement was made ... the Berkshire Festival ... Symphony Hall. It had ... ted the new conductor ... appear with the Boston ... Orchestra at one se... certs next summer, but ... ure in plans was not ... until this morning.

The concerts at the Berkshire ... will be conducted by Dr. ... Koussevitzky, director of ... Berkshire Music Center, ... Bernstein and Eleazar ... Carvalho, who are on the ... ulty.

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JOURNAL AMERICAN
FEB 16 1950

The Program Got in the Way

By MILES KASTENDIECK

Program-making got in the way of the Boston Symphony in Carnegie Hall last night. Putting Schubert's C Major Symphony first caused the difficulty. Its greatness dwarfed all the dance music that came after.

Not that this was a magical performance of the Schubert. Munch pursued too crisp a treatment of this graceful, genial music. Nervous energy checked the natural flow of sound even though vigor imparted a certain freshness. The playing was splendid, but the interpretation did not match the greatness of the score.

A brilliant performance of Ravel's "La Valse" still made the end of the concert anti-climactic. It could not compensate for the dullness of Stravinsky's "Jeu de Cartes," a ballet that should be kept in the theatre. There it makes an excellent ballet with Balanchine's choreography, but its pages spell a monotony of rhythmic patterns in the concert hall.

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HERALD TRIBUNE
FEB 16 1950

Koussevitzky Plans Summer Concerts

To Conduct 12 in Series of 15 at Tanglewood

Serge Koussevitzky will conduct the Boston Symphony Orchestra in twelve of the fifteen concerts of next summer's Berkshire Festival at Tanglewood, Lenox, Mass., it was announced yesterday. Two concerts will be conducted by Leonard Bernstein and one by Eleazar de Carvalho. Charles Munch, who succeeded Dr. Koussevitzky as the Boston Symphony's regular conductor last fall, will spend next summer in Europe.

As usual, the full orchestra will play in nine concerts in the large Music Shed, and a smaller orchestra of Boston Symphony musicians will give six concerts in Tanglewood's Theater-Concert Hall on Saturday nights and Sunday afternoons, July 8, 9, 15, 16, 22 and 23. The first four programs of the latter series will be devoted to Bach's music, in commemoration of the 200th anniversary of the composer's death, and the last two to Mozart's works. The concerts in the Music Shed will take place Thursday and Saturday nights and Sunday afternoons, July 27, 29 and 30 (Series A); Aug. 3, 5 and 6 (Series B), and Aug. 10, 12 and 13 (Series C).

The Berkshire Music Center directed by Dr. Koussevitzky, will hold its session from July 3 to Aug. 13, and will give many instrumental, choral and opera performances during this period. Boris Goldovsky, head of the center's opera department, will be absent on leave this summer.

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HUDSON, N. Y.
REGISTER

BERKSHIRE FESTIVAL DATES ARE ANNOUNCED FOR COMING SEASON

The Boston Symphony orchestra announces the dates of the 1950 Berkshire Festival at Tanglewood for the coming season. The dates are July 8 to August 13. Serge Koussevitzky, famous conductor, will conduct the concerts as usual and the two guest conductors will be Leonard Bernstein and Eleazar de Carvalho. George E. Judd is manager. Tanglewood is located between Lenox and Stockbridge, Mass.

The Berkshire Festival for 1850 will consist of three services of three concerts each in the Music Shed, preceded by three week ends of concerts in the Theatre-Concert Hall with four Bach Anniversary programs and two devoted to the music of Mozart.

The Berkshire Husic Center which Mr. Koussevitzky directs ,and which is a major part of the activity at Tanglewood, will be in session from July 3 to August 13. There are three orchestras in the school, a chorus and departments for composing, conducting, opera ... chamber music. Further information about school events will be sent in... anyone interested upon request.

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UNION-STAR
FEB 16 19...

Tanglewood Music Festival Starts July 8

LENOX, Mass., Feb. 16—This year's Berkshire festival at Tanglewood, near Lenox, will open July 8 and continue through Aug. 13.

With Charles Munch, conductor of the Boston Symphony orchestra, planning to spend the summer in Europe, the festival concerts will be conducted by Serge Koussevitzky, director of the Berkshire Music center, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty.

Nine concerts in the music shed are scheduled, of which Koussevitzky will conduct six. These programs will be given Thursday nights, Saturday nights and Sunday afternoon between July 27 and Aug. 13.

Six concerts with a smaller orchestra will be given in the theater-concert hall on three Saturday nights and Sunday afternoons, July 8-9, 15-16 and 22-23. These will be conducted by Koussevitzky. In observance of the death of Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

The programs in the shed from July 27 through Aug. 13, will be drawn mostly from the standard repertoire, with emphasis on Bach in the performance of his B minor Mass in two parts on Aug. 10.

New works to have their first performances will be Nabokov's "La Vita Nuova" and Diamond's "Timon of Athens." The 3rd Symphony of the Brazilian, Claudio Santoro, will be introduced by his compatriot, Carvalho.

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TIMES
FEB 16 1950

TANGLEWOOD FETE WILL OPEN JULY 8

Koussevitzky Will Lead Six of the Nine Concerts in Shed—Emphasis on Bach Music

The thirteenth Berkshire Festival at Tanglewood, near Lenox, Mass., will open on July 8. Serge Koussevitzky will conduct six of the nine concerts to be given in the Shed by the Boston Symphony Orchestra. He will conduct all of the six concerts to be given in the Theatre-Concert Hall.

Becausse of the bicentenary of Bach's death, emphasis will be placed on his music. Dr. Koussevitzky will conduct the B minor Mass in a two part concert in the Shed and the usual smaller concert series is being extended from four to six concerts, so the usual Bach quota can be doubled.

Leonard Bernstein will conduct two of the Shed concerts and Eleazar de Carvalho will lead the remaining one. Charles Munch, who became the conductor of the Boston Symphony this season, will not lead any of the programs because he will spend the summer in Europe.

The Bach concerts in the Theatre-Concert Hall, which will be performed by a chamber orchestra consisting of members of the Boston Symphony, will feature the six Brandenburg Concertos and the Four Orchestra Suites, in addition to five cantatas and two other concertos.

Ordinarily there are only two such preliminary Bach concerts, with the other two pre-festival concerts being devoted to Mozart. The latter composer will not be neglected, though, for there will be concerts of his music July 22 and 23.

David Diamond's "Timon of Athens" and Nicolas Nabokov's "La Vita Nuova" for soprano, tenor and orchestra, will be the premières of the festival. The former will be led by Mr. Bernstein, the latter by Dr. Koussevitzky. Mr. Carvalho will introduce to this country Symphony No. 3 by his fellow Brazilian, Claudio Santoro.

Symphonies to be performed include Beethoven's "Eroica" and "Pastorale," Brahms' Second and First, Mendelssohn's "Italian," Haydn's "Oxford" and Bruckner's Seventh. Prokofieff will be represented by his Sixth Symphony, his Second Piano Concerto and his Scythian Suite.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

Dr. Koussevitzky To Conduct Six of Nine Festival Concerts

BOSTON—In announcing plans for the Berkshire Festival at Tanglewood next summer, the Boston Symphony Orchestra's manager, George E. Judd, revealed that Dr. Koussevitzky will conduct six of the nine concerts in the Music Shed beginning July 27.

Six concerts with a smaller orchestra in the Theatre-Concert Hall will be conducted by Dr. Koussevitzky on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

The concerts in the Shed will be from July 27 through Aug. 13. The programs will be drawn mostly from the standard repertoire, with emphasis on Bach in the performance of his B-minor Mass in two parts, on the evening of Aug. 10. New works to have their first performances will be Nicolas Nabokov's "La Vita Nuova" and David Diamond's "Timon of Athens" by Koussevitzky and Bernstein respectively. The third symphony of the Brazilian, Claudio Santoro, will be introduced by his compatriot, Carvalho.

The Bach program will include the six Brandenburg concertos, the four suites, cantatas numbers 12, 30, 80, 83 and 161, prepared by Hugh Ross, concerto No. 8 and the violin concerto in E major.

The Mozart programs will include "Eine Kleine Nachtmusik," the "Haffner" serenade and wind octet, a piano concerto and concerto for two pianos, symphonies numbers 33, 34 and the "Jupiter."

The programs for the first week in the Shed will include the following symphonies: Beethoven's "Eroica," Sibelius' second, Bruckner's seventh, Mendelssohn's "Italian" and Brahms' second. Wagner's Siegfried Idyll and Tannhauser Overture will be played, and the new Diamond number.

In the second week—Beethoven's sixth symphony, "Pastorale," Strauss's "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks," Haydn's "Oxford" symphony, Prokofieff's second piano concerto and Scythian Suite, Ibert's "Escales," Rimsky-Korsakov's "Scheherezade" and the new works by Nabokov and Santoro.

In the last week—Bach's Mass in B Minor, Ravel's "Mother Goose" suite, Alborada, and piano concerto, Berlioz' "Romeo and Juliet" excerpts, Prokofieff's sixth symphony and Brahms symphony No. 1. The soloists will be announced later.

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TRANSCRIPT TELEGRAM

KOUSSEVITZKY TO CONDUCT SIX LENOX CONCERTS

BOSTON (U.P.) — Serge Koussevitzky will conduct six of nine principal concerts to be given by the Boston Symphony orchestra at the 1950 season of the Berkshire Music Festival which opens July 8 at Lenox, it was announced today.

The 76-year-old retired conductor of the Boston Symphony will also conduct six concerts with a smaller orchestra during the festival at Tanglewood. Other concerts will be directed by Leonard Bernstein and Eleazar De Carvalho who are faculty members at the Berkshire Music Center.

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JAN POPPER AT BERKSHIRE MUSIC CENTER

A release from publicist C. Sharpless Hickman informed us that Serge Koussevitzky has appointed Jan Popper acting head of the opera department of the Berkshire Music Center at Tanglewood, Mass., for the summer of 1950.

The famed head of the Bershire Festival named the Czech-born opera conductor and director to fill the post of Boris Goldovsky, who is on leave.

Popper, whose Intimate Opera Players open a three-week run of Mozart's comic opera "Cosi fan tutte" on February 17 at Los Angeles' new Century Theatre, will conduct the major operatic productions at Tanglewood, and supervise the work of all divisions of the opera department. He is organizing a similar workship at UCLA and this spring, after the run of "Cosi fan tutte" at the Century Theatre, will conduct the Los Angeles Guild Opera Company's production of "The Bartered Bride," to be shown in many of the major cities in the county.

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NORTH ATTLEBORO, MASS.
CHRONICLE

FEB 18 1950

MUSIC CENTER OPENS THIS YEAR ON JULY 3

To Admit 450 Students for Six-Week Season

The Berkshire Music center, advanced school for serious students of music, will open at Tanglewood, Lenox, on July 3 for a six weeks' season, its director, Dr. Serge Koussevitzky, announced today.

The Music center, as in recent years, will admit about 450 students who will be selected during auditions in the next two months. The school will run until the closing on Aug. 13, of the Berkshire Music festival which will open on July 8 with the first of the preliminary programs of six Bach-Mozart music, and on July 27 with the first of nine major concerts by the Boston Symphony orchestra in the music shed.

Additions this year to the Music center faculty will be Jacques Ibert, French composer, who will assist Aaron Copland in the composition department; Jan Popper of the University of California opera department, who will be acting head of the opera department during the leave of absence of Boris Goldovsky, and Edward Barret of Louisville, Ky., who will assist the school and festival chorus in the absence of Robert Shaw, also on leave. Distinguished musicians and members of the Boston symphony orchestra will occupy other teaching posts.

A new feature this year will be a dormitory for men students which is being created at Wheatleigh, formerly the estate of Mrs. Carlos de Heredia, which the orchestra purchased last fall.

N.Y. Staats-Zeitung und [illegible]

Berkshire Festival

Die erste Ankündigung des Programms für die 1950 Saison des Berkshire Musikfestes wurde heute versendet. Wie bisher wird Serge Koussevitzky das Boston Symphonic Orchester im Großteil der Konzerte leiten, ferner werden die Dirigenten Leonard Bernstein und Eleazar de Carvalho tätig sein. Die Konzerte im Freien finden am Donnerstag und Samstag abend, sowie Sonntag nachmittags statt und beginnen am 27. Juli. Weitere sechs Konzerte mit einem kleineren Orchester sind für den Theatersaal vorgesehen. Die ersten vier Veranstaltungen sind dem Andenken Johann Sebastian Bachs gewidmet. Der Höhepunkt des Bach Programms wird die H-Moll Messe sein, die in zwei Teilen am 10. August zur Aufführung gelangen wird.

Für die weiteren Konzerte sind in Aussicht genommen: Mozarts "Kleine Nachtmusik", die "Haffner" Serenade, ein Klavierkonzert, die Symphonien Nr. 33, 34 und "Jupiter", sowie das Oktett für Holzbläser und ein Konzert für zwei Klaviere.

Von neuen Werken werden Nicolas Nabokovs "La Vita Nuova" und David Diamonds "Timon of Athens" aufgeführt, von Koussevitzky beziehungsweise Bernstein dirigiert. Dem Bachprogramm entnehmen wir ferner: Sechs Brandenburg Konzerte, vier Suiten, die Kantaten Nr. 12, 50, 80, 83 und 161 (von Hugh Ross vorbereitet), das Konzert Nr. 8 und das Violinkonzert E-Dur.

Das Programm für die erste Woche enthält die nachstehenden Symphonien: Beethovens Eroica, Sibelius (Nr. 2) Bruckner (Nr. 7), Mendelssohn (Italienische) und Brahms (Nr. 2), ferner Wagners "Siegfried Idyll" und die Tannhäuser Ouverture.

Für die zweite Woche: Beethovens sechste Symphonie, Strauß "Tod und Verklärung" und "Till Eulenspiegel", Haydn (Oxford), Prokofieff (zweites Klavierkonzert) und Scythian Suite, Ibert (Escales), Rimsky Korsakow (Scheherezade).

In der letzten Woche kommen zur Aufführung: Bachs H-Moll Messe, Ravel (Mere l'oie), Alborado und Klavierkonzert, Berlioz (Romeo und Julia), Prokofieff (Sechste Symphonie) und Brahms (Symphonie Nr. 1). Im Programm der ersten beiden Wochen sind ferner die Erstaufführungen der Werke von Nabakov und Diamond. Die Namen der Solisten werden noch bekannt gegeben.

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WORLD-TELEGRAM

FEB 18 1950

Berkshire Festival to Honor Bach

The memory of Johann Sebastian Bach will dominate the Berkshire Festival this summer at Tanglewood.

In observance of the bicentennial of the Leipzig master's death, Serge Koussevitzky will conduct the first four of a planned series of six concerts to be given in the Theater-Concert Hall.

In the final series Bach's B minor Mass will be given Thursday, Aug. 10, the performance to be divided into two parts, the first beginning at 5 p. m., the second at 8:15.

Trio of Conductors.

Besides Mr. Koussevitzky, who despite his retirement as Boston Symphony conductor, remains director of the Berkshire Music Center, Leonard Bernstein and Eleazar de Carvalho will conduct. Both are on the Tanglewood faculty.

The concerts will run from July 27 to Aug. 13. Although the emphasis will be on Bach, several programs will be drawn from the standard repertory. Bruckner's Seventh Symphony is billed for the first week.

Among novelties to be heard for the first time at Tanglewood will be Nicolas Nabokov's "La Vita Nuova," based on Dante's poetic autobiography, and David Diamond's "Timon of Athens" (after Shakespeare). Mr. Koussevitzky and Mr. Bernstein will conduct.

Three Series of Concerts.

Mr. Carvalho also will conduct a premiere—the Third Symphony of his fellow Brazilian, Claudio Santoro, who is unknown to American audiences.

The Festival will consist of three series of concerts in the Music Shed, given on Thursday and Saturday evenings and Sunday afternoons. These will be preceded by three week ends of concerts in the Theater-Concert Hall. Two will be devoted to the music of Mozart.

Charles Munch, who succeeded Mr. Koussevitzky as director of the Boston Symphony, will spend the summer months in Europe.

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SYRACUSE, N. Y.
POST-STANDARD

The first announcements of plans for the 1950 season of the Berkshire festival by the Boston Symphony orchestra were issued Feb. 15 from the festival office in Symphony hall. It will open at Tanglewood, Lenox, Mass., on July 8 with Serge Koussevitzky as conductor. Guest conductors will be Leonard Bernstein and Eleazar de Carvalho.

The festival will extend to Aug. 13. It will consist of three series of three concerts each in the Music shed, preceded by three weekends of concerts in the Theater-Concert hall with four Bach anniversary programs and two devoted to the music of Mozart.

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SPRINGFIELD, MASS.
NEWS

Boston Symphony to Open Tanglewood Series in July

Auditions for Students Will Be Held Next Month in Boston; Dr. Koussevitzky, Retired as Orchestra Director, Still Heads School

Boston, Feb. 18—The Boston Symphony Orchestra announces the plans for the eighth session of the Berkshire Music Center, its summer school

SERGE KOUSSEVITZKY

at Tanglewood. The Center will open on July 3 and continue during the six weeks of the Berkshire Festival by this Orchestra until Aug. 13. Serge Koussevitzky, through whose initiative the school was begun in 1940 continues as its director.

The number of students accepted will be limited to 450. A new addition to the faculty will be Jacques Ibert, the distinguished French composer now in Rome, who will make his first visit to America to join Aaron Copland in the composition department. Irving Fine will assist in this department. Jan Popper of the opera department at the University of California, Los Angeles, will be the acting head of the opera department at Tanglewood during the leave of absence of Boris Goldovsky. The class for study in libretto writing will be continued. The school and festival chorus will again be in the charge of Hugh Ross, assisted by Edward Barret, program direction of Station WHAS in Louisville, Ky. Robert Shaw is on leave of absence next summer.

In the department of chamber music, Ruth Posselt and Simeon Bellison will join Gregor Piatigorsky, William Kroll, Jean Bedetti, Fernand Gillet, Zvi Zeitlin and Ralph Berkowitz. The class in conducting will be headed by Dr. Koussevitzky as usual, with the assistance of Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Lukas Foss. The orchestra of department five will be directed by Howard Shanet. The principals of the Boston Symphony Orchestra are members of the faculty, [illegible] instruction in chamber music and orchestral playing.

A new addition to the facilities of the Center will be the estate of Wheatleigh, near Tanglewood, which was purchased last summer and which [illegible] fitted out as a men's dormi[illegible]

[illegible] for prospective students [illegible] held in March in Boston and [illegible] and in April in New York, [illegible] and the principal cities [illegible] mid-west. Inquiries should be addressed to the Berkshire Music [illegible] Office at Symphony Hall, Boston. The school will give in the [illegible] the Festival season at least [illegible] performances of orchestral, choral [illegible] music, opera scenes and [illegible] operatic production to be [illegible] Those who join the Society of Friends of the Berkshire Music Center are invited to these per[illegible]

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MERIDEN, [illegible]
RECOR[illegible]

Great Days [illegible] Programs for Berksh[illegible] 1950

Boston, February [illegible] announcement of [illegible] 1950 season of the B[illegible] tival by the Boston S[illegible] chestra, to [illegible] Massachusetts was issued today from office in Symphony [illegible]

Charles Munch, the [illegible] he orchestra, will [illegible] ng summer in Euro[illegible] ival concerts will be [illegible] erge Koussevitzky [illegible] rector of the Ber[illegible] Center at Tanglewood [illegible] Bernstein and Eleaza[illegible] who are on the facult[illegible] vitzky will conduct [illegible] concerts in the grea[illegible] on Thursday evenin[illegible] evenings, and Sunda[illegible] beginning July 27. [illegible] wtih a smaller orch[illegible] Theater-Concert Hall [illegible] ducted by Dr. Kou[illegible] three Saturday eveni[illegible] day afternoons, July [illegible] 23. In observance of [illegible] nial of the death [illegible] bastian Bach, the [illegible] these programs will [illegible] his music. The last [illegible] Mozart programs.

The concerts in th[illegible] uly 27 throu[illegible] ograms will b[illegible] m the standa[illegible] mphasis on Ba[illegible] ce of his g[illegible] n two parts, [illegible] gust 10. New [illegible] first perform[illegible] as Nabokov[illegible] " and Dav[illegible] n of Athens" [illegible] and Bernste[illegible] hird Sympho[illegible] Claudio Sant[illegible] ed by his co[illegible]

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In the last week [illegible] B Minor, Ravel's [illegible] Suite, Alborada, [illegible] certo, Berlioz' "R[illegible] excepts, Propofie[illegible] phony and Brahm[illegible] 1. The soloists w[illegible] later.

THE ORIGINAL
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MERIDEN, CONN.
RECORD

Feb 19, 1950

MUSIC

Bach B Minor Mass to be Included in 1950 Festival In Tanglewood, Mass.

By E. V. W.

This date in music: 1792, Haydn's English diary records: "On this day, Lord Claremont, giving a dinner party, made the band play "God Save the King" in the street in the midst of a terrible snow-storm, so madly do they carry on in England"; births: 1841, in Tortosa, Felipe Pedrell, "the Spanish Wagner," composer and teacher of De Falla, Albeniz, Granados; 1843, Adelina Patti, Italian singer, in Madrid; Tobias Matthay, in London, teacher of Myra Hess, Harriet Cohen, Ray Lev. Also of interest: 1887, first American performance Saint-Saens' Third Symphony in C Minor by the New York Philharmonic; 1908, American premiere, in the "Met" of Debussy's "Pelleas and Melisande"; 1923, Sibelius conducts his Sixth Symphony in Helsinki; 1932, the Boston Symphony, Koussevitzky conducting, plays Aaron Copland's "Symphonic Ode" to mark the orchestra's golden anniversary.

THE FIRST ANNOUNCEMENT of plans for the 1950 Season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Mass., on July 8, comes from the Festival office in Symphony Hall, Boston.

Charles Muench, conductor of the orchestra, will pass the coming summer in Europe. Festival concerts will be conducted by Dr. Serge Koussevitzky, director of the Berkshire Music Center Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty. Dr. Koussevitzky will conduct six of the nine concerts in the great Music Shed on Thursday nights, Saturday nights, and Sunday afternoons, beginning July 27. Six concerts with a smaller orchestra in the theater concert hall will be conducted by Dr. Koussevitzky on three Saturday nights and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

THE CONCERTS in the Shed will be from July 27 through Aug. 13. The programs will be drawn mostly from the standard repertoire, with emphasis on Bach in the performance of his great B Minor Mass in two parts, on the night of Aug. 10. New works to have their first performance will be Nicolas Nabokov's "La Vita Nuova" and David Diamond's "Timon of Athens" by Koussevitzky and Bernstein, respectively. The Third Symphony of the Brazilian, Claudio Santoro, will be introduced by his compatriot, Carvalho. The Bach programs will include the six Brandenburg concertos, the four suites, Cantatas No. 12, 50, 80, 83 and 161, prepared by Hugh Ross, Concerto No. 8 and the Violin Concerto in E Major. The Mozart programs will include "Eine Kleine Nachtmusik," the "Haffner" Serenade and Wind Octet, a piano concerto and concerto for two pianos, Symphonies Nos. 33, 34 and the "Jupiter."

THE PROGRAMS for the first week in the Shed will include the following symphonies: Beethoven's "Eroica," Sibelius' Second, Bruckner's Seventh, Mendelssohn's "Italian" and Brahms' Second. Wagner's Siegfried Idyll and Tannhauser Overture will be played, and the new Diamond number. In the second week—Beethoven's Sixth Symphony, "Pastorale," Strauss' "Death and Transfiguration" and Till Eulenspiegel's Merry Pranks," Haydn's "Oxford" Symphony, Prokofieff's Second Piano Concerto and Scythian Suite, Ibert's "Escales," Rimsky-Korsakov's "Scheherezade" and the new works by Nabokov and Santoro. In the last week—Bach's Mass in B Minor, Ravel's "Mother Goose" Suite, Alborada, and Piano Concerto, Berlioz' "Romeo and Juliet" excerpts, Prokofieff's Sixth Symphony and Brahms Symphony No. 1. The soloists will be announced later.

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DALLAS, TEX.
TIMES HERALD
FEB 19 1950

Berkshire Festival Plans 1950 Season

Boston, Feb. 18.—**The first announcement of plans for the** 1950 season of the **Berkshire Festival** by the **Boston Symphony** Orchestra, to open **at Tanglewood,** Lenox, Mass., **on July 8,** was issued today **from the festival** office in **Symphony Hall.**

Charles Munch, **conductor** of the orchestra, will **spend** the coming summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, who is director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty. Dr. Koussevitzky will conduct **six** of the nine **concerts** in **the great** Music Shed on **Thursday and** Saturday evenings **and Sunday** afternoons, beginning July 27. Six concerts with a **smaller** orchestra in the theater-concert **hall** will be conducted by **Dr. Koussevitzky** on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
FEB 20 1950

Tanglewood Series to Start July 8 Under Koussevitzky

Special to The Standard-Times

LENOX, Feb. 20 — The 13th Berkshire Festival at Tanglewood will open July 8. Serge Koussevitzky will conduct six of the nine concerts to be given in the Shed by the Boston Symphony Orchestra. He will conduct all of the nine concerts to be given in the Theater-Concert Hall.

Because of the bicentenary of Bach's death, emphasis will be placed on his music. Dr. Koussevitzky will conduct the B minor Mass in a two-part concert in the shed and the usual smaller concert series is being extended frof four to six concerts, so the usual Bach quota can be doubled.

Leonard Bernstein will conduct two of the Shed concerts and Eleazar de Carvalho will lead the remaining one. Charles Munch, who became the conductor of the Boston Symphony this season, will not lead any of the programs because he will spend the Summer in Europe.

The Bach concerts in the Theater-Concert Hall, which will be performed by a chamber orchestra consisting of members of the Boston Symphony, will feature the six Brandenburg Concertos and the Four Orchestra Suites, in addition to five cantatas and two other concertos.

Ordinarily there are only two such preliminary Bach concerts, with the other two pre-festival concerts being devoted to Mozart. The latter composer will not be neglected, though, for there will be concerts of his music July 22 and 23.

David Diamond's "Timon of Athens" anr Nicolas Nabokov's "La Vita Nuova" for soprano, tenor and orchestra, will be the premieres of the festival. The former will be led by Mr. Bernstein, the latter by Dr. Koussevitzky. Mr. Carvalho will introduce to this country Symphony No. 3 by his fellow Brazilian, Claudio Santoro.

Symphonies to be performed include Beethoven's "Eroica" and "Pastorale," Brahms' Second and First, Mendelssohn's "Italian," Haydn's "Oxford" and Bruckner's Seventh. Prokofieff will be represented by his Sixth Symphony, his Second Piano Concerto and his Scythian Suite.

The three big weekends of the festivals, with the concerts Thursday and Saturday nights and Sunday afternoons, will be those beginning July 27, Aug. 3 and Aug. 10. The Berkshire Music Center, the school held annually in conjunction with the festival, will open July 3 and continue till the final concert Aug. 13.

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MERIDEN, CONN.
RECORD

Great Days Coming
Programs for Berkshire Festival 1950

Boston, February 15: The first announcement of plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Massachusetts, on July 8, was issued today from the Festival office in Symphony Hall.

Charles Munch, the conductor of the orchestra, will spend the coming summer in Europe. The Festival concerts will be conducted by Serge Koussevitzky who is the director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho who are on the faculty. Dr. Koussevitzky will conduct six of the nine concerts in the great Music Shed on Thursday evenings, Saturday evenings, and Sunday afternoons, beginning July 27. Six concerts with a smaller orchestra in the Theater-Concert Hall will be conducted by Dr. Koussevitzky on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

The concerts in the Shed will be from July 27 through August 13. The programs will be drawn mostly from the standard repertoire, with emphasis on Bach in the performance of his great B Minor Mass in two parts, on the evening of August 10. New works to have their first performances will be Nicholas Nabokov's "La Vita Nuova" and David Diamond's "Timon of Athens" by Koussevitzky and Bernstein respectively. The Third Symphony of the Brazilian, Claudio Santora, will be introduced by his compatriot, Carvalho.

The Bach programs will include the six Brandenburg concertos, the four suites, Cantatas Nos. 12, 30, 80, 83 and 161, prepared by Hugh Ross, Concerto No. 8 and the Violin Concerto in E Major.

The Mozart programs will include "Eine Kleine Nachtmusik," the "Haffner" Serenade and Wind Octet, a piano concerto and concerto for two pianos, Symphonies Nos. 33, 34 and the "Jupiter."

The programs for the first week in the Shed will include the following symphonies: Beethoven's "Eroica," Sibelius' Second, Bruckner's Seventh, Mendelssohn's "Italian" and Brahms' Second. Wagner's Siegfried Idyll and Tanhauser Overture will be played, and the new Diamond number.

In the second week—Beethoven's Sixth Symphony, "Pastorale," Strauss' "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks," Haydn's "Oxford" Symphony, Prokofieff's Second Piano Concerto and Scythian Suite, Ibert's "Escales," Rimsky-Korsakov's "Scheherezade" and the new works by Nabakov and Santoro.

In the last week—Bach's Mass in B Minor, Ravel's "Mother Goose" Suite, Alborada, and Piano Concerto, Berlioz' "Romeo and Juliet" excerpts, Prokofieff's Sixth Symphony and Brahms' Symphony No. 1. The soloists will be announced later.

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SPRINGFIELD, MASS.
REPUBLICAN

Koussevitzky to Conduct Six Music Shed Concerts

Tanglewood Director Also to Lead Six Performances In Theater-Concert Hall

Boston, Feb. 18- The first announcement of plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, July 8, has been made. Charles Munch, the conductor of the orchestra, will spend the coming summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, who is the director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty.

12 by Koussevitzky

Dr. Koussevitzky will conduct six of the nine concerts in the great Music Shed on Thursday evenings Saturday evenings and Sunday afternoons, beginning July 27. Six concerts with a smaller orchestra in the Theater-Concert Hall will be conducted by Dr. Koussevitzky on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

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The Bach programs will include the six Brandenburg concertos, the four suites, Cantatas Nos. 12, 50 80, 83 and 161, prepared by Hugh Ross, Concerto No. 8 and the violin concerto in E major. The Mozart programs will include "Eine Kleine Nachtmusik," the "Haffner" Serenade and Wind Octet a piano concerto and concerto for two pianos, Symphonies Nos. 33, 34 and the "Jupiter."

Major Symphonies

The programs for the first week in the Shed will include the following symphonies: Beethoven's "Eroica, Sibelius' Second, Bruckner's Seventh Mendelssohn's "Italian" and Brahms Second Wagner's "Siegfried" Idyll and "Tannhauser" Overture will be played and the new Diamond number.

In the second week Beethoven's sixth symphony "Pastorale," Strauss "Death and Transfiguration" and "Till Eulenspiegal's Merry Pranks," Haydn's "Oxford" Symphony, Prokofieff's second piano concerto and Scythian Suite, Ibert's "Escales," Rimsky-Korsakov's "Scheherezade" and the new works of Nabokov and Santoro will be played. In the last week Bach's Mass in B minor, Ravel's "Mother Goose" Suite, "Alborada," and piano concerto Berlioz' "Romeo and Juliet" excerpts Prokofieff's sixth symphony and Brahms' Symphony No. 1 will be presented. The soloists will be announced later.

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PHOENIX
2/21/50

Berkshire Festival Programs Announced

The first announcement of plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Massachusetts, on July 8, was issued today from the Festival office in Symphony Hall.

Charles Munch, the conductor of the orchestra, will spend the coming summer in Europe. The Festival concerts will be conducted by Serge Koussevitzky who is the director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleanor de Carvalho who are on the faculty. Dr. Koussevitzky will conduct six of the nine concerts in the great Music Shed on Thursday evenings, Saturday evenings, and Sunday afternoons, beginning July 27.

Six concerts with a smaller orchestra in the Theatre-Concert Hall will be conducted by Dr. Koussevitzky on three Saturday evenings and Sunday afternoons, beginning July 27. Six concerts with a smaller orchestra in the Theater-Concert Hall will be conducted by Dr. Koussevitzky on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

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SCHENECTADY, N. Y.
GAZETTE

Music Notes

By D. E. RITZ

Plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra have been announced. It will open at Tanglewood on July 8 for a series of Saturday evening and Sunday afternoon programs running through July 23 in the Theater Concert Hall and the festival proper programs, opening July 27 and running through Aug. 13 with programs on Thursday and Saturday evenings and Sunday afternoons in the Shed. Dr. Serget Koussevitsky will be in charge.

Charles Munch, the conductor of the orchestra since Dr. Koussevitsky's retirement last summer, will spend the coming summer in Europe. Assisting Dr. Koussevitsky will be Leonard Bernstein and Eleazar de Carvalho.

The eighth session of the Berkshire Music Center, the summer school at Tanglewood, will open July 3 and continue until Aug. 13 with the number of students to be accepted limited to 450. Jacques Ibert, the distinguished French composer, will make his first visit to America to join Aaron Copland in the composition department and Jan Popper of the Opera Department at the University of California will be the acting head of the opera department during the leave of absence of Boris Goldovsky. Auditions for prospective students will be held in March in Boston and New York and in April in New York, Philadelphia and the principal cities of the midwest. Inquiries should be addressed to the Berkshire Music Center Office at Symphony Hall, Boston.

Theatre-Concert Hall programs of July 8, 9, 15 and 16 will be devoted to Bach; programs of July 22 and 23 to Mozart. Dr. Koussevitzky will conduct.

Series A of the Shed programs will be held on the evenings of July 27 and 29 with Dr. Koussevitzky conducting and on the afternoon of July 30 with Bernstein conducting. Dr. Koussevitzky will conduct the programs of Aug. 3 and 5 and Carvalho will conduct th Aug. 6 program. In the series C programs Dr. Koussevitzky will conduct the programs of Aug. 10 and 13 with Bernstein conducting the Aug. 12 concert. Programs and information regarding tickets may be obtained by writing Berkshire Festival, Symphony Hall, Boston 15, Mass.

Skidmore College will present the St. Louis Symphony Orchestra in a program at Convention Hall, Saratoga Springs, on the evening of March 3. The program, the last in the current series sponsored by the college, will be conducted by Vladimir Golschmann. Single tickets for the event are on sale at Skidmore college.

The Bach Choir of Bethlehem, Pa., has announced that the public demand for seats for the May 19 and 20 festival has been such that plans are being made for a second festival on May 26 and 27. The program includes the Christmas Oratorio, the Magnificat and the Mass in B Minor. Course tickets, filled in order of receipt, may be ordered from Bach Choir, 528 North New Stret, Bethlehem, Pa.

The first radio performance in this country of Vaughan-Williams Concerto for Two Pianos will be presented March 1 on the Mutual Broadcasting System. It will be given by the Oklahoma Symphony Orchestra with Victor Alessandro conducting and the solo piano parts played by Whittemore and Lowe.

The concerto was first performed in London in 1946 and had its debut in this country in November when Whittemore and Lowe performed it with the Cincinnati Orchestra. They have since performed the concerto with the Boston Symphony. Broadcast time will be from 10:30 to 11 p.m. (EST).

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TUCSON, ARIZ.
ARIZONA STAR
FEB 21 1950

Boston Orchestra Announces Plans For Berkshire

BOSTON, Feb. 20—(Special)—Plans for the 1950 Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Mass. July 8, were announced last week.

This year's concerts will be directed by Serge Koussevitzky, director of the Berkshire music center at Tanglewood, and Leonard Bernstein and Eleazar de Dervalho who are on the faculty.

Koussevitzky to Conduct

Dr. Koussevitzky will conduct six of the nine concerts in the music shed Thursday and Saturday evenings and Sunday afternoons, beginning July 27. He will conduct six concerts with a smaller orchestra in the theatre-concert hall three Saturday evenings and Sunday afternoons, beginning July 8. The first four of these programs will be devoted to music by Johann Sebastian Bach, in observance of the bicentennial of his death. The last two concerts will be Mozart programs.

Concerts in the shed will be held from July 27 through Aug. 13. Bach's B minor mass in two parts will be performed Aug. 10. First performances of new works include Nicolas Nabokov's "La Vita Nuova" and David Diamond's "Timon of Athens" will be conducted by Koussevitzky and Bernstein, respectively. Brazilian Claudio Santoro's Third symphony will be introduced by Carvalho.

Bach Numbers Planned

The Bach programs will feature the six Brandenburg concertos; the four suites; Cantatas numbers 12 50, 80, 83 and 161, prepared by Hugh Ross; Concerto no. 8 and the Violin Concerto in E Major.

Mozart pieces to be played are "Eine Kleine Nachtmusik," the "Haffner" serenade and wind octet a piano concerto and concerto for two pianos, Symphonies number 33, 34 and the "Jupiter."

Soloists will be announced late

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HUDSON, N. Y.
DAILY STAR

BERKSHIRE FESTIVAL PROGRAM ANNOUNCED

BOSTON, Feb. 20 — The first announcement of plans for the 1950 Season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Mass., on July 8, was issued from the festival office in Symphony Hall.

Charles Munch, the conductor of the orchestra, will spend the coming summer in Europe. The festival concerts will be conducted by Serge Koussevitzky who is the director of the Berkshire Music Center at Tanglewood and Leonard Bernstein and Eleazar de Carvalho who are on the faculty. Dr Koussevitzky will conduct six of the nine concerts in the great music shed on Thursday evenings, Saturday evenings, and Sunday afternoons, beginning July 27. Six concerts with a smaller orchestra in the theatre-concert hall will be conducted by Dr Koussevitzky on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

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The Mozart programs will include "Eine Kleine Nachtmusik," the "Haffner" Serenade and Wind Octet, a piano concerto and concerto for two pianos, Symphonies Nos. 33, 34 and the "Jupiter".

The program for the first week in the shed will include the following symphonies: Beetnoven's "Eroica," Sibelius' Second, Bruckner's Seventh, Mendelssohn's "Italian" and Brahms' Second. Wagner's Siegfdiend Idyll and Tannhauser Overture will be played, and the new Diamond number.

In the second week, Beethoven's Sixth Symphony, "Pastorale," Strauss' "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks", Haydn's "Oxford" Symphony, Prokofieff's Second Piano Concerto and Scythian Suite, Ibert's "Escales", Rimsky-Korsakov's "Scheherezade" and the new works by Nabokov and Santoro.

In the last week, Bach's Mass in B Minor, Revel's "other Goose" Suite, Alborada and Piano Concerto, Berlioz "Romeo and Juliet" excerpts, Prokofieff's Sixth Symphony and Brahms' Symphony No. 1. The soloists will be announced later.

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NEW YO
HERALD
FEB 2

Ibert to Join Of Berks

Jacques Ibert, composer, will join the Berkshire Musi eighth summer ses wood, Lenox, Mass students for the runs from July 3 t limited to 450. A held in Boston in New York, Philad Western cities in

Irving Fine wi Copland and Mr. I position departme of the opera dep University of Calif geles, will be acti Center's opera de Boris Goldovsky's Hugh Ross, assis Barret, will have school and festiva conducting class, sevitsky will be a ard Bernstein, F Eleazar de Carva Foss. Howard Sh he Department F sual, the principa ymphony Orches ers of the Center

Further informa tained from the C ymphony Hall sual, the school orty performance horal and cham enes from operas ete opera produc

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HERALD TRIBUNE

[illegible] to Join Faculty Of Berkshire Center

[illegible] noted French [illegible] the faculty of [illegible] Center for its [illegible] session at Tangle- [illegible] The number of [illegible] which [illegible] to Aug. 13, will be [illegible] will be [illegible] March and in [illegible] and Mid- [illegible] April.

[illegible] assist Aaron [illegible] Mr. Ibert in the com- [illegible] Jan Popper, [illegible] department of the [illegible] of California in Los An- [illegible] acting head of the [illegible] department during [illegible] leave of absence. [illegible] assisted by Edward [illegible] have charge of the [illegible] festival chorus. In the [illegible] Dr. Serge Kous- [illegible] assisted by Leon- [illegible] Richard Burgin, [illegible] de Carvalho and Lukas [illegible] Howard Shanet will direct [illegible] Department Five orchestra. As [illegible] the principals in the Boston [illegible] Orchestra will be mem- [illegible] the Center's faculty.

[illegible] information may be ob- [illegible] from the Center's office at [illegible] Hall in Boston. As [illegible] the school will give at least [illegible] performances of orchestral, [illegible] and chamber music and [illegible] operas, besides a com- [illegible] production.

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DAILY STAR

[illegible]HIRE FESTIV[illegible] [illegible]RAM ANNO[illegible]

[illegible], Feb. 20 — The [illegible] of plans for the [illegible] Berkshire Festiv[illegible] [illegible]mphony Orchestra [illegible]wood, Lenox, Mass [illegible]ed from the fest[illegible] [illegible]ny Hall. [illegible] Munch, the conduc[illegible] will spend the co[illegible] [illegible]rope. The festiva[illegible] [illegible]ducted by Serge K[illegible] [illegible] director of the [illegible]er at Tanglewood [illegible]ein and Eleazar d[illegible] the faculty. Dr Ko[illegible] [illegible]ct six of the nin[illegible] [illegible]at music shed on [illegible] Saturday evenings, [illegible]oons, beginning Ju[illegible] [illegible]ts with a smaller [illegible]atre-concert hall w[illegible] Dr Koussevitzky [illegible] evenings and Sund[illegible] [illegible]y 8-9, 15-16, 22-2[illegible] [illegible]f the bicentenni[illegible] Johann Sebastion [illegible] [illegible]f these programs [illegible]is music. The last [illegible] programs. [illegible]certs in the shed wi[illegible] [illegible]rough August 13. [illegible] be drawn mostly [illegible]epertoire, with em[illegible] [illegible]e performance of [illegible]s in two parts, o[illegible] [illegible]gust 10. New wor[illegible] performances will [illegible]ov's "La Vita N[illegible] [illegible]mond's "Timon [illegible] [illegible]itzky and Bernst[illegible] Third Sympho[illegible] Claudio Santoro, [illegible] his compatriot, [illegible] programs will [illegible]enburg concertos, [illegible]tatas Nos. 12, 50, [illegible]ed by Hugh Ro[illegible] the Violin Con[illegible]

[illegible]art programs w[illegible] [illegible]e Nachtmusik," [illegible]de and Wind Oc[illegible] [illegible]d concerto for [illegible] Nos. 33, 34 and [illegible]

[illegible]ram for the fir[illegible] will include the [illegible]: Beethoven's "E[illegible] [illegible]cond, Bruckner's [illegible]n's "Italian" an[illegible] [illegible]gner's Siegfdien[illegible] [illegible] Overture will [illegible]w Diamond numb[illegible] second week, [illegible]phony, "Pastorale, [illegible] Transfiguration" [illegible]l's Merry Pranks" [illegible]ymphony, Prokof[illegible] Concerto and [illegible]'s "Escales", Rims[illegible] [illegible]eherezade" and [illegible]abokov and Santo[illegible] [illegible]st week, Bach's [illegible]vel's "other Goo[illegible] [illegible]nd Piano Concerto [illegible]d Juliet" excerp[illegible] [illegible]h Symphony and [illegible] No. 1. The solois[illegible] later.

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TIMES
FEB 21 1950

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Auditions will be held in Boston and New York in March, and in New York, Philadelphia and other cities in April. The Berkshire Music Center Office, Symphony Hall, Boston, is handling inquiries.

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FEB [illegible] 1950

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

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The Mozart programs will include "Eine Kleine Nachtmusik," the "Haffner" Serenade and Wind Octet, a piano concerto and concerto for two pianos, Symphonies N os. 33, 34 and the "Jupiter."

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2/23/50

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Because of the bicentenary of Bach's death, emphasis will be placed on his music. Dr. Koussevitzky will conduct the B minor Mass in a two part concert in the Shed and the usual smaller concert series is being extended from four to six concerts, so the usual Bach quota can be doubled.

Leonard Bernstein will conduct two of the Shed concerts and Eleazarde Carvaho will lead the remaining one. Charles Munch, who became the conductor of the Boston Symphony this season, will not lead any of the programs because he will spend the summer in Europe.

The Bach concerts in the Theatre-Concert Hall, which will be performed by a chamber orchestra consisting of members of the Boston Symphony, will feature the six Brandenburg Concertos and the Four Orchestra Suites, in addition to five cantatas and two other concertos.

The three big week-ends of the festival, with the concerts Thursday and Saturday nights and Sunday afternoons, will be those beginningJuly 27, Aug. 3 and Aug. 10. The Berkshire Music Center, the school held annually in conjunction with the festival, will open July 3 and continue till the final concert on Aug. 13.

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BERKSHIRE EAGLE
FEB 23 1950

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The number of students accepted will be limited to 450. A new addition to the faculty will be Jacques Ibert, the French composer now in Rome, who will make his first visit to America to join Aaron Copland in the composition department. Irving Fine will assist in this department. Jan Popper of the opera department at the University of California, Los Angeles, will be the acting head of the opera department at Tanglewood during the leave of absence of Boris Goldovsky.

The class for study in libretto writing will be continued. The school and Festival chorus will again be in the charge of Hugh Ross, assisted by Edward Barret program director of Station WHAS in Louisville, Ky. Robert Shaw is on leave of absence next summer. In the department of chamber music, Ruth Posselt and Simeon Bellison will join Gregor Piatigorsky, William Kroll, Jean Bedetti Fernand Gillet, Zvi Zeitlin and Ralph Berkowitz.

The class in conducting will be headed by Dr. Koussevitzky as usual, with the assistance of Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Lukas Foss. The orchestra of Department 5 will be directed by Howard Shanet. The principals of the Boston Symphony Orchestra are members of the faculty, offering instruction in chamber music and orchestral playing.

A new addition to the facilities of the Center will be the estate of Wheatleigh, near Tanglewood, which was purchased last summer and which is being fitted out as a men's dormitory.

Auditions for prospective students will be held in March in Boston and New York, and in April in New York, Philadelphia and the principal cities of the Midwest. Inquiries should be addressed to the Berkshire Music Center office at Symphony Hall, Boston. The school will give during the Festival season at least 40 performances of orchestral, choral and chamber music, opera scenes and a complete operatic production to be announced. Those who join the Society of Friends of the Berkshire Music Center are invited to these performances.

[24]

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HERALD TRIBUNE
FEB 50

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Jacques Ibert, noted French composer, will join the faculty of the Berkshire Music Center for its [illegible] summer session at Tanglewood, Lenox, Mass. The number of students accepted for the session, which runs from July 2 to Aug. 13, will be limited to 450. Auditions will be held in Boston in March and in New York, Philadelphia and Midwestern cities in April.

Irving Fine will assist Aaron Copland and Mr. Ibert in the composition department. Jan Popper, of the opera department of the University of California in Los Angeles, will be acting head of the Center's opera department during Boris Goldovsky's leave of absence. Hugh Ross, assisted by Edward Barret, will have charge of the school and festival chorus. In the conducting class, Dr. Serge Koussevitsky will be assisted by Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Lukas Foss. Howard Shanet will direct the Department Five orchestra. As usual, the principals in the Boston Symphony Orchestra will be members of the Center's faculty.

Further information may be obtained from the Center's office at Symphony Hall in Boston. As usual, the school will give at least forty performances of orchestral, choral and chamber music and scenes from operas, besides a complete opera production.

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PAWTUXET VALLEY TIMES
FEB 23 1950

Music

Berkshire Center Will Accept 450

Students Enroll for Music School Starting July 3

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N.Y. Staats-Zeitung und Herold
February 23, 1950
The Original Welling Press Clippings

Tanglewood Sommerschule

Das Boston Symphonie Orchester veröffentlicht soeben die Pläne für die Sommerschule in Tanglewood. Die Eröffnung erfolgt am 3. Juli, die Kurse werden bis 13. August geführt, Serge Koussevitzky, durch dessen Initiative die Schule gegründet wurde, wird auch in diesem Sommer als Direktor fungieren. Die Zahl der Studenten wird mit 450 limitiert. Jacques Ibert, der bekannte französische Komponist, wird mit Aaron Copland in Kompositionslehre den Unterricht leiten, Irving Fine ist Assistent der beiden Erstgenannten. Jan Popper von der Universität Los Angeles wird während der Abwesenheit Boris Goldovskys die Opernklassen führen, Hugh Ross steht an der Spitze des Schul- und Festchors, er wird von Edward Barret, Louisville, Ky., assistiert werden. In den Kammermusik-Kursen werden Ruth Posselt, Simeoni Bellison, Gregor Piatigorsky, William Kroll, Jean Bedetti, Fernand Gillet, Zvi Zweitlin und Ralph Berkowitz die Leitung übernehmen. Serge Koussevitzky, assistiert von Leonard Bernstein, Richard Burgin, Eleazar de Carvalho und Lukas Foss haben die Kapellmeisterklasse übernommen.

Bewerber für die Kurse werden im März in Boston und im April in New York zu Probespielen und Singen eingeladen werden. Anfragen sind an das, Berkshire Music Center, Symphony Hall, Boston, zu richten.

LOS ANGELES, CAL
EAGLE
2/23/50

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LEWISTON, ME.
SUN
FEB 24 1950

Washington and You

"Little Red House" Is Aiding the "Inner Man"

BY SEN. MARGARET C. SMITH

WASHINGTON.—There is a little red house in Lenox, Massachusetts that may mean more to you than other little red houses—if you are a lover of good music. It is a living "temple of music and the arts," just as the proverbial little red school house is a fond symbol of our happy and formative school days.

The Little Red House is a music center where Dr. Serge Koussevitzky established a Summer school for talented young people, with particular emphasis upon the training of young American symphonic conductors. Students not only from practically every State in the Union but also from many foreign countries enroll at the Little Red House. It has become an international cultural center for the young people of all the world.

Originally the Little Red House at Tanglewood was the residence of that great writer, Natheniel Hawthorne. While he resided there he wrote "The House of Seven Gables." Hawthorne lived during a period of American history that burned with problems of religion and conduct.

Record Inner Life

Sometimes literature is truer than history itself as an interpreter of life—just as music is. Why? Because history records the outer life of man—what he seems to be—what he wants to appear to be. But literature and music and the other arts record the inner life of man—what man really is inside. It's almost like the difference between the body and the soul.

The Little Red House that stands today at Tanglewood is a reconstructed replica of Hawthorne's residence. It would not be there today were it not for the imagination and determination of Mrs. Guy Patterson Gannett of Portland, Maine, and Dr. Koussevitzky and the National Federation of Music Clubs.

Back in 1942 Mr. Judd of the Berkshire Music School made the suggestion to Mrs. Gannett, who was the wartime President of the Federation of Music Clubs. The federation had planned to give three scholarships to students playing stringed instruments. Arranging for these scholarships brought Mrs. Gannett into close contact with the Berkshire Music School. Now what was once the burned ruins of Hawthorne's former residence has become a tangible, useful, living monument. Here Dr. Koussevitsky has created an exceptional Youth Orchestra and here the Boston Symphony Orchestra holds its Berkshire Festivals.

Joy of Accomplishment

One of the sweetest joys in life is the joy of accomplishment. Mrs. Gannett, Mr. Judd, Dr. Koussevitsky, members of the Federation of Music Clubs and all others who made the Little Red House possible have contributed something of which there is far too little in our world today. The world is lacking in unrestrained acts of the soul. It is dominated too much by materialism.

Lest I might seem to be verging on the melodramatic, may I call your attention to the daily creed by which the world seems to be living. It is "saving face" and "putting up a front."

There is too great an emphasis of the outer life of man—of doing things for the sake of making an impression instead of doing those things for the real results they will bring. We are too interested in the form rather than the substance—we are too concerned with what things appear to be than with what they really are.

The historical tradition of the Little Red House in the fact that it is the reconstructed residence of Nathaniel Hawthorne is not to be undervalued. But to me there is far greater significance in what the Little Red House symbolizes and constantly creates—a freer, fuller, truer expression of the inner life of human beings.

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HARTFORD, CONN.
TIMES
FEB 25

Program Set For Festival In Berkshires

Plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Mass., July 8, came today from the Festival office in Symphony Hall.

Charles Munch, the conductor, will spend the coming summer in Europe. The Festival concerts will be conducted by Serge Koussevitsky who is the dirctor of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazer de Carvalho who are on the faculty. Dr. Koussevitsky will conduct six of the nine concerts in the great Music Shed on Thursday evenings, Saturday evenings, and Sunday afternoons, beginning July 27. Six concerts with a smaller orchestra in the Theater-Concert Hall will be conducted by Dr. Koussevitsky on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

The concerts in the Shed will be from July 27 through Aug. 13. The programs will be drawn mostly from the standard repertoire, with emphasis on Bach in the performance of his great B-minor Mass in two parts, on the evening of Aug. 10. New works to have their first performance will be Nicholas Nabokov's "La Vita Nuova" and David Diamond's "Timon of Athens" by Koussevitsky and Bernstein respectively. The Third Symphony of the Brazilian, Claudio Santoro, will be introduced by his compatriot, Carvalho.

The Bach programs will include the six Brandenburg concertos, the four suites, Cantatas Nos. 12, 50, 80, 83 and 161, prepared by Hugh Ross, Concerto No. 8 and the Violin Concerto in E. Major.

* * *

THE MOZART programs will include "Eine Kleine Nachtmusik," the "Haffner" Serenade and Wind Octet, a piano concerto and concerto for two pianos, Symphonies Nos. 33, 34 and the "Jupiter."

The programs for the first week in the Shed will include the following symphonies: Beethoven's "Eroica," Sibelius' Second, Bruckner's Seventh, Mendelssohn's "Italian" and Brahm's Second. Wagner's Siegfried Idyll and Tannhauser Overture will be played, and the new Diamond number.

In the second week—Beethoven's Sixth Symphony, "Pastorale," Strauss's "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks," Haydn's "Oxford" Symphony, Prokofieff's Second Piano Concerto and Scythian Suite, Ibert's "Escales," Rimsky - Korsakov's "Schehrezade" and the new works of Nabokov and Santoro.

In the last week—Bach's Mass in B minor, Ravel's "Mother Goose" Suite, Alborada, and Piano Concerto, Berlioz' "Romeo and Juliet" excerpts, Prokofieff's Sixth Symphony and Brahms Symphony No. 1. The soloists will be announced later.

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TIMES

Music News

Jacques Ibert [illegible] composer, will join the [illegible] the Berkshire Music Center [illegible] [illegible]

An all-Bach concert [illegible] sented by the [illegible] Society and Trinity College Glee Club at Trinity College [illegible] Chapel [illegible]

[illegible] Alexander [illegible] Opera [illegible] Daniel [illegible]

Wesleyan University [illegible] will present a program over the U. S. Navy Band over the American Broadcasting Company network from Washington, D. C. on Mar. 18 at 11 a. m. [illegible] the club's [illegible] the nation's capital, the club will also sing with the American University Glee Club.

...ussevitzky, Bernst...
Named Conductor...

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KINGSTON, N. Y.
FREEMAN

oussevitzky, Bernstein, de Carvalho Named Conductors at Tanglewood Festival

Boston, Feb. 25—The first announcement of plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Mass., July 8, was issued today from the Festival office in Symphony Hall.

Charles Munch, conductor of the orchestra, will spend the coming summer in Europe. The festival concerts will be conducted by Serge Koussevitsky, who is the director of the Berkshire Music Center at Tanglewood, by Leonard Bernstein and Eleazar de Carvalho, who are on the faculty.

Dr. Koussevitsky will conduct six of the nine concerts in the great Music Shed on Thursday evenings, Saturday evenings, and Sunday afternoons, beginning July 27. Six concerts with a smaller orchestra in the Theatre-Concert Hall will be conducted by Dr. Koussevitzky on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

The concerts in the Shed will be from July 27 through August 13. The programs will be drawn mostly from the sandard repertoire, with emphasis on Bach in the performance of his great B-minor Mass in two parts, on the evening of August 10. New works to have their first performances will be Nicolas Nabokov's "La Vita Nuova" and David Diamond's "Timon of Athens" by Koussevitzky and Bernstein respectively. Third Symphony of the Brazilian, Claudio Santoro, will be introduced by his compatriot, Carvalho.

The Bach programs will include the six Brandenburg concertos, the four suites, Cantatas Nos. 12, 50, 80, 83 and 161, prepared by Hugh Ross, Concerto No. 8 and the Violin Concerto in E Major.

The Mozart programs will include "Eine Kleine Nachtmusik," the "Haffner" Serenade and Wind Octet, a piano concerto and concerto for two pianos, Syhphonies Nos. 33, 34 and the "Jupiter."

The programs for the first week in the Shed will include the following symphonies: Beethoven's "Eroica," Sibelius' Second, Bruckner's Seventh, Mendelssohn's "Italian" and Brahms' second. Wagner's Siegfried Idyll and Tannhauser Overture will be played, and the new Diamond number.

In the second week—Beethoven's Sixth Symphony, "Pastorale," Strauss's "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks," Haydn's "Oxford" Symphony, Prokofieff's Second Piano Concerto and Scythian Suite, Ibert's "Escales," Rimsky-Korsakov's "Scheherezade" and the new works by Nobokov and Santoro.

In the last week—Bach's Mass in B Minor, Ravel's "Mother Goose" Suite, Alborada, and Piano Concerto, Berlioz' "Romeo and Juliet" excerpts, Prokofieff's Sixth Symphony and Brahms' Symphony No. 1. Soloists will be announced later.

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HARTFORD, CONN.
TIMES
EB 26 1950

usic News

cques Ibert, noted French
oser, will join the faculty of
Berkshire Music Center which
s its eighth season July
summer school will run con
ently with the Tanglewood
ival, scheduled to begin July
Lenox, Mass., at which it will
ribute at least 40 performa
s.

n all-Bach concert will be pre
ed by the Radcliffe Cho
ety and Trinity College Glee
at Trinity College's Mathe
pel, Mar. 3, at 8:15 p. m.

he Connecticut Symphony Or
tra will present its fourth
concert, Mar. 15 at Klein Me
ial Auditorium, Bridgeport
ander Sved, Metropolita
ra singer, will be guest artist
iel Saidenberg will conduct.
Wesleyan University's Glee Club
presents a program jointly with
U. S. Navy Band over the
rican Broadcasting Company
k from Washington, D. C.,
ar. 16 at 11 a. m., as part of
club's biennial tour. While in
nation's capital, the club will
sing with the American Uni-
ity Glee Club.

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OTTAWA, CANADA
CITIZEN
FEB 25 1950

Koussevitzky At Festival Again

Dr. Serge Koussevitzky, who was succeeded last fall by Charles Munch as conductor of the Boston Symphony, will conduct most of the concerts at the Berkshire Festival this summer. The main concerts begin on July 27. Prior to that, six concerts with smaller orchestra will be given, four of them devoted to the music of Bach.

The Bach programs, from July 8 to July 16 will include the six Brandenburg concertos, the four suites, Cantatas Nos. 12, 50, 80, 83 and 161, (prepared by Hugh Ross), Concerto No. 8 and the Violin Concerto in E major.

New works which will have their first performance at the festival include La Vita Nuova, by Nicolas Nabakov, and Timon of Athens, by David Diamond. The third symphony of the Brazilian, Claudio Santaro, will be introduced by his compatriot, Carvalho.

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OKLAHOMA CITY, OKLA.
OKLAHOMAN
FEB 26 1950

Berkshires Call Again

THE Boston Symphony orchestra announced plans for the Eighth session of the Berkshire Music center, its summer school, at Tanglewood.

The Center will open July 3 and continue during the six weeks of the Berkshire festival by the orchestra.

Serge Koussevitsky through whose initiative the school was begun in 1940, continues as its director.

The number of students accepted will be limited to 450. A new addition to the faculty will be Jacques Ibert, distinguished French composer now in Rome, who will make his first visit to America to join Aaron Copland in the composition department. Irving Fine will assist in this department.

Jan Popper of the opera department at the University of California at Los Angeles, will be acting head of the opera department at Tanglewood during the leave of absence of Boris Goldovsky.

The class for study in liberetto writing will be continued. The school and festival chorus will agin be in the charge of Hugh Ross, assisted by Edward Barret, program director of station WHAS in Louisville, Ky. Robert Shaw is on leave of absence this summer.

In the department of chamber music, Ruth Posselt and Simeon Bellison will join Gregor Piatagorsky, William Kroll, Jean Bedetti, Fernand Gillet, Zvi Zeitlin and Ralph Berkowitz.

The class in conduction will be headed by Dr. Koussevitsky as usual, with assistance of Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, and Lukas Foss.

The orchestra of department five will be directed by Howard Shanet. Principals of the Boston Symphony are members of the faculty, offering instruction in chamber music and orchestral playing.

A new addition to facilities of the Center will be the estate of Wheatleigh, near Tanglewood, which was purchased last summer and which is being fissted out as a men's domitory.

Auditions for prospective students will be held in March in Boston and New York, and April in New York, Philadelphia and principal cities of the mid-west. Inquiries should be addressed to the Berkshire Music Center office, at Symphony Hall, Boston.

The school will give in the course of the festival season, at least 40 performances of orchestral, choral and chamber music, opera scenes and a complete operatic performance. Those who join the Society of Friends of the Berkshire Music center are invited to these performances.

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NEW BEDFORD, MASS.
STANDARD-TIMES

Berkshire Music Center To Reopen July 3 for 8th Season

Of interest to local musicians and music lovers is the announcement by the Boston Symphony Orchestra that the Berkshire Music Center at Tanglewood will open for its eighth season on July 8 and will continue during the six weeks of the Berkshire Music Festival to Aug. 13. Dr. Serge Koussevitsky, through whose initiative the school was founded in 1940, will continue as its director.

Koussevitsky

This season the number of students will be limited to 450. A new addition to the faculty will be Jaques Ibert, the distinguished French composer, who will make his first visit to America to join Aaron Copland and Irving Fine in the composition department.

Jan Popper, of the opera department at the University of California at Los Angeles, will head Tanglewood's operatic projects during the leave of absence of Boris Goldovsky. The School and Festival Chorus again will be under the baton of Hugh Ross. In the chamber music department, Ruth Posselt and Simeon Ballison will join Gregor Piatigorsky, William Kroll, Jean Bedetti, Fernand Gillet, Zvi Zeitlin and Ralph Berkowitz. The class in conducting will be headed, as usual, by Dr. Koussevitsky, with the assistance of Leonard Bernstein, Eleazar de Carvalho, Richard Burgin and Lukas Foss.

A new addition to the facilities of the center will be the estate of Wheatleigh, near Tanglewood, purchased last Summer and now being transformed into a men's dormitory.

For those young local musicians who may wish to study at Tanglewood, the following information may be helpful. Auditions for prospective students will be held in March in Boston. Inquiries should be address to the Berkshire Music Festival Office, Symphony Hall, Boston.

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FREE PRESS
FEB 26 1950

Berkshire Season Set

Serge Koussevitzky will direct the annual series of concerts in the Berkshires, beginning July 8 at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra.

Associate conductors will be Leonard Bernstein and Eleazar de Carvalho. Charles Munch, the orchestra's permanent conductor, will summer in Europe.

Koussevitzky will conduct six of the nine concerts in the Music Shed on Thursday and Saturday nights and Sunday afternoons, July 27-Aug. 13. Six concerts by a smaller orchestra are slated for the Theater-Concert Hall on afternoons of July 8-9, 15-16 and 22-23.

Highlights of the season will be the Bach B-minor Mass and first performances of David Diamond's "Timon of Athens" and Nicolas Nabokov's "La Vita Nuova."

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CHATTANOOGA, TENN.
TIMES

BOSTON SYMPHONY SETS EIGHTH SUMMER SCHOOL

The Boston Symphony Orchestra announces the plans for the eighth session of the Berkshire Music Center, its summer school at Tanglewood. The center will open on July 3, and continue during the six weeks of the Berkshire Festival by this orchestra until Aug. 12 Serge Koussevitzky, through whose inititative the school was begun in 1940, continues as its director.

The number of students accepted will be limited to 450. A new addition to the faculty will be Jacques Ibert, the distinguished French composer now in Rome, who will make his first visit to America to join Aaron Copeland in the composition department. Irving Fine will assist in this department. Jan Popper of the opera department at the University of California, Los Angeles, will be the acting head of the opera department at Tanglewood during the leave of absence of Boris Goldovsky.

The class for study in libretto writing will be continued. The School and Festival Chorus will again be in the charge of Hugh Ross, assisted by Edward Barret, program director of Station WHAS in Louisville, Ky. Robert Shaw is on leave of absence next summer. In the department of chamber music, Ruth Posselt and Simeon Bellison will join Gregor Piatigorsky, William Kroll, Jean Bedetti, Fernand Billet, Zvi Zeitlin and Ralph Berkowitz.

The class in conducting will be headed by Dr. Koussevitzky, as usual, with the assistance of Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Lukas Foss. The orchestra of Department Five will be directed by Howard Shanet. The principals of the Boston Symphony Orchestra are members of the faculty, offering instruction in chamber music and orchestral playing.

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SPRINGFIELD, MASS.
REPUBLICAN
FEB 26 1950

JACQUES IBERT ON TANGLEWOOD STAFF

The Berkshire Music Center will open on July 3 and continue during the six weeks of the Berkshire Festival by the Boston Symphony Orchestra until Aug. 13. Serge Koussevitzky, through whose initiative the summer school was begun in 1940, continues as its director. The number of students accepted will be limited to 450.

A new addition to the faculty will be Jacques Ibert, distinguished French composer, who will make his first visit to American to join Aaron Copland in the Composition Department. Irving Fine will assist in this department. Jan Popper of the University of California will be acting head of the Opera Department during the leave of absence of Boris Goldovsky. The class for study in libretto writing will be continued. The school and festival chorus will again be in the charge of Hugh Ross, assisted by Edward Barret. Robert Shaw will be on leave of absence.

In the Department of Chamber Music, Ruth Posselt and Simeon Bellison will join Gregor Piatigorsky, William Kroll, Jean Bedetti, Fernand Gillet, Zvi Zeitlin and Ralph Berkowitz. The class in conducting will be headed by Dr. Koussevitzky as usual, with the assistance of Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Lukas Foss. The orchestra of Department 5 will be directed by Howard Shanet.

A new addition to the facilities of the Center will be the estate of Wheatleigh, near Tanglewood, which was purchased last summer and which is being fitted out as a men's dormitory.

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DAVENPORT, IOWA
DEMOCRAT & LEADER
FEB 26 1950

AUDITIONS FOR

. . . prospective students for the Berkshire Music center at Tanglewood Mass. this summer will be held during March and April in Boston, New York, Philadelphia and the principal cities of the midwest. The season, the eighth for the music center, will open on July 3 and continue during the six weeks of the Berkshire music festival, until August 13. Sergei Koussevitsky will continue as director of the center. The number of students accepted will be limited to 450. Jacques Ibert, French composer will make his first visit to America to join Aaron Copland in the composition department. Many distinguished musicians will be on the faculty.

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PHOENIX, ARIZ.
REPUBLIC
FEB 26 1950

Berkshires 1950 Concert Series Listed

BOSTON, Feb. 25—The 1950 Season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Mass., July 8, will be conducted by Serge Koussevitsky, director, and Leonard Bernstein and Eleazar de Carvalho who are on the faculty.

Dr. Koussevitzky will conduct six of the nine concerts in the great Music Shed on Thursday and Saturday evenings, and Sunday afternoons, beginning July 27. Six concerts with a smaller orchestra in the Theatre-Concert Hall will be conducted by Dr. Koussevitzky on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

The concerts in the Shed will be from July 27 through August 13. The programs will be drawn mostly from the standard repertoire, with emphasis on Bach in the performance of his great B Minor Mass in two parts, on the evening of August 10. New works to have their first performances will be Nicolas Nabokov's La Vita Nuova and David Diamond's Timon of Athens by Koussevitzky and Bernstein respectively. The Third Symphony of the Brazilian, Claudio Santoro, will be introduced by his compatriot, Carvalho.

The Bach programs will include the six Brandenburg concertos, the four suites, Cantatas No. 12, 50, 80, 83 and 161, prepared by Hugh Ross, Concerto No. 8 and the Violin Concerto in E Major.

The Mozart programs will include Eine Kleine Nachtmusik, the Haffner Serenade and Wind Octet, a piano concerto and concerto for two pianos, Symphonies No. 33, 34 and the Jupiter.

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PORTLAND, ORE.
OREGON JOURNAL
FEB 26 1950

1950 Berkshire Music Festival Dates Scheduled

The Boston Symphony orchestra announces the 1950 Berkshire festival will be held at Tanglewood, Mass., July 8 to August 13. Serge Koussevitzky will be the conductor and George E. Judd the manager. Guest conductors will be Leonard Bernstein and Eleazar de Carvalho.

The famous music festival will consist this year of three series of three concerts each in the Music Shedd, preceded by three week ends of concert in the Theatre-Concert hall with four Bach anniversary programs and two devoted to the music of Mozart.

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TROY, N. Y.
OBSERVER & BUDGET

—o—

Plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Mass., on July 8, have been announced.

Charles Munch, new conductor of the orchestra, will spend the summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty.

Dr. Koussevitzky will conduct six of the nine concerts in the great music shed. He also will conduct six concerts with a smaller orchestra in the theater concert hall.

In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of the programs will be devoted to his music. The last two will be Mozart programs.

—o—

The radio premiere of Bela Bartok's viola concerto was performed with distinction by William Primrose as soloist and the NBC Symphony Orchestra under the direction of Ernest Ansermet.

The concerto is Bartok's last work. It was composed on commission from Primrose. The composer, already gravely ill, worked on it almost until his last day. It was ready in draft when he died in September, 1945.

His friend and close associate, Tibor Serly, one of the few persons who could read Bartok's musical shorthand, completed it.

—o—

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HOT SPRINGS, ARK.
SENTINEL-RECORD
FEB 28 1950

Plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Mass., on July 8, have been announced.

Charles Munch, new conductor of the orchestra, will spend the summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty.

Dr. Koussevitzky will conduct six of the nine concerts in the great music shed. He also will conduct six concerts with a smaller orchestra in the theater concert hall.

In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of the programs will be devoted to his music. The last two will be Mozart pro-

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HUDSON, N. Y.
REGISTER

EIGHTH SESSION OF BERKSHIRE MUSIC CTR.

BOSTON — The Boston Symphony Orchestra announces the plans for the Eighth Session of the Berkshire Music Center, its summer school at Tanglewood. The Center will open on July 3 and continue during the six weeks of the Berkshire Festival by this Orchestra until August 13. Serge Koussevitzky, through whose initiative the School was begun in 1940, continues as its director.

The number of students accepted will be limited to 450. A new addition to the faculty will be Jacques Ibert, the distinguished French composer now in Rome, who will make his first visit to America to join Aaron Copland in the Composition Department. Irving Fine will assist in this department. Jan Popper of the Opera Department at the University of California, Los Angeles, will be the acting head of the Opera Department at Tanglewood during the leave of absence of Boris Goldovsky. The class for study in libretto writing will be continued. The School and Festival Chorus will again be in the charge of Hugh Ross, assisted by Edward Barrett, program director of Station WHAS in Louisville, Kentucky. Robert Shaw is on leave of absence next summer. In the Department of Chamber Music, Ruth Posselt and Simeon Bellison will join Gregor Piatigorsky Kroll, Jean Bedtti, Fernand Gillet, Zvi Zeitlin and Ralph Berkowitz. The class in conducting will be headed by Dr. Koussevitzky as usual, with the assistance of Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Lukas Foss. The Orchestra of Department Five will be directed by Howard Shanet. The principals of the Botson Symphony Orchestra are members of the faculty, offering instruction in chamber music and orchestral playing.

A new addition to the facilities of the Center will be the estate of **Wheatleigh,** near Tanglewood, which was purchased last summer and which is being fitted out as a men's dormitory.

Auditions for prospective students will be held in March in Boston and New York, and in April in New York, Philadelphia and the principal cities of the mid-west. Inquiries should be addressed to the Berkshire Music Center Office at Symphony Hall, Boston. The School will give in the course of the Festival season at least forty performances of orchestral, choral and chamber music, opera scenes and a complete operatic production to be announced. Those who join the Society of Friends of the Berkshire Music Center are invited to these performances.

N.Y.
Chelsea 3-8860
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This Clipping From
LEWISTON, ME.
SUN

Boston Symphony Orchestra Planning Eighth Session Of Berkshire Music Center

The Boston Symphony Orchestra announces the plans for the Eighth Session of the Berkshires Music Center, its Summer school at Tanglewood. The Center will open on July 3 and continue during the six weeks of the Berkshire Festival by this Orchestra until August 13. Serge Koussevitzky, through whose initiative the School was begun in 1940, continues as its director.

The number of students accepted will be limited to 450. A new addition to the faculty will be Jacques Ibert, the distinguished French composer now in Rome, who will make his first visit to America to join Aaron Copland in the Composition Department. Irving Fine will assist in this department. Jan Popper of the Opera Department at the University of California, Los Angeles, will be the acting head of the Opera Department at Tanglewood during the leave of absence of Boris Goldovsky. The class for study in libretto writing will be continued. The School and Festival Chorus will again be in charge of Hugh Ross, assisted by Edward Barret, program director of Station WHAS in Louisville, Kentucky. Robert Shaw is on leave of absence next Summer. In the Department of Chamber Music, Ruth Posselt and Simeon Bellison will join Gregor Piatigorsky, William Kroll, Jean Bedetti, Fernand Gillet, Zvi Zietlin and Ralph Berkowitz. The class in conducting will be headed by Dr. Koussevitzky as usual, with the assistance of Leonard Bernstein. Richard Burgin. Eleazar de Carvalho and Lukas Foss. The Orchestra of Department Five will be directed by Howard Shanet. The principals of the Boston Symphony Orchestra are members of the faculty, offering instruction in chamber music and orchestral playing.

A new addition to the facilities of the Center will be the estate of Wheatleigh, near Tanglewood, which was purchased last Summer and which is being fitted out as a men's dormitory.

Name Audition Dates

Auditions for prospective students will be held in March in Boston and New York, and in April in New York, Philadelphia and the principal cities of the mid-west. Inquiries should be addressed to the Berkshire Music Center Office at Symphony Hall, Boston. The School will give in the course of the Festival season at least 40 performances of orchestral, choral and chamber music, opera scenes and a complete operatic production to be announced. Those who join the Society of Friends of the Berkshire Music Center are invited to these performances.

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FALL RIVER, MASS.
HERALD-NEWS

they will be ...

1950 Berkshire Festival Dates Are Announced

Four Bach Anniversary programs and two devoted to the music of Mozart will be features of the 1950 Berkshire Festival which Serge Koussevitzky will conduct from July 8 through August 13 at Tanglewood, it has been announced by the Boston Symphony Orchestra.

The 1950 Festival will consist of three series of three concerts each in the Music Shed, preceded by three weekends of concerts in the Theatre-Concert Hall. Guest conductors will be Leonard Bernstein and Eleazar de Carvalho.

The four Bach programs will be given July 8, 9, 15 and 16, and the Mozart programs will be July 22 and July 23. The six concerts will be conducted by Mr. Koussevitzky and will be held in the Theatre-Concert Hall.

Concerts in the Shed will be given July 27, 29, 30, Aug. 3, 5, 6, 10, 12 and 13, with guest conductor Mr. Bernstein appearing July 30 and Aug. 12, and Mr. Carvalho on Aug. 6.

The Berkshire Music Center, a major part of the activity at Tanglewood, will be in session from July 3 to Aug. 13. There are three orchestras in the school, a chorus, and departments for composing, conducting, opera and chamber music.

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DEMOCRAT & LEADER
FEB 26 1950

AUDITIONS FOR

. . . prospective students for the Berkshire Music center at Tanglewood Mass. this summer will be held during March and April in Boston, New York, Philadelphia and the principal cities of the midwest. The season, the eighth for the music center, will open on July 3 and continue during the six weeks of the Berkshire music festival, until August 13. Sergei Koussevitsky will continue as director of the center. The number of students accepted will be limited to 450. Jacques Ibert, French composer will make his first visit to America to join Aaron Copland in the composition department. Many distinguished musicians will be on the faculty.

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REPUBLIC
FEB 26 1950

Berkshires 1950 Concert Series Listed

BOSTON, Feb. 25—The 1950 Season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Mass., July 8, will be conducted by Serge Koussevitsky, director, and Leonard Bernstein and Eleazar de Carvalho who are on the faculty.

Dr. Koussevitzky will conduct six of the nine concerts in the great Music Shed on Thursday and Saturday evenings, and Sunday afternoons, beginning July 27. Six concerts with a smaller orchestra in the Theatre-Concert Hall will be conducted by Dr. Koussevitzky on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

The concerts in the Shed will be from July 27 through August 13. The programs will be drawn mostly from the standard repertoire, with emphasis on Bach in the performance of his great B Minor Mass in two parts, on the evening of August 10. New works to have their first performances will be Nicolas Nabokov's La Vita Nuova and David Diamond's Timon of Athens by Koussevitzky and Bernstein respectively. The Third Symphony of the Brazilian, Claudio Santoro, will be introduced by his compatriot, Carvalho.

The Bach programs will include the six Brandenburg concertos, the four suites, Cantatas No. 12, 50, 80, 83 and 161, prepared by Hugh Ross, Concerto No. 8 and the Violin Concerto in E Major.

The Mozart programs will include Eine Kleine Nachtmusik, the Haffner Serenade and Wind Octet, a piano concerto and concerto for two pianos, Symphonies No. 33, 34 and the Jupiter.

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PORTLAND, ORE.
OREGON JOURNAL
FEB 26 1950

1950 Berkshire Music Festival Dates Scheduled

The Boston Symphony orchestra announces the 1950 Berkshire festival will be held at Tanglewood, Mass., July 8 to August 13. Serge Koussevitzky will be the conductor and George E. Judd the manager. Guest conductors will be Leonard Bernstein and Eleazar de Carvalho.

The famous music festival will consist this year of three series of three concerts each in the Music Shedd, preceded by three week ends of concert in the Theatre-Concert hall with four Bach anniversary programs and two devoted to the music of Mozart.

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TROY, N. Y.
OBSERVER & BUDGET

—o—

Plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Mass., on July 8, have been announced.

Charles Munch, new conductor of the orchestra, will spend the summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty.

Dr. Koussevitzky will conduct six of the nine concerts in the great music shed. He also will conduct six concerts with a smaller orchestra in the theater concert hall.

In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of the programs will be devoted to his music. The last two will be Mozart programs.

—o—

The radio premiere of Bela Bartok's viola concerto was performed with distinction by William Primrose as soloist and the NBC Symphony Orchestra under the direction of Ernest Ansermet.

The concerto is Bartok's last work. It was composed on commission from Primrose. The composer, already gravely ill, worked on it almost until his last day. It was ready in draft when he died in September, 1945.

His friend and close associate, Tibor Serly, one of the few persons who could read Bartok's musical shorthand, completed it.

—o—

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HOT SPRINGS, ARK.
SENTINEL-RECORD
FEB 28 1950

Plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Mass., on July 8, have been announced.

Charles Munch, new conductor of the orchestra, will spend the summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty.

Dr. Koussevitzky will conduct six of the nine concerts in the great music shed. He also will conduct six concerts with a smaller orchestra in the theater concert hall.

In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of the programs will be devoted to his music. The last two will be Mozart pro-

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HUDSON, N. Y.
REGISTER

EIGHTH SESSION OF BERKSHIRE MUSIC CTR.

BOSTON — The Boston Symphony Orchestra announces the plans for the Eighth Session of the Berkshire Music Center, its summer school at Tanglewood. The Center will open on July 3 and continue during the six weeks of the Berkshire Festival by this Orchestra until August 13. Serge Koussevitzky, through whose initiative the School was begun in 1940, continues as its director.

The number of students accepted will be limited to 450. A new addition to the faculty will be Jacques Ibert, the distinguished French composer now in Rome, who will make his first visit to America to join Aaron Copland in the Composition Department. Irving Fine will assist in this department. Jan Popper of the Opera Department at the University of California, Los Angeles, will be the acting head of the Opera Department at Tanglewood during the leave of absence of Boris Goldovsky. The class for study in libretto writing will be continued. The School and Festival Chorus will again be in the charge of Hugh Ross, assisted by Edward Barrett, program director of Station WHAS in Louisville, Kentucky. Robert Shaw is on leave of absence next summer. In the Department of Chamber Music, Ruth Posselt and Simeon Bellison will join Gregor Piatigorsky Kroll, Jean Bedtti, Fernand Gillet, Zvi Zeitlin and Ralph Berkowitz. The class in conducting will be headed by Dr. Koussevitzky as usual, with the assistance of Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Lukas Foss. The Orchestra of Department Five will be directed by Howard Shanet. The principals of the Botson Symphony Orchestra are members of the faculty, offering instruction in chamber music and orchestral playing.

A new addition to the facilities of the Center will be the estate of **Wheatleigh**, near Tanglewood, which was purchased last summer and which is being fitted out as a men's dormitory.

Auditions for prospective students will be held in March in Boston and New York, and in April in New York, Philadelphia and the principal cities of the mid-west. Inquries should be addressed to the Berkshire Music Center Office at Symphony Hall, Boston. The School will give in the course of the Festival season at least forty performances of orchestral, choral and chamber music, opera scenes and a complete operatic production to be announced. Those who join the Society of Friends [illegible] Music Center are in-

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LEWISTON, ME.
SUN

Boston Symphony Orchestra Planning Eighth Session Of Berkshire Music Center

The Boston Symphony Orchestra announces the plans for the Eighth Session of the Berkshires Music Center, its Summer school at Tanglewood. The Center will open on July 3 and continue during the six weeks of the Berkshire Festival by this Orchestra until August 13. Serge Koussevitzky, through whose initiative the School was begun in 1940, continues as its director.

The number of students accepted will be limited to 450. A new addition to the faculty will be Jacques Ibert, the distinguished French composer now in Rome, who will make his first visit to America to join Aaron Copland in the Composition Department. Irving Fine will assist in this department. Jan Popper of the Opera Department at the University of California, Los Angeles, will be the acting head of the Opera Department at Tanglewood during the leave of absence of Boris Goldovsky. The class for study in libretto writing will be continued. The School and Festival Chorus will again be in charge of Hugh Ross, assisted by Edward Barret, program director of Station WHAS in Louisville, Kentucky. Robert Shaw is on leave of absence next Summer. In the Department of Chamber Music, Ruth Posselt and Simeon Bellison will join Gregor Piatigorsky, William Kroll, Jean Bedetti, Fernand Gillet, Zvi Zietlin and Ralph Berkowitz. The class in conducting will be headed by Dr. Koussevitzky as usual, with the assistance of Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Lukas Foss. The Orchestra of Department Five will be directed by Howard Shanet. The principals of the Boston Symphony Orchestra are members of the faculty, offering instruction in chamber music and orchestral playing.

A new addition to the facilities of the Center will be the estate of Wheatleigh, near Tanglewood, which was purchased last Summer and which is being fitted out as a men's dormitory.

Name Audition Dates

Auditions for prospective students will be held in March in Boston and New York, and in April in New York, Philadelphia and the principal cities of the mid-west. Inquiries should be addressed to the Berkshire Music Center Office at Symphony Hall, Boston. The School will give in the course of the Festival season at least 40 performances of orchestral, choral and chamber music, opera scenes and a complete operatic production to be announced. Those who join the Society of Friends of the Berkshire Music Center are invited to these performances.

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FALL RIVER, MASS.
HERALD-NEWS

they will be [illegible]

1950 Berkshire Festival Dates Are Announced

Four Bach Anniversary programs and two devoted to the music of Mozart will be features of the 1950 Berkshire Festival which Serge Koussevitzky will conduct from July 8 through August 13 at Tanglewood, it has been announced by the Boston Symphony Orchestra.

The 1950 Festival will consist of three series of three concerts each in the Music Shed, preceded by three weekends of concerts in the Theatre-Concert Hall. Guest conductors will be Leonard Bernstein and Eleazar de Carvalho.

The four Bach programs will be given July 8, 9, 15 and 16, and the Mozart programs will be July 22 and July 23. The six concerts will be conducted by Mr. Koussevitzky and will be held in the Theatre-Concert Hall.

Concerts in the Shed will be given July 27, 29, 30, Aug. 3, 5, 6, 10, 12 and 13, with guest conductor Mr. Bernstein appearing July 30 and Aug. 12, and Mr. Carvalho on Aug. 6.

The Berkshire Music Center, a major part of the activity at Tanglewood, will be in session from July 3 to Aug. 13. There are three orchestras in the school, a chorus and departments for composing, conducting, opera and chamber music.

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NEW HAVEN, CONN.
JOURNAL-COURIER

The Lively Arts

BY T. H. PARKER.

Oh, To Be In Tanglewood! Nothing like looking ahead. Programs have been announced for the Berkshire Music Festival to be given by the Boston Symphony Orchestra at Lenox, Mass., starting July 8. Please pass the lemonade.

Weepers, head-shakers and mourners after the good old days may desist, for Serge Koussevitzky, the great, good and durable doctor, will lead the concerts as usual. Charles Muench, conductor of the Boston, will be in Europe during the summer months. Helping Dr. Koussevitzky out with the chores will be Leonard Bernstein and Eleazar de Carvalho, of whom you may have heard before.

As usual, there will be an initial series of concerts offering music by Bach, the bicentennial of whose death is being marked this year, and the works of Mozart. These will be given on three Saturday evenings and Sunday afternoons, July 8-9, 15-16 and 22-23.

* * *

The main concerts will be held in the Shed at Tanglewood on Thursdays, Saturdays and Sundays, as usual, from July 27 through August 13. The announcement says that the program will be drawn mostly from the standard repertoire, with emphasis on Bach in the performance of the B-Minor Mass, on the evening of August 10.

New works scheduled to be given premieres include Nicholas Nabokov's "La Vita Nuova," and David Diamond's "Timon Of Athens." The Third Symphony of the Brazilian, Claudio Santoro, will be introduced by his compatriot, Mr. Carvalho.

Programs for the week of the main concerts will offer Beethoven's Third, Sibelius's Second, Bruckner's Seventh, Mendelssohn's "Italian" and Brahms's Second symphonies. Wagner's "Siegfried Idyll" and "Tannhauser" Overture will be played, as well as the new Diamond work.

Works to be performed during the second week include Beethoven's Sixth "Pastoral" Symphony, Strauss's "Death And Transfiguration" and "Till Eulenspiegel's Merry Pranks," Haydn's "Oxford" Symphony, Prokofieff's Second Piano Concerto and "Scythian" Suite, Ibert's "Escales," Rimsky-Korsakov's "Scheherazade" and the new works of Nabokov and Santoro.

Bach's B Minor Mass will be the feature of the third, closing week. Other items to be presented include Ravel's "Mother Goose" Suite, "Alborada" and Piano Concerto, excerpts from Berlioz's "Romeo And Juliet," Prokofieff's Sixth Symphony and Brahms Symphony No. 1. Soloists will be announced later.

* * *

The Boston Symphony also announces the plans for the eighth session of the Berkshire Music Center, its summer school at Tanglewood. The Center will open July 3 and continue during the six weeks of the Berkshire Music Festival, until August 13. Dr. Koussevitsky will continue as the director.

The number of students will be limited to 450. Jacques Ibert, French composer now in Rome, will be a new addition to the faculty. He will make his first journey to America, to join Aaron Copland in the composition department. Irving Fine will assist in this field.

During the leave of absence of Boris Goldovsky, Jan Popper of te opera department of the University of California, will be acting head of the Tanglewood opera school. The class for study in libretto writing will be continued.

Hugh Ross will continue in charge of the school and festival chorus, assisted by Edward Barret, of Louisville, Ky Robert Shaw will be on leave.

In the department of chamber music, Ruth Posselt and Simon Bellison will join Gregor Piatigorsky, William Kroll, Jean Bedetti, Fernand Gillet, Zvi Zvetlin and Ralph Berkowitz.

Dr. Koussevitzky will head the class in conducting, assisted as usual by Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Lukas Foss. Howard Shanet will head the orchestra of Department Five. Principals of the symphony will be members of the faculty, offering instruction in chamber music and orchestral playin

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NEW HAVEN, CONN.
REGISTER

MUSIC

Berkshire Music Center Announces Auditions

A reminder that Spring is just around the corner comes with announcements concerning auditions for the student orchestras at the Berkshire Music Center this Summer. Though Serge Koussevitzky has relinquished his duties as the conductor of the Boston Symphony, he is still the head of the Music Center at Tanglewood, where members of the orchestra make up the bulk of the faculty. The school will be in session this year from July 3 to August 13.

The auditions will be held in Carnegie Hall, New York, on March 15, 16 and 17. Candidates should notify the Berkshire Music Center, Symphony Hall, Boston, of their intention to appear.

Incidentally, the last concert by the Boston Orchestra here this season on March 14 will feature a brilliant young French pianist, Nicole Henriot. In her appearances with the Boston Symphony as well as other major symphonies, the young lady has won for herself a place among the exalted in pianoforte playing. She will be heard here with the orchestra in Ravel's Concerto for Piano and Orchestra. The young artist, still in her early twenties, made her American debut only two years ago.

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JOURNAL
1950

1950 Berkshire Festival to Open July 8; Koussevitzky Will Conduct

Plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Mass., on July 8, have been announced.

Charles Munch, new conductor of the orchestra, will spend the Summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty.

Dr. Koussevitzky will conduct six of the nine concerts in the great music shed. He also will conduct six concerts with a smaller orchestra in the theater concert hall.

In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of the programs will be devoted to his music. The last two will be Mozart programs.

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PRESS
MAR 14 1950

Plans for the eighth summer season of the Berkshore Music Center Tanglewood, Lenox, Mass., have been announced. The sessions will run from July 3 to Aug 13, and the number of students will be limited to 450. Added to this summer's faculty will be Jacques Ibert, noted French composer. He will join Aaron Copeland in teaching composition. In the conducting classes Dr. Serge Koussevitzky will be assisted by Leonard Bernstein and others. The school will give at least 40 performances of orchestral, choral and chamber music and scenes from operas, as well as one complete opera. Information about the Center may be obtained from its office in Symphony hall, Boston.

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JOHNSTOWN, PA.
DEMOCRAT
MAR 15 1950

Boston Music Festival Set

New York—Plans for the 1950 season of the Berkshire festival by the Boston Symphony Orchestra, to open at Tanglewood, Mass., on July 8, have been announced.

Charles Munch, new conductor of the orchestra, will spend the summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleanore de Carvalho, who are on the faculty.

Dr. Koussevitzky will conduct six of the nine concerts in the great music shed. He also will conduct six concerts with a smaller orchestra in the theater concert hall.

In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of the programs will be devoted to his music. The last two will be Mozart programs.

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GAZETTE
MAR 14 1950

But if your bank account won't take you abroad there are still many things to do at home. There is the Berkshire Festival, almost at our back door, with Serge Koussevitsky doing most of the conducting of the Boston Symphony Orchestra concerts. Leonard Bernstein and Eleazer deCarvalho will be his assistants.

Programs of Bach and Mozart will be conduced by Dr. Koussevitzky on Saturday evenings and Sunday afternoons at the theater-concert hall. The July 8 program will include Bach, Brandenburg Concertos 1 and 3, cantata number 53 and the concerto number 8 for flute, violin and piano.

The July 9 Bach program will include the Brandenburg concertos 2 and 5 for trumpet, flute and oboe, and flute, violin and piano respectively; the cantata 161 and the suite number 3.

The July 15 Bach program will include the Brandenburg concertos 4 and 6, for two flutes and two violas respectively; the violin concerto in E major and the cantata number 80.

The July 16 Bach program will include the suites number 1 and 2, the suite for 'cello, unaccompanied; and the cantatas 12 and 50

A Mozart program on July 22 will include 'Eine Kleine Nachtmusik," the "Haffner" Serenade, piano concerto and the symphony number 34 in C (K. 338).

The July 23 Mozart program will include the symphony in B flat, number 33 (K. 319), concerto for two pianos; serenade in C minor (wind octet) and the symphony in C major, "Jupiter."

Festival proper programs will be held in the Shed opening July 27 and continuing through Aug. 13.

Series A programs will open the evening of July 27 with Dr. Koussevitsky conducting the Beethoven symphony number 3 and the Sibelius symphony number 2. Dr. Koussevitzky will also conduct the July 29 program including the Bruckner symphony number 7, Wagner's "A Siegfried Idyll" and the overture to "Tannhauser." Leonard Bernstein will conduct the July 30 program including a first performance of Diamond's "Timon of Athens," the Mendelssohn "Italian" symphony and the Brahms symphony number 2.

Series B will open Aug. 3 with Dr. Koussevitzky conducting the Beethoven "Pastorale" symphony; Strauss "Death and Transfiguration" and Till Eulenspiegel's Merry Pranks. He will also conduct the Aug. 5 program including Haydn's symphony number 2; Copland's Quiet City, the Nabokov "La Vita Nuova (first performance) and Prokofieff's piano concerto number 2 and Scythian suite. Eleazar de Carvalho will conduct the Aug. 6 program including symphony number 3. Santoro; Escales, Ibert; and Scheherezade by Rimsky-Korsakov.

Dr. Koussevitzky will conduct the Aug. 10 and 13 concerts of series C with Bernstein conducting the Aug. 12 program. The Bach "Mass in B Minor" will be presented on Aug. 10 in two sections, the first beginning at 5 and the second at 8:15 o'clock. Bernstein has picked the Ravel suite, "Mother Goose," Alborada del Gracioso and piano concerto; and excerpts from Berlioz "Romeo and Juliet" for the Aug. 12 program. The concluding program will be made up of the Prokofieff symphony number 6 and the Brahms symphony number 1.

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WASHINGTON, D. C.
TIMES HERALD
... 1950

MAJOR & MINOR

Boston's Fine Treatment of Ex-Conductor Offers Sharp Contrast to District Tradition

By Glenn Dillard Gunn

SERGE KOUSSEVITZKY will continue to direct the Berkshire Music center, though Tanglewood is now the property of the Boston Symphony which released the venerable Russian conductor at the beginning of the present season.

Announcement from the symphony's publicity department is careful to emphasize that it was through Koussevitzky's initiative that all the exciting activities of symphony, opera, chamber music, and the famous school for conductors were begun in 1940.

This is a cheering departure from the Washington tradition, let us say. In Boston, though a new conductor is in charge of the great orchestra, the service of Koussevitzy is gratefully and actively remembered.

THIS may be the moment, also, to remind Washington that it was Koussevitzky's ambition to duplicate the Berkshire Music center, better known to the public as Tanglewood, in the Nation's Capital. He believed this city to be the place for another world-renowned center of symphony, opera, and chamber music. He believed that his own prestige was great enough to erect here the necessary buildings.

He wanted the National Symphony to be the core of the enterprise, as the great Boston Symphony is the heart of Tanglewood. Unfortunately, the directors of the National Symphony doubted his influence and the suggestion was rejected. Now Tanglewood enters upon its eighth season and the co-operation between Koussevitzky and the orchestra he conducted for 25 years remains cordial.

The influence of Charles Munch, Koussevitzky's successor, may have extended to the Berkshire Music center in some slight degree, for one notes the name of Jacques Ibert, French composer, headlined among the additions to the Tanglewood faculty. It is noted, too, that singers desiring to find places in the opera school are called for auditions March 20 in Carnegie Recital hall, New York, at 10 a.m., with a second hearing on March 21 at the same place and hour.

THE school sessions will open July 3 and end Aug. 13. Only 450 applicants will be accepted. Those desiring to attend should address Berkshire Music Center, Symphony Hall, Boston. Those accepted will learn much and live in style, not to say grandeur. The center has acquired a neighboring estate which is being converted into a men's dormitory.

They also will hear and make a great deal of fine music. The Bach bicentenary will be observed with a performance of the B minor Mass and many other works. Leonard Bernstein will share the baton with Koussevitzky in three of the six major concerts. There will be new works by David Diamond, Nabokov and Santero. Other novelties are planned, but in view of the academic purpose of the center, the standard repertoire will dominate the programs.

Early application is advised to all who hope to profit by this great American center of symphony, opera and chamber music.

EDGAR MUENZER, member of the brilliant group of violinists who serve the Air Force Symphony under Lt. Col. G. S. Howard, has a novel idea. He wants to give an all-America violin recital.

Coming from a violinist this is both surprising and encouraging. Of all the instrumentalists they, and their somber cousins, the 'cellists, are the most reactionary. Why, I don't know, since American composers have been writing industriously for the violin for many years past.

Assembling a program represents a vast amount of research any many letters to active native composers. Muenzer will find two great piano-violin Sonatas by Leo Sowerby in his native Chicago where American music once was promoted with great vigor and expense.

Sowerby also has composed a Concerto for violin and orchestra. It's a fine, modern work, despite the fact that I conducted its premiere way back in 1911.

The Sowerby Sonatas were played by the late Jacques Gordon in recitals at the National Gallery of Art. A file of gallery programs will yield other native violin music. Schirmer's catalogue may contain some violin works by the vastly gifted Paul Creston, Diamond, Bernstein, Piston, and others of the Boston-Rochester group should be investigated.

PAUL HINDEMITH left his comfortable post at Yale university last week and journeyed to Louisville, Ky., to conduct the premiere of composition which the Louisville Philharmonic commissioned him to compose.

Louisville's progressive orchestra makes a practice each season of inviting distinguished composers to contribute especially to its repertoire. Many Americans have profited by this enterprising custom which was initiated by Louisville's American conductor, Robert Whitney, disciple of the late Frederick Stock and of Eric DeLamarter.

Together these devoted and entirely unselfish pioneers gave America its first "Tanglewood" —in other words, its first school for conductors and symphonists.

Louisville, Nashville, Knoxville, Atlanta, Oklahoma, and the broad state of Texas support so many symphony orchestras of about the size and importance of the National Symphony that a recent article in Harper's seems based on insufficient information. "The full-scale impressive symphony orchestra seems to be on the decline," writes Harper's impulsive contributor.

What he hopes to see as its successor is the sinfonietta, of about 40 pieces. That at least would eliminate Bruckner and Wagner, which would be a relief.

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NORTH ADAMS, MASS.
TRANSCRIPT
MAR 21 195[illegible]

Tanglewood to Note Bach Anniversary

Boston Symphony Orchestra, Visiting Artists to Observe 200th Year of Death.

The 200th anniversary of the death of Johann Sebastian Bach in July will be observed at Tanglewood in Lenox this summer when music of Bach in all forms will be performed by the Boston Symphony orchestra and visiting artists.

Serge Koussevitzky will present the "Mass in B Minor" in the shed, Aug. 10, and will conduct members of the orchestra in all the Brandenburg concertos and the orchestral suites, four cantatas, and other concertos in the theater, July 8, 9, 15 and 16.

Five evening concerts outside the festival series will be given by invitation to those who join the Society of Friends of the Berkshire Music Center.

The baroque organ in the shed will be used for performances of Bach's organ works by E. Power Biggs in three Saturday afternoon programs, Aug. 8, 15 and 22. The first will be based on an all-Bach program played by Felix Mendelssohn in 1840 in Leipzig, and reviewed by Robert Schumann.

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REPUBLICAN
MAR 1[illegible]

Tanglewood Loss for Past Year Is Reduced to Total of $8500

Contributions of $22,654 From Friends of Center Cut Deficit From $31,000

Special to The Sunday Republican

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THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
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This Clipping From
WASHINGTON, D. C.
TIMES HERALD
MAR 2 1950

MAJOR & MINOR

Boston's Fine Treatment of Ex-Conductor Offers Sharp Contrast to District Tradition

By Glenn Dillard Gunn

SERGE KOUSSEVITZKY will continue to direct the Berkshire Music center, though Tanglewood is now the property of the Boston Symphony which released the venerable Russian conductor at the beginning of the present season.

Announcement from the symphony's publicity department is careful to emphasize that it was through Koussevitzky's initiative that all the exciting activities of symphony, opera, chamber music, and the famous school for conductors were begun in 1940.

This is a cheering departure from the Washington tradition, let us say. In Boston, though a new conductor is in charge of the great orchestra, the service of Koussevitzy is gratefully and actively remembered.

♫

THIS may be the moment, also, to remind Washington that it was Koussevitzky's ambition to duplicate the Berkshire Music center, better known to the public as Tanglewood, in the Nation's Capital. He believed this city to be the place for another world-renowned center of symphony, opera, and chamber music. He believed that his own prestige was great enough to erect here the necessary buildings.

He wanted the National Symphony to be the core of the enterprise, as the great Boston Symphony is the heart of Tanglewood. Unfortunately, the directors of the National Symphony doubted his influence and the suggestion was rejected. Now Tanglewood enters upon its eighth season and the co-operation between Koussevitzky and the orchestra he conducted for 25 years remains cordial.

The influence of Charles Munch, Koussevitzky's successor, may have extended to the Berkshire Music center in some slight degree, for one notes the name of Jacques Ibert, French composer, headlined among the additions to the Tanglewood faculty. It is noted, too, that singers desiring to find places in the opera school are called for auditions March 20 in Carnegie Recital hall, New York, at 10 a.m., with a second hearing on March 21 at the same place and hour.

♫

THE school sessions will open July 3 and end Aug. 13. Only 450 applicants will be accepted. Those desiring to attend should address Berkshire Music Center, Symphony Hall, Boston. Those accepted will learn much and live in style, not to say grandeur. The center has acquired a neighboring estate which is being converted into a men's dormitory.

They also will hear and make a great deal of fine music. The Bach bicentenary will be observed with a performance of the B minor Mass and many other works. Leonard Bernstein will share the baton with Koussevitzky in three of the six major concerts. There will be new works by David Diamond, Nabokov and Santero. Other novelties are planned, but in view of the academic purpose of the center, the standard repertoire will dominate the programs.

Early application is advised to all who hope to profit by this great American center of symphony, opera and chamber music.

♫

EDGAR MUENZER, member of the brilliant group of violinists who serve the Air Force Symphony under Lt. Col. G. S. Howard, has a novel idea. He wants to give an all-America violin recital.

Coming from a violinist this is both surprising and encouraging. Of all the instrumentalists they, and their somber cousins, the 'cellists, are the most reactionary. Why, I don't know, since American composers have been writing industriously for the violin for many years past.

Assembling a program represents a vast amount of research any many letters to active native composers. Muenzer will find two great piano-violin Sonatas by Leo Sowerby in his native Chicago where American music once was promoted with great vigor and expense.

Sowerby also has composed a Concerto for violin and orchestra. It's a fine, modern work, despite the fact that I conducted its premiere way back in 1911.

The Sowerby Sonatas were played by the late Jacques Gordon in recitals at the National Gallery of Art. A file of gallery programs will yield other native violin music. Schirmer's catalogue may contain some violin works by the vastly gifted Paul Creston, Diamond, Bernstein, Piston, and others of the Boston-Rochester group should be investigated.

♫

PAUL HINDEMITH left his comfortable post at Yale university last week and journeyed to Louisville, Ky., to conduct the premiere of composition which the Louisville Philharmonic commissioned him to compose.

Louisville's progressive orchestra makes a practice each season of inviting distinguished composers to contribute especially to its repertoire. Many Americans have profited by this enterprising custom which was initiated by Louisville's American conductor, Robert Whitney, disciple of the late Frederick Stock and of Eric DeLamarter.

Together these devoted and entirely unselfish pioneers gave America its first "Tanglewood"—in other words, its first school for conductors and symphonists.

Louisville, Nashville, Knoxville, Atlanta, Oklahoma, and the broad state of Texas support so many symphony orchestras of about the size and importance of the National Symphony that a recent article in Harper's seems based on insufficient information. "The full-scale impressive symphony orchestra seems to be on the decline," writes Harper's impulsive contributor.

What he hopes to see as its successor is the sinfonietta, of about 40 pieces. That at least would eliminate Bruckner and Wagner, which would be a relief.

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NORTH ADAMS, MASS.
TRANSCRIPT
MAR 21 1950

Tanglewood to Note Bach Anniversary

Boston Symphony Orchestra, Visiting Artists to Observe 200th Year of Death.

The 200th anniversary of the death of Johann Sebastian Bach in July will be observed at Tanglewood in Lenox this summer when music of Bach in all forms will be performed by the Boston Symphony orchestra and visiting artists.

Serge Koussevitzky will present the "Mass in B Minor" in the shed, Aug. 10, and will conduct members of the orchestra in all the Brandenburg concertos and the orchestral suites, four cantatas, and other concertos in the theater, July 8, 9, 15 and 16.

Five evening concerts outside the festival series will be given by invitation to those who join the Society of Friends of the Berkshire Music Center.

The baroque organ in the shed will be used for performances of Bach's organ works by E. Power Biggs in three Saturday afternoon programs, Aug. 8, 15 and 22. The first will be based on an all-Bach program played by Felix Mendelssohn in 1840 in Leipzig, and reviewed by Robert Schumann.

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SPRINGFIELD, MASS.
REPUBLICAN
MAR 19 19[illegible]

Tanglewood Loss for Past Year Is Reduced to Total of $8500

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Further concertos outside the Festival series will be given, through the season by invitation to those who join the Society of Friends of the Berkshire Music Center. These will include five evening concerts in the Theatre to be presented by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and by Mrs. Coolidge personally. James Friskin will give a program of piano music on Wednesday, July 19, including parts of the Well Tempered Clavichord and the Goldberg Variations. The Roth String Quartet will perform The Art of Fugue, as arranged by Roy Harris, on Wednesday, July 26. Alexander Schneider will perform the six suites for violin unaccompanied on Tuesday and Wednesday, August 1 and 2. Joined by an instrumental group, he will perform the Musical Offering on Wednesday, August 9.

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THE ORIGINAL ROMEIKE NEW YORK PRESS CLIPPING BUREAU

Announce Program For 1950 Season Of Berkshire Festival

The first announcement of plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Lenox, Mass., on July 8, was issued today from the Festival office in Symphony Hall.

Charles Munch, the conductor of the Orchestra, will spend the coming summer in Europe. The Festival concerts will be conducted by Serge Koussevitzky who is the director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho who are on the faculty. Dr. Koussevitzky will conduct six of the nine concerts in the great Music Shed on Thursday evenings, Saturday evenings, and Sunday afternoons, beginning on July 27. Six concerts with a smaller orchestra in the Theatre-Concert Hall will be conducted by Dr. Koussevitzky on three Saturday evenings and Sunday afternoons, July 8-9; 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four of these programs will be devoted to his music. The last two will be Mozart programs.

The concerts in the Shed will be from July 27 through August 13. The programs will be drawn mostly from the standard repertoire, with emphasis on Bach in the performance of his great B-minor Mass in two parts, on the evening of August 10. New works to have their first performances will be Nicholas Nabokov's "La Vita Nuova" and David Diamond's "Timon of Athens" by Koussezitzky and Bernstein respectively. The Third Symphony of the Brazilian, Claudio Santoro, will be introduced by the compatriot, Carvalho.

The Bach programs will include the six Brandenburg concertos, the four suites, Cantatas Nos. 12, 50, 80, 83 and 161, prepared by Hugh Ross, Concert No. 8 and the Violin Concerto in E Major.

The Mozart programs will include "Eien Kleine Nachtmusik," the "Haffner" Serenade and Wind Octet, a piano concerto and concerto for two pianos, Symphony Nos. 33, 34 and the "Jupiter."

The programs for the first week in the Shed will include the following symphonies: Beethoven's "Eroica," Sibelius' Second, Bruckner's Seventh, Mendelssohn's "Italian" and Brahms' Second. Wagner's Siegfried Idyll and Tannhauser Overture will be played, and the new Diamond number.

In the second week—Beethoven's Sixth Symphony, "Pastorale," Strauss's "Death and Transfiguration" and "Till Eulenspiegel's Merry Pranks," Haydn's "Oxford" Symphony, Prokofieff's Second Piano Concert and Scythian Suite, Ibert's "Escales," Rimsky-Korsakov's "Scheherezade" and the new works by Nabokov and Santoro.

In the last week—Bach's Mass in B Minor, Ravel's "Mother Goose" Suite, Alborada, and Piano Concerto, Berlioz' "Romeo and Juliet" excerpts, Prokofieff's Sixth Symphony and Brahms Symphony No. 1. The soloists will be announced later.

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DALLAS, TEX.
NEWS
MAR 26 1950

THE MUSICAL DIGEST

By ERIC CLAUDIN

Berkshire Will Add Another Bach Festival

Tanglewood, at Lenox in the Berkshires of Massachusetts, will be the scene during July of one of the more comprehensive among the season's many observances of Bach's bicentennial. Bach's music in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzky, officially in retirement though active as always, will present the B Minor Mass on Aug. 10 in the Shed and will conduct the orchestra ensembles in all of the Brandenburg concertos and orchestral suites, cantatas Numbers 53, 161, 80 and 50, and other concertos on July 8-9 and 15-16. The festival chorus for the mass and the cantatas will be prepared by Hugh Ross, who also conducts two of the latter.

KOUSSEVITZKY

Additional concerts outside the regular festival series will be given during the season by invitation to those who join the Society of Friends of the Berkshire Music Center. These will include five concerts presented by the Coolidge Foundation and by Mrs. Coolidge personally, portions of the Well-Tempered Clavichord and Goldberg Variations by James Friskin on July 19, a Roth Quartet performance of the Art of Fugue on July 26 and the six suites for violin unaccompanied, to be played by Alexander Schneider Aug. 1-2. Mr. Schneider and an instrumental group will also perform the Musical Offering Aug. 9. Bach's organ works will be presented during three programs by E. Power Biggs, Aug. 8, 15 and 22. The first of these will be based on an all-Bach program played by Felix Mendelssohn in the summer of 1840 and reviewed by Robert Schumann.

CONTESTS

In his first season as conductor of the new Birmingham Civic Symphony, Arthur Bennett Lipkin has persuaded the Alabama Federation of Music Clubs to put up $250 to be used as an award for a composition by an Alabama composer. A number of works have already been submitted and the winning score will be given its premiere by the enterprising young orchestra.

A larger orchestra also sponsoring a contest to find worthy compositions in its native region is the Amsterdam Concertgebouw. It has invited leading Netherlands composers to compete in producing a work expressing the Netherlands, which the orchestra would like to present at its Washington and Ottawa concerts during the forthcoming American tour next fall.

MILLERTON, N.Y
NEWS
3/30/50

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[200]

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TRANSCRIPT
MAR 30 1950

Program Changes Made At Tanglewood

Festival Opens July 8 — First Change in Bach Program of Opening Night.

Several changes in the announced program for this season's Berkshire Symphonic festival at Tanglewood, Lenox, were made known today.

The festival will open Saturday evening, July 8, with the first of six Bach-Mozart programs to be given on successive Saturday evenings and Sunday afternoons. They will be presented in the theater-music hall by musicians from the Boston Symphony orchestra under the direction of Serge Koussevitzky, director of the Berkshire Music center and retired conductor of the Boston orchestra. The nine main festival concerts to be given by the full orchestra in the huge Tanglewood music shed will take place on three successive Thursday and Saturday evenings and Sunday afternoons, starting Thursday evening, July 27.

The first change is in the first Bach program to be given Saturday evening, July 8. The Suite No. 4 has been added to the program which already encompassed the first and third Brandenburg concertos, the Cantata No. 53 and Concerto No. 8.

In the fourth Bach concert, on Sunday afternoon, July 18, the piano concerto in F minor has been substituted for the suite for cello originally programmed. Otherwise the preliminary Bach-Mozart programs will be as announced, the first four devoted to the works of Bach, the last two to Mozart's compositions.

The changes in the programs for major music shed concerts are entirely in those which will be conducted for Dr. Koussevitzky by guest directors. On Sunday afternoon, July 30, when Leonard Bernstein will conduct, Shapero's Adagietto will be substituted for Mendelssohn's "Italian" symphony originally scheduled. The program originally scheduled for Saturday evening, Aug. 12, with Mr. Bernstein conducting will be given instead on Sunday afternoon, Aug. 6. It consists of the works of Ravel and Berlioz. And the program scheduled for the afternoon of Aug. 6 will be presented instead, but with two substitutions, on the evening of Aug. 12 with Eleazar de Carvalho on the podium. He will conduct Berlioz' "Harold in Italy" in place of Santoro's Third symphony, and Villa-Lobos' Choros 10 in place of Rimsky-Korsakov's "Scheherezade."

HENRY THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU NEW YORK
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MILLERTON, N.Y
NEWS
3/30/50

Announce Plans For Season At Music Center

The Boston Symphony Orchestra announces the plans for the eighth session of the Berkshire Music Center, its summer school at Tanglewood. The Center will open on July 3 and continue during the six weeks of the Berkshire Festival by this Orchestra until August 13. Serge Koussevitzky, through whose initiative the School was begun in 1940, continues at its director.

The number of students accepted will be limited to 450. A new addition to the faculty will be Jacques Ibert, the distinguished French composer now in Rome, who will make his first visit to American to join Aaron Copland in the Composition Department. Irving Fine will assist in this department. Jan Popper, of the Opera Department at the University of California at Los Angeles, will be the acting head of the Opera Department at Tanglewood during the leave of absence of Boris Goldovsky. The class for study in libretto writing will be continued. The School and Festival Chorus will again be in the charge of Hugh Ross, assisted by Edward Barret, program director of Station WHAS in Louisville, Ky. Robert Shaw is on leave of absence next summer. In the Department of Chamber Music, Ruth Posselt and Simeon Bellison will join Gregor Piatigorsky, William Kroll, Jean Bedetti, Fernand Gillet, Zvi Zeitlin and Ralph Berkowitz. The class in conducting will be headed by Dr. Koussevitzky as usual, with the assistance of Leonard Bernstein, Richard Burgin, Eleazar de Carvalho and Lukas Foss. The Orchestra of Department Five will be directed by Howard Shanet. The principals of the Boston Symphony Orchestra are members of the faculty, offering instruction in chamber music and orchestral playing.

A new addition to the facilities of the Center will be the estate of Wheatleigh, near Tanglewood, which was purchased last summer and which is being fitted out as a men's dormitory.

Auditions for prospective students will be held in April in New York, Philadelphia and the principal cities of the mid-west. Inquiries should be addressed to the Berkshire Music Center Office at Symphony Hall, Boston. The School will give in the course of the Festival season at least forty performances of orchestral, choral and chamber music, opera scenes and a complete operatic production to be announced. Those who join the Society of Friends of the Berkshire Music Center are invited to these performances.

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MOBILE, ALA.
PRESS-REGISTER
APR

Program Is Announced For Berkshire Festival

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Dr. Koussevitzky will conduct six of the nine concerts in the great music shed. He also will conduct six concerts with a smaller orchestra in the theater concert hall.

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EL PASO, TEXAS
TIMES
APR 2 1950

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Boston, Mass.—Tanglewood, at Lenox in the Berkshires, will be the scene this Summer of one of the most comprehensive among the season's observances of the bicentennial of the death of Johann Sebastian Bach in July.

Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzky will present the Mass in B Minor on Aug. 10 in the Shed, and will conduct members of the orchestra in all the Brandenburg concertos and the orchestral suites, four cantatas (Nos. 53, 161, 80 and 50) and other concertos in the theater on July 8-9 and 15-16. The Festival Chorus appearing in the Mass and the cantatas will be prepared by Hugh Ross who will conduct two of the cantatas.

Further concerts outside the Festival series will be given through the season by invitation to those who join the Society of Friends of the Berkshire Music Center. These will include five evening concerts in the theater, to be presented by Elizabeth Sprague Coolidge Foundation in the Library of Congress and by Mrs. Coolidge personally. James Friskin will give a program of piano music on Wednesday, July 19, including parts of the Well Tempered Clavichord and the Goldberg Variations.

The Roth String Quartet will perform the Art of Fugue, as arranged by Roy Harris, on Wednesday, July 26. Alexander Schneider will perform the six suites for violin unaccompanied on Tuesday and Wednesday, Aug. 1 and 2. Joined by an instrumental group, he will perform the musical offering on Wednesday, Aug. 9.

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PHOENIX, ARIZ.
REPUBLIC
APR 2 1950

Tanglewood Festival To Honor Johann Bach

NEW YORK, April 1—(UP)—One of the most comprehensive of the many observances this year of the 200th anniversary of the death of Johann Sebastian Bach will be at the Tanglewood Festival in Massachusetts in July and August.

Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzky will present the Mass in B Minor and will conduct the orchestra in all the Brandenburg Concertos and the orchestral suites, four cantatas and other concertos. The chorus appearing in the mass and cantatas will be prepared by Hugh Ross.

AN EVEN more elaborate Bach event will be the commemorative festival at the cathedral in Prades, France, from June 1 to June 20. Pablo Casals, the great 'cellist, will abandon his retirement to direct the festival and will play also. A wide range of Bach's music will be given in 12 orchestral and chamber music concerts.

The Lewisohn Stadium concerts of the New York Philharmonic-Symphony Orchestra will open their 33rd season on June 19 with a concert conducted by Efrem Kurtz. Albert Spalding, violinist, will be soloist, making the last public appearance of his long career.

DURING THE season of eight weeks there will be various conductors, including Dimitri Mitropoulos, regular conductor of the orchestra; Pierre Monteux of the San Francisco Symphony and Valdimir Golschmann of the St. Louis Symphony.

Columbia Concerts reports that the American tour next season of the Royal Philharmonic Orchestra of London, under Sir Thomas Beecham, is being sold out. The orchestra will visit 43 cities, starting in Hartford on Oct. 13. Three concerts will be given at Carnegie Hall in New York in October and December.

Among the works which Sir Thomas will conduct will be Vaughn Williams' "In the Fen Country" in its first American performance.

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TAMPA, FLA.
TRIBUNE
APR 7 - 1950

MASSACHUSET PLANNING BIG BACH FESTIVAL

BOSTON, April 6—(U.P.)—One of the most comprehensive of the many observances this year of the 200th anniversary of the death of Johann Sebastian Bach will be at the Tanglewood Festival in Massachusetts in July and August.

Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzky will present the Mass in B Minor and will conduct the orchestra in all the Brandenburg Concertos and the orchestral suites, four cantatas and other concertos. The chorus appearing in the mass and cantatas will be prepared by Hugh Ross.

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[201]

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YAKIMA, WASH.
MORNING HERALD
APR 9 1950

Tanglewood Theme Will Feature Bach

New York, April 8 (UP)—One of the most comprehensive of the many observances this year of the 200th anniversary of the death of Johann Sebastian Bach will be at the Tanglewood festival in Massachusetts in July and August.

Music of Bach in all forms will be performed by the Boston Symphony orchestra and visiting artists. Serge Koussevitzky will present the Mass in B Minor and will conduct the orchestra in all the Brandenburg concertos and the orchestral suites, four cantatas and other concertos. The chorus appearing in the mass and cantatas will be prepared by Hugh Ross.

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TIFFIN, OHIO
ADVERTISER-TRIBUNE

Koussevitzky To Conduct Wide Range of Bach At Tanglewood

NEW YORK, April 11 — One of the most comprehensive of the many observances this year of the 200th anniversary of the death of Johann Sebastian Bach will be at the Tanglewood Festival in Massachusetts in July and August.

Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzky will present the Mass in B Minor and will conduct the orchestra in all the Brandenburg Concertos and the orchestral suites, four cantatas and other concertos. The chorus appearing in the mass and cantatas will be prepared by Hugh Ross.

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During the season of eight weeks there will be various conductors, including Dimitri Mitropoulos, regular conductor of the orchestra; Pierre Monteux of the San Francisco Symphony and Valdimir Golschmann of the St. Louis Symphony.

Columbia Concerts reports that the American tour next season of the Royal Philharmonic Orchestra of London, under Sir Thomas Beecham, is being sold out. The orchestra will visit 43 cities, starting in Hartford on Oct. 13. Three concerts will be given at Carnegie Hal, in New York in October and December.

Among the works which Sir Thomas will conduct will be Vaughn Williams' "In the Fen Country" in its first American performance.

The Metropolitan Opera is giving three performances of Wagner's "Parsifal" this season. The first, already held, had Max Lorenz as Parsifal and Helen Traubel as Kundry. There will be two performances in Holy Week, one the traditional Good Friday matinee and the other on Wednesday, April 5. Charles Kullman will sing Parsifal in one and Set Svanholm in the other.

Cir. (D 26,159)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

Koussevitzky Names Soloists For Berkshire Music Festival

Serge Koussevitzky, who is now conducting in Rome, has affirmed the full list of soloists and has slightly revised the programs for the Berkshire Festival, to be given at Tanglewood in Lenox this season. The Festival is to be given by the Boston Symphony Orchestra from July 8 to Aug. 13.

At the Bach-Mozart concerts in the Theatre-concert hall, during the first three Saturday evenings and Sunday afternoons, Gregor Piatigorsky will perform a Bach suite for cello unaccompanied (July 9), Ruth Posselt will appear in Bach's E major violin concerto (July 16), Lukas Foss will be heard in a piano concerto of Mozart (July 22) and Luboshutz and Nemenoff will appear in Mozart's concerto for two pianos (July 23).

Nine concerts will be given by the full orchestra in the Shed on three Thursday evenings, three Saturday evenings and three Sunday afternoons. At the second concert of Series A, Bruckner's Seventh Symphony will be paired with Debussy's Two Nocturnes and "La Mer." To the program of Sunday afternoon, July 30, which Leonard Bernstein will conduct, "The Song of Songs," by Lukas Foss will be added.

At the concert of Saturday evening, Aug. 5, the Cuban pianist, Jorge Bolet, will appear with the orchestra in Prokofieff's Second Piano Concerto. This program will also include the first performance of Nabokov's "La Vita Nuova" with Frances Yeend, soprano, and David Lloyd, tenor, as soloists, and will end with Tchaikovsky's "Francesca da Rimini." Sunday afternoon, Aug. 6, Leonard Bernstein, while conducting, will play the solo part in Ravel's Piano Concerto.

The viola solo in Berlioz's "Harold in Italy," to be conducted by Eleazar de Carvalho, Saturday evening, Aug. 12, will be Joseph de Pasquale.

Further singers to appear in Bach's B Minor Mass and cantatas will be Adele Addison, soprano, and Eunice Alberts, contralto. The Festival chorus, drawn from the students of the Berkshire Music Center, will join the orchestra in Choros No. 10 of Villa-Lobos (Aug. 12) and Bach's Mass (Aug. 10). Hugh Ross will prepare five of Bach's cantatas and will conduct Nos. 161 and 80. Dr. Koussevitzky will conduct Nos. 83, 12 and 50.

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NEW YORK, N. Y.
HERALD TRIBUNE
APR 13 1950

Soloists Are Announced For Berkshire Festival

The soloists have been announced for this summer's Berkshire Festival of the Boston Symphony Orchestra under Serge Koussevitzky's direction at Tanglewood, Lenox, Mass. In the opening concerts of Bach's music, Gregor Piatigorsky will play a suite for cello alone Sunday afternoon, July 9; Ruth Posselt will play the E minor violin concerto Sunday afternoon, July 16. In the two Mozart programs, Lukas Foss will play a piano concerto on Saturday night, July 22, and Pierre Luboshutz and Genia Nemenoff will play a two-piano concerto Sunday afternoon, July 23.

In the nine concerts by the full orchestra, Jorge Bolet will play Prokofieff's second piano concerto on Saturday night, Aug. 5, when Frances Yeend and David Lloyd will sing in Nicholas Nabokov's "La Vita Nuova." Leonard Bernstein will double as conductor and pianist in Ravel's concerto Sunday afternoon, Aug. 6. Joseph de Pasquale will be the viola soloist in Berlioz's "Harold in Italy" Saturday night, Aug. 12, under Eleazar de Carvalho's direction. Adele Addison, soprano, and Eunice Alberts, contralto, will be soloists

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NORTH ADAMS, MASS.
TRANSCRIPT

Famed Tanglewood Soloists To Return

Koussevitzky Announces Favorites of Past Seasons to Reappear This Year.

Soloists who have appeared at Tanglewood in several past seasons, will take part in the 1950 Berkshire Music festival there according to an announcement today by Serge Koussevitzky, who will be conductor for most of the concerts.

Gregor Piatigorsky, noted 'cellist and composer, will perform a Bach suite for 'cello unaccompanied, at the July 9 concert, Ruth Posselt will play as soloist with members of the Boston Symphony orchestra in Bach's E major violin concerto on July 16, Lukas Foss will be heard with the orchestra members in a Mozart piano concerto on July 22, and Luboshutz and Nemenoff, famed duo-piano team, will appear on July 23. These programs will be given during the preliminary Bach-Mozart concerts.

Soloists during the series of nine major festival concerts in the music shed will include: Jorge Bolet, Cuban pianist, who will perform Prokofieff's Second piano concerto with the Boston orchestra; and Frances Yeend, soprano, and David Lloyd, tenor, who will assist in the first performance of Nabokov's "La Vita Nuova," both on Aug. 5; Leonard Bernstein who will play the solo part in Ravel's piano concerto in which he also will conduct the Boston orchestra, on Aug. 6; Joseph dePasquale, who will perform the viola solo in Berlioz' "Harold in Italy" with the orchestra on Aug. 12, and Adele Addison, soprano, and Eunice Alberts, contralto, who will assis in the performance of Bach's I minor mass on Aug. 10. Th Berkshire Festival chorus, com posed of Berkshire Music cente students, will assist in the Bac mass and in a performance o Villa-Lobos, Choros No. 10 o Aug. 12.

Circ. (D 5,299)
This Clipping From
NEWBURYPORT, MASS.
NEWS
APR 1950

nnounces Soloists or Music Festival

Serge Koussevitzky, who is now conducting in Rome, has affirmed the full list of soloists and slightly revised the programs for the Berkshire Festival, to be given at Tanglewood Lenox, Massachusetts, this season The Festival is to be given by the Boston Symphony Orchestra from July 8 to Aug. 13.

At the Bach-Mozart concerts in the Theatre-Concert hall, during the first three Saturday evenings and Sunday afternoons, Gregor Piatigorsky will perform a Bach Suite for Cello unaccompanied (July 9), Ruth Posselt will appear in Bach's E Major Violin Concerto (July 16), Lukas Foss will be heard in a Piano Concerto of Mozart (July 22) and Luboshutz and Nemeno wil lappear in Mozart's Concerto for Two Pianos (July 23).

Nine concerts will be given by the full Orchestra in the Music Shed on three Thursday evenings, three Saturday evenings and three Sunday afternoons. At the second concert of Series A, Bruckner's Seventh Symphony will be paired with Debussy's Two Nocturnes and "La Mer." To the program of Sunday afternoon, July 30, which Leonard Bernstein will conduct, "The Song of Songs" by Lukas Foss will be added.

At the concert of Saturday evening, Aug. 5, the distinguished Cuban pianist, Jorge Bolet, will appear with the Orchestra in Prokofieff's Second Piano Concerto. This program will also include the first performance of Nabokov's "La Vita Nuova" with Frances Yeend, soprano, and David Lloyd, tenor, as soloists, and will end with Tchaikovsky's "Francesca da Rimini." On Sunday afternoon, Aug. 6, Leonard Bernstein, while conducting, will play the solo part in Ravel's Piano Concerto.

The viola solo in Berlioz's "Harold in Italy" to be conducted by Eleazar de Carvalho on Saturday evening, Aug. 12, will be Joseph de Pasquale.

Further singers to appear in Bach's B Minor Mass and cantatas will be Adele Addison, soprano, and Eunice Alberto, contralto. The Festival chorus, drawn from the students of the Berkshire Music Centre, will join the Orchestra in Choros No. 10 of Villa-Lobos (Aug. 12) and Bach's Mass (Aug. 10). Hugh Ross will prepare five of Bach's cantatas and will conduct Nos. 161 and 80. Dr. Koussevitzky will conduct Nos. 83, 12 and 50.

Heat such as that caused by

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NORTH ADAMS, MASS.
TRANSCRIPT

Tanglewood Music Center To Screen, Select 450

The 450 serious students of music who will attend the 8th annual session of the Berkshire Music center opening at Tanglewood, Lenox, on July 3, soon will be chosen.

Final auditions for applicants are scheduled to take place a week from tomorrow at Symphony hall, Boston. Shortly thereafter a committee of Boston Symphony orchestra members and other musicians representing the Music center faculty, will screen the applicants and pick the 450 to be admitted.

The school will run for six weeks, its schedule coinciding in part with the program of Berkshire symphonic festival concerts, and it will offer courses in composition, conducting, opera, orchestra and choral work.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
APR 14

Final Auditions For Music Center In Hub Next Week

Final auditions of applicants for the Berkshire Music Center, the summer music school of the Boston Symphony Orchestra at Tanglewood, will be held in Boston at Symphony Hall Friday, April 21 from 10 AM to noon.

A committee of the Music Center faculty will hear players of strings, woodwinds, brass, percussion, harp and piano. The eighth session of the Berkshire Music Center, will be held at Tanglewood, from July 3 to Aug. 13.

Application for admission may be made at the time of audition. Inquiries should be addressed to Berkshire Music Center, Symphony Hall, Boston 15.

[210]

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This Clipping From
HARTFORD, CONN. TIMES

Burgin and Bostonians Do Very Well by Bach

Special to The Hartford Times

Boston — Friday afternoon in Symphony Hall, Richard Burgin, filling in for Charles Munch, conducted the Boston Symphony Orchestra in a magnificent performance of the Bach Passacaglia and Fugue in C Minor.

This piece which was originally written for two-manual claviacembalo, has been transcribed for orchestra by at least four different men; namely, Heinrich Esser, Leopold Stowkowski, the late Frederick Stock, and Ottorino Respighi. The Respighi transcription was the one performed by Mr. Burgin.

Of the four, this one seems to be the most successful. This is probably because Respighi went into it with the intention of making a real orchestra piece out of it, instead of attempting to merely imitate the tonal effects of the organ. Mr. Burgin's Bach is remarkably good.

* * *

THE ORCHESTRA was fluent and unrestrained, and Burgin's classic beat brought the final variations into a massive, tremendous climax.

Mr. Burgin had a great deal of time to rest after this performance, for an unhappy piece by the name of Kentucky Spring was conducted by its composer, Roy Harris, in its first performance in Boston. It was first performed by the Louisville Symphony, under whose aupices it was commissioned in 1949.

With all respect to the brilliance of Mr. Harris, this piece seems to be utterly nonsensical. In the general words of the composer, the work is not unlike a scherzo; a three-part form in which the middle part would correspond to the trio. There is a little dance figure which runs through the work and becomes a fugato. There are two allusions to Stephen Foster: A short opening phrase suggests "Weep No More Today," and a short codetta states a broad consonant choral which suggests "Oh, the Sun Shines Bright on My Old Kentucky Home."

* * *

ACTUALLY, the composer aptly describes his work so well, that the mere reading of his description is practically the hearing of it as well. The music does little to embellish the words, and the musical score is just as uncolorful as the technical terms with which the composer describes it.

The handicaps which face a guest conductor can not be overly emphasized, and considering the conditions, Mr. Harris did pretty well. There was a feeling, however, that there was a disconnection between orchestra and conductor, and the piece suffered all the more for it.

Richard Burgin reappeared after intermission to direct Mahlers "Das Lied von Der Erde," for tenor, contralto, and orchestra. Jennie Tourell and David Garen were the soloists in this song of the earth, Mahler's powerful song drama of passions.

* * *

MISS TOUREL'S voice is full and round and the deeper tones are well projected without that ominous gratiness which characterizes so many contralto voices. Another refreshing feature of her performance was her lack of dependency on the musical score. The dramatic passages were enhanced by an operatic style which Miss Tourel tastefully employed from time to time.

Mr. Garen, the tenor, filled his relatively shorter role with much more than adequacy. His voice had natural power and verve.

The excellence of the soloists and the discriminating use of the orchestra made the performance a memorable one.—F. S.

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PHILADELPHIA, PA. INQUIRER
APR 16 1950

Instrumental Auditions

Final auditions of applicants for the Berkshire Music Center, the summer music school of the Boston Symphony Orchestra at Tanglewood, will be held here at the Art Alliance, 251 S. 18th st., Sunday, April 23, for woodwinds only from 3 to 4 P. M.

A committee of the Music Center faculty will hear players of strings, brass and piano on Tuesday, May 2 from 1 to 3 P. M. at the Art Alliance. Application for admission may be made at the time of audition.

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CHATTANOOGA, TENN. NEWS-FREE PRESS
APR 24 1950

Boston Symphony To Hold Audition

Final auditions of applicants for the Berkshire Music Center, the summer music of the Boston Symphony Orchestra at Tanglewood, will be held in Cincinnati, at the Baldwin Piano Company, 142 West Fourth Street, on Sunday, April 30, from 1 to 4 p.m. A committee of the Music Center faculty will hear players of strings, woodwind, brass and piano.

The eighth session of the Berkshire Music Center, of which Serge Koussevitzky is director and Aaron Copland, assistant director, will be held at Tanglewood, Lenox, Mass., from July 3 to August 13, 1950. The school offers an opportunity for music study in connection with the Berkshire Festival concerts of the Boston Symphony Orchestra.

Application for admission may be made at the time of audition. Enquiries should be addressed to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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WORCESTER, MASS. TELEGRAM

Music

FESTIVAL DATES AT TANGLEWOOD

By RAYMOND MORIN

From the long list of soloists who will appear at the Berkshire Music Festival (July 8 to August 13) I find but one name that is new to the Tanglewood scene.

It is Jorge Bolet, the Cuban pianist, who will perform Prokofieff's Second Piano Concerto at the Saturday evening concert, Aug. 5. Havana-born, Bolet received the major portion of his musical education at the Curtis Institute of Music in Philadelphia. After a tour of the major music centers of Europe, he returned to this country and won the coveted Naumberg Award.

ELEAZAR DE CARVALHO
Conductor

Other Soloists

Other soloists are Gregor Piatigorsky, cellist; Ruth Posselt, violinist; Lukas Foss, pianist; Luboshutz and Nemeroff, duo pianists; Leonard Bernstein, who will conduct and play the solo part in Ravel's Piano Concerto; Frances Yeend and Adele Addison, sopranos; Eunice Alberts, contralto; and David Lloyd, tenor. Joseph de Pasquale violinist member of the Boston Symphony, will play the viola part in Berlioz' "Harold in Italy."

Contradicting an earlier report that one of the three weekends of major concerts by the Boston Symphony would be conducted by Charles Munch, it is now announced that the conductor's podium will be occupied by Serge Koussevitzky, Leonard Bernstein, and Eleazar de Carvalho, as in past years.

Bach and Mozart

Preliminary to the main festival, six concerts of music by Bach and Mozart (all conducted by Koussevitzky) will be given on the following dates:

Saturday evening, July 8—Bach: Brandenburg Concertos Nos. 1 and 3, Cantata No. 53, Concerto No. 8 (flute, violin, and piano) and Suite No. 4.

Sunday afternoon, July 9—Bach: Bradenburg Concerto No. 2 (trumpet, flute and oboe), Bradenburg Concerto No. 5 (flute, violin, and piano), Cantata No. 161 and Suite No. 3.

Saturday evening, July 15—Bach: Bradenburg Concertos Nos. 4 and 6, Violin Concerto in E major and Cantata No. 80.

Sunday afternoon, July 16 — Bach: Suites Nos. 1 and 2, Piano Concerto in F minor and Cantatas Nos. 20 and 50.

Saturday evening, July 22—Mozart: "Eine Kleine Nachtmusik," "Haffner" Serenade, a piano concerto (at present unselected by Mr. Foss) and Symphony No. 34 in C (K. 338).

Sunday afternoon, July 23—Mozart: Symphony in B-flat No. 33 (K. 319), Concerto for Two Pianos, Serenade in C minor (wind octet) and Symphony in C major ("Jupiter").

Shed Series

The Bach-Mozart concerts will be given in the Theater-Concert Hall. Concerts in the Shed will again be presented in three series, as follows:

Series A—Thursday evening, July 27—Symphony No. 3 ("Eroica"), Beethoven; Symphony No. 2, Sibelius. Saturday evening, July 29 — Symphony No. 7, Bruckner; A Siegfried Idyll and the Overture to "Tannhauser," Wagner. Sunday afternoon, July 30—Adagietto, Shapero; Timon of Athens, Diamond; and Symphony No. 2, Brahms.

Koussevitzky will conduct the first two, and Bernstein the third.

Series B — Thursday evening, Aug. 3—Symphony No. 6 ("Pastorale"), Beethoven; Death and Transfiguration, also Till Eulenspiegel's Merry Pranks, Richard Strauss. Saturday evening, Aug. 5—Symphony No. 92 ("Oxford"), Haydn; Quiet City, Copland; the first performance of Nabokov's La Vita Nuova (for solo soprano and tenor, with orchestra); Piano Concerto No. 2, and Scythian Suite, Prokofieff. Sunday afternoon, Aug. 6 — "Mother Goose Suite" and Alborada del Gracioso, Ravel; the same composer's Piano Concerto and excerpts from Berlioz' "Romeo and Juliet.

The Conductors

Koussevitzky will again conduct the first two concerts, and Bernstein, the third.

Series C — Thursday evening, Aug. 10 — Mass in B minor, Bach, given in two parts, at 5 and 8.15. Saturday evening, Aug. 12—Harold in Italy, Berlioz; Escales, Ibert; and Choros, No. 10, Villa-Lobos. Sunday afternoon, Aug. 13 — Symphony No. 6, Prokofieff; Symphony No. 1, Brahms.

Here are the dates of the soloists' appearances: Piatigorsky, July 9; Posselt, July 16; Foss, July 22; Luboshutz and Nemenoff, July 23; Bolet, Yeend, and Lloyd, Aug. 5; de Pasquale, Aug. 12; Addison and Alberta, Aug. 10.

The Festival Chorus, drawn from students of the Berkshire Music Center, will join the orchestra in Choros No. 10 and the Bach Mass. Hugh Ross will prepare five of Bach's cantatas and will conduct Nos. 161 and 80; Koussevitzky will conduct Nos. 83, 12, and 50.

Recommended

Two concerts, free to the public and habitually well attended, are called to your attention.

Tonight, the Harvard Glee Club, directed by G. Wallace Woodworth, will make its fourth annual appearance at Horticultural Hall under the auspices of Becker Junior College. The program begins at 8 and doors will open at 7.15. The program consists of early sacred music, English songs, including a madrigal by Thomas Morley, Czech folksongs, student songs for the University of Leipzig, and a college medley.

Tomorrow night marks the fifth in the series of six concerts, sponsored by the Worcester County Young Artists Recitals. It, too, will be given at Horticultural Hall. Doors will open at 7.30 and the program will begin at 8.15. The soloists, all audition winners, are Leonard Hokanson, pianist; and Minerva Sarando, mezzo-soprano (both from Worcester); and Edna M. Moroski, lyric soprano, of Holden.

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SPARTANSBURG, S. C. JOURNAL

Tanglewood Festival To Concentrate On Music of Bach

NEW YORK (UP) ... most comprehensive observances this ... anniversary of the ... Sebastian Bach ... Tanglewood Festival ... chusetts in July ... Music of Bach ... be performed by ... phony Orchestra ... artists.

Serge Koussevitzky ... the Mass in B ... conduct the orchestra ... Brandenburg C... orchestral suite ... other concerts ...

The chorus ... mass and ... pared by Hugh Ross ...

An even more ... event will be the commemor... festival at the cathedral in P... France, from June 1 to J... Pablo Casals, the great cellist ... abandon his retirement to ... the festival and will play ... wide range of Bach's music ... given in 12 orchestral and chamber music concerts.

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HOUSTON, TEX. POST

Berkshire Music Festival Lists Completed

BOSTON ... Koussevitzky ... ducting in Rome ... the full list of soloists ... ly revised the programs ... Berkshire Festival ... at Tanglewood ... chusetts ... val is to be ... Symphony ... 8 to Aug ...

At the Bach ... the Theater ... first three ... and Sunday ... Piatigorsky ... Suite for ... (July 9) ... pear in ... Concerto ... will be heard ... certo of ... Luboshutz ... appear ... Two Pianos ...

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[2...]

THE ORIGINAL
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Cir. (D 89,944)
This Clipping From
HARTFORD, CONN.
TIMES
APR 1 1950

Burgin and Bostonians Do Very Well by Bach

Special to The Hartford Times

Boston — Friday afternoon in Symphony Hall, Richard Burgin, filling in for Charles Munch, conducted the Boston Symphony Orchestra in a magnificent performance of the Bach Passacaglia and Fugue in C Minor.

This piece which was originally written for two-manual claviacembalo, has been transcribed for orchestra by at least four different men; namely, Heinrich Esser, Leopold Stowkowski, the late Frederick Stock, and Ottorino Respighi. The Respighi transcription was the one performed by Mr. Burgin.

Of the four, this one seems to be the most successful. This is probably because Respighi went into it with the intention of making a real orchestra piece out of it, instead of attempting to merely imitate the tonal effects of the organ. Mr. Burgin's Bach is remarkably good.

* * *

THE ORCHESTRA was fluent and unrestrained, and Burgin's classic beat brought the final variations into a massive, tremendous climax.

Mr. Burgin had a great deal of time to rest after this performance, for an unhappy piece by the name of Kentucky Spring was conducted by its composer, Roy Harris, in its first performance in Boston. It was first performed by the Louisville Symphony, under whose aupices it was commissioned in 1949.

With all respect to the brilliance of Mr. Harris, this piece seems to be utterly nonsensical. In the general words of the composer, the work is not unlike a scherzo; a three-part form in which the middle part would correspond to the trio. There is a little dance figure which runs through the work and becomes a fugato. There are two allusions to Stephen Foster: A short opening phrase suggests "Weep No More Today," and a short codetta states a broad consonant choral which suggests "Oh, the Sun Shines Bright on My Old Kentucky Home."

* * *

ACTUALLY, the composer aptly describes his work so well, that the mere reading of his description is practically the hearing of it as well. The music does little to embellish the words, and the musical score is just as uncolorful as the technical terms with which the composer describes it.

The handicaps which face a guest conductor can not be overly emphasized, and considering the conditions, Mr. Harris did pretty well. There was a feeling, however, that there was a disconnection between orchestra and conductor, and the piece suffered all the more for it.

Richard Burgin reappeared after intermission to direct Mahlers "Das Lied von Der Erde," for tenor, contralto, and orchestra. Jennie Tourell and David Garen were the soloists in this song of the earth, Mahler's powerful song drama of passions.

* * *

MISS TOUREL'S voice is full and round and the deeper tones are well projected without that ominous gratiness which characterizes so many contralto voices. Another refreshing feature of her performance was her lack of dependency on the musical score. The dramatic passages were enhanced by an operatic style which Miss Tourel tastefully employed from time to time.

Mr. Garen, the tenor, filled his relatively shorter role with much more than adequacy. His voice had natural power and verve.

The excellence of the soloists and the discriminating use of the orchestra made the performance a memorable one.—F. S.

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INQUIRER
APR 16 1950

Instrumental Auditions

Final auditions of applicants for the Berkshire Music Center, the summer music school of the Boston Symphony Orchestra at Tanglewood, will be held here at the Art Alliance, 251 S. 18th st., Sunday, April 23, for woodwinds only from 3 to 4 P. M.

A committee of the Music Center faculty will hear players of strings, brass and piano on Tuesday, May 2 from 1 to 3 P. M. at the Art Alliance. Application for admission may be made at the time of audition.

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APR 24 1950

Boston Symphony To Hold Audition

Final auditions of applicants for the Berkshire Music Center, the summer music of the Boston Symphony Orchestra at Tanglewood, will be held in Cincinnati, at the Baldwin Piano Company, 142 West Fourth Street, on Sunday, April 30, from 1 to 4 p.m. A committee of the Music Center faculty will hear players of strings, woodwind, brass and piano.

The eighth session of the Berkshire Music Center, of which Serge Koussevitzky is director and Aaron Copland, assistant director, will be held at Tanglewood, Lenox, Mass., from July 3 to August 13, 1950. The school offers an opportunity for music study in connection with the Berkshire Festival concerts of the Boston Symphony Orchestra.

Application for admission may be made at the time of audition. Enquiries should be addressed to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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TELEGRAM
APR 16 1950

Music

FESTIVAL DATES AT TANGLEWOOD

By RAYMOND MORIN

From the long list of soloists who will appear at the Berkshire Music Festival (July 8 to August 13) I find but one name that is new to the Tanglewood scene.

ELEAZAR DE CARVALHO
Conductor

It is Jorge Bolet, the Cuban pianist, who will perform Prokofieff's Second Piano Concerto at the Saturday evening concert, Aug. 5. Havana-born, Bolet received the major portion of his musical education at the Curtis Institute of Music in Philadelphia. After a tour of the major music centers of Europe, he returned to this country and won the coveted Naumberg Award.

Other Soloists

Other soloists are Gregor Piatigorsky, cellist; Ruth Posselt, violinist; Lukas Foss, pianist; Luboshutz and Nemeroff, duo pianists; Leonard Bernstein, who will conduct and play the solo part in Ravel's Piano Concerto; Frances Yeend and Adele Addison, sopranos; Eunice Alberts, contralto; and David Lloyd, tenor. Joseph de Pasquale violinist member of the Boston Symphony, will play the viola part in Berlioz' "Harold in Italy."

Contradicting an earlier report that one of the three weekends of major concerts by the Boston Symphony would be conducted by Charles Munch, it is now announced that the conductor's podium will be occupied by Serge Koussevitzky, Leonard Bernstein, and Eleazar de Carvalho, as in past years.

Bach and Mozart

Preliminary to the main festival, six concerts of music by Bach and Mozart (all conducted by Koussevitzky) will be given on the following dates:

Saturday evening, July 8—Bach: Brandenburg Concertos Nos. 1 and 3, Cantata No. 53, Concerto No. 8 (flute, violin, and piano) and Suite No. 4.

Sunday afternoon, July 9—Bach: Bradenburg Concerto No. 2 (trumpet, flute and oboe), Bradenburg Concerto No. 5 (flute, violin, and piano), Cantata No. 161 and Suite No. 3.

Saturday evening, July 15—Bach: Bradenburg Concertos Nos. 4 and 6, Violin Concerto in E major and Cantata No. 80.

Sunday afternoon, July 16 — Bach: Suites Nos. 1 and 2, Piano Concerto in F minor and Cantatas Nos. 20 and 50.

Saturday evening, July 22—Mozart: "Eine Kleine Nachtmusik," "Haffner" Serenade, a piano concerto (at present unselected by Mr. Foss) and Symphony No. 34 in C (K. 338).

Sunday afternoon, July 23—Mozart: Symphony in B-flat No. 33 (K. 319), Concerto for Two Pianos, Serenade in C minor (wind octet) and Symphony in C major ("Jupiter").

Shed Series

The Bach-Mozart concerts will be given in the Theater-Concert Hall. Concerts in the Shed will again be presented in three series, as follows:

Series A—Thursday evening, July 27—Symphony No. 3 ("Eroica"), Beethoven; Symphony No. 2, Sibelius. Saturday evening, July 29 — Symphony No. 7, Bruckner; A Siegfried Idyll and the Overture to "Tannhauser," Wagner. Sunday afternoon, July 30—Adagietto, Shapero; Timon of Athens, Diamond; and Symphony No. 2, Brahms.

Koussevitzky will conduct the first two, and Bernstein the third.

Series B—Thursday evening, Aug. 3—Symphony No. 6 ("Pastorale"), Beethoven; Death and Transfiguration, also Till Eulenspiegel's Merry Pranks, Richard Strauss. Saturday evening, Aug. 5—Symphony No. 92 ("Oxford"), Haydn; Quiet City, Copland; the first performance of Nabokov's La Vita Nuova (for solo soprano and tenor, with orchestra); Piano Concerto No. 2, and Scythian Suite, Prokofieff. Sunday afternoon, Aug. 6 — "Mother Goose Suite" and Alborada del Gracioso, Ravel; the same composer's Piano Concerto and excerpts from Berlioz' "Romeo and Juliet.

The Conductors

Koussevitzky will again conduct the first two concerts, and Bernstein, the third.

Series C — Thursday evening, Aug. 10 — Mass in B minor, Bach, given in two parts, at 5 and 8.15. Saturday evening, Aug. 12—Harold in Italy, Berlioz; Escales, Ibert; and Choros, No. 10, Villa-Lobos. Sunday afternoon, Aug. 13 — Symphony No. 6, Prokofieff; Symphony No. 1, Brahms.

Here are the dates of the soloists' appearances: Piatigorsky, July 9; Posselt, July 16; Foss, July 22; Luboshutz and Nemenoff, July 23; Bolet, Yeend, and Lloyd, Aug. 5; de Pasquale, Aug. 12; Addison and Alberta, Aug. 10.

The Festival Chorus, drawn from students of the Berkshire Music Center, will join the orchestra in Choros No. 10 and the Bach Mass. Hugh Ross will prepare five of Bach's cantatas and will conduct Nos. 161 and 80; Koussevitzky will conduct Nos. 83, 12, and 50.

Recommended

Two concerts, free to the public and habitually well attended, are called to your attention.

Tonight, the Harvard Glee Club, directed by G. Wallace Woodworth, will make its fourth annual appearance at Horticultural Hall under the auspices of Becker Junior College. The program begins at 8 and doors will open at 7.15. The program consists of early sacred music, English songs, including a madrigal by Thomas Morley, Czech folksongs, student songs for the University of Leipzig, and a college medley.

Tomorrow night marks the fifth in the series of six concerts, sponsored by the Worcester County Young Artists Recitals. It, too, will be given at Horticultural Hall. Doors will open at 7.30 and the program will begin at 8.15. The soloists, all audition winners, are Leonard Hokanson, pianist; and Minerva Sarando, mezzo-soprano (both from Worcester); and Edna M. Moroski, lyric soprano, of Holden.

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JOURNAL

Tanglewood Festival To Concentrate On Music of Bach

NEW YORK (UP)—One of the most comprehensive observances this year of the 200th anniversary of the death of Johann Sebastian Bach will be at the Tanglewood Festival in Massachusetts in July and August.

Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists.

Serge Koussevitzky will present the Mass in B Minor and will conduct the orchestra in all the Brandenburg Concertos and the orchestral suites, 4 cantatas and other concertos.

The chorus appearing in the mass and cantatas will be prepared by Hugh Ross.

An even more elaborate Bach event will be the commemorative festival at the cathedral in Prades, France, from June 1 to June 20. Pablo Casals, the great 'cellist, will abandon his retirement to direct the festival and will play also. A wide range of Bach's music will be given in 12 orchestral and chamber music concerts.

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HOUSTON, TEX.
POST
APR

Berkshire Music Festival Lists Completed

BOSTON, April 15—Serge Koussevitzky, who is now conducting in Rome, has affirmed the full list of soloists and slightly revised the programs for the Berkshire Festival, to be given at Tanglewood, Lenox, Massachusetts, this season. The Festival is to be given by the Boston Symphony Orchestra from July 8 to Aug 13.

At the Bach-Mozart concerts in the Theatre-Concert Hall on the first three Saturday evenings and Sunday afternoons, Gregor Piatigorsky will perform a Bach Suite for Cello unaccompanied (July 9), Ruth Posselt will appear in Bach's E Major Violin Concerto (July 16), Lukas Foss will be heard in a Piano Concerto of Mozart (July 22), and Luboshutz and Nemenoff will appear in Mozart's Concerto for Two Pianos (July 23).

Nine concerts will be given by the full orchestra in the Shed on three Tuesday evenings, three Saturday evenings and three Sunday afternoons. At the second concert of Series A, Bruckner's Seventh Symphony will be paired with Debussy's Two Nocturnes and "La Mer." To the program of Sunday afternoon, July 30, which Leonard Bernstein will conduct, The Song of Songs by Lukas Foss will be added.

[203]

"shocking" and applied to the Bar Association for lawyers willing to serve. Ten lawyers responded, and are replacing eight previously appointed by Judge Ryan, who for one reason or another, asked to be relieved.

Judge Ryan's reaction is thoroughly justified; the situation is shocking. Nor is it fair to blame the lawyers for being reluctant to serve. Feeling is so strong that a lawyer who ventures to defend a Communist is sticking his neck out; it is beginning to be assumed by many that no one but a Communist will act as counsel for a Communist. It is alleged that in California this belief is not confined to the commonalty but extends to the Tenney Committee, a state legislative equivalent of the House Un-American Committee. The committee has been accused of hauling before it any lawyer venturing to defend a Communist client.

Such an attitude either by the people or the government is very dangerous. It is also flagrantly un-American. For the basis of our law is that every defendant and in fact, every condemned prisoner, has certain inalienable rights. The right of a defendant to have the assistance of counsel for his defense is specifically provided by the Sixth Amendment to the Constitution. When lawyers fear to take the case of certain accused because of the effect on their own careers, such defendants are being subject to two injustices. They are being deprived of a proper defense, and they are being condemned without a trial.

The idea of bracketing the defense counsel with the man he defends is a new and sinister attitude. No one considers the counsel for a murderer to be himself a murderer, nor does any stigma ordinarily attach to the defender of any defendant. The development of such a state of opinion is a highly significant example of the hysterical state that public opinion has reached, and a warning that the Communists must be given at least fair treatment and their constitutional rights respected, or we shall have no justification for casting aspersions on Russian trials.

No doubt present sentiment has been influenced by the actions of the lawyers for the 11 top Communists in trying to break down Judge Medina. But resentment should be confined to those whose conduct justifies it. We are afraid it is true that all of us have been too complacent at any trouble the Communists have had in the conviction that they had it coming to them. It is time we woke up and realized what is happening, or we will, as some observers have been warning us, find out our own liberties are being infringed.

We are again reminded that George C. Marshall never wrote his war memoirs. Is there no Pulitzer literary prize for this?—*New Haven Register.*

smallpox, labor, under the delusio
preventive action is unnecessary

Outbreaks of the disease, whi
ening, and indicative of the t
certain communities to enforce
cination requirement, have at
value of emphasizing the fact th
pox is not dead but merely dorm
latest proof comes from the
Reedsburg, Wisconsin, where
meetings have been banned and
vaccination program ordered. T
son for the decree by the healtl
was the diagnosis of the illne
woman from a near-by rural con
as smallpox. The woman had
Reedsburg on Saturday and Mond
had entered several places of busi

Modern medical science has be
virtually to eliminate some disea
sanitary measures—typhus and t
fevers (except under war conc
are instances. But there has b
such success against smallpox, the
of which is unknown, and the spr
which is prevented only by contin
nation-wide vaccination program.
Reedsburg outbreak emphasizes tha
disease in virulent form still exists
that only eternal vigilance in enfc
immunization prevents an epidemic

In Brief . . .

We wish a fruitful harvest to
youngsters who will be ringing d
bells tomorrow on behalf of the Bo
Kidney Sunshine Club—one of the
fund drives in which every penny col
ed goes directly to the cause . . .
tainly one of Pittsfield's most h
warming junior success stories belong
young George Bartenieff, who came
as a German-speaking refugee 12 y
ago and now has been selected for adm
sion to the Royal Academy of Dram
Arts . . . Whatever the merits or dem
its of Councilman Hart's proposal to d
ble the mayor's salary, there's lit
doubt that a $10,000 stipend would liv
the local political scene by producin
more would-be burgomasters than th
city has seen in many an election . . .

The county can be proud of Josep
Malnati, Ashley Falls farmer who has
been named one of the three Massachu-
setts finalists in the New England Green
Pastures Contest. If he goes on to wi
the state title, it will mark the third suc-
cessive year that this honor has come t
Southern Berkshire . . . We hope the
Red Cross drive for Kansas relief work
won't suffer from the fact that the flood
destruction is no longer a Page 1 story
. . . Last night's freak electrical storm
put on a diabolic performance in Pitts
field, but at least it was relatively kind
to Tanglewood, where its sound effects
weren't loud enough to compete with the
music. What's more, the rains came
after the concert had started and oblig-
ingly stopped before it was over . . .

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COURANT

Schumann Work To Be Featured by Boston Symphony

The Schumann Symphony No. 4 in D Minor will be the major work to be performed by the Boston Symphony Orchestra on Tuesday evening at 8:15 o'clock at the Bushnell Memorial. This concert conducted by Charles Munch is the sixth and last event of the 1949-50 Symphony Series.

Olin Downes, exacting music critic writing in his book "Symphonic Masterpieces" said of Schumann's Fourth symphony, "This work is actually Schumann's second, revised 10 years after its completion in 1841, and then published as his fourth. It was conceived in the same year as the "Spring" symphony. But it is very different from its companion-piece, the "Spring" symphony, being more introspective and more individual in the treatment of the form. No doubt the fact that Schumann revised the work a decade after its conception is partly responsible for this. He then altered both structure and instrumentation. But we know that the revised score is in essentials the one that he had earlier created. It is the product of inspiration plus experience, and the quintessence of Schumann's nature.

Schumann wished this symphony to be played without breaks between movements, all of which are associated by means of recurring themes. He avows no program and gives us no direct clue to his thoughts, but his purpose in the use of repeated themes is manifestly for more reasons than those of structure. The motives have an emotional significance. They are as secret words coined by the poet for his Clara."

The other works to be played by the Boston Orchestra include Handel's Suite for Orchestra (From the Water Music); The Apprentice Sorcerer by Dukas and two compositions of Ravel's' La Valse and Valses Nobles et Sentimentales.

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TIMES
APR 19 [illegible]

Hartford Entertained By Boston Symphony

Charles Munch and the Boston Symphony Orchestra presented a highly entertaining musical program to a crowded Bushnell Memorial audience Tuesday night.

Mr. Munch, who would look as well on a football field in a sweat-shirt as he does in a boiled shirt and tails, led the seasoned musicians through music of the last three centuries, with the accent on two Romantic composers of the 20th Century.

As is only proper, the final piece of the evening, La Valse, a choreographic poem by Ravel, was most impressive. This heady, swirling piece utilizes every instrument in the symphony orchestra in producing a poignant impression of the waltz as it was in 18th Century European balls.

* * *

THE COMPOSITION is much more than that, however, and in perceiving and conveying this to his musicians, conductor Munch struck the high note of the evening. The music is not a dated, centuries-old style — Ravel has taken the integral parts and techniques of the waltz, added his own restlessness and even satire to the piece. The occasional pomposity, the vacuity, and almost absurd over-emphasis that appear throughout the work all add up to wonderful and modern music.

Munch catches this feeling perfectly, and worked hard to convey it to his musicians.

Ravel's waltzes are waltzes much in the sense that Picasso paints human figures. You look for the resemblance, and you can find it. The composer himself, however, dominates the particular style and rhythm on the music. Munch brought this out in the previous work, a series of short compositions entitled Valses Nobles et Sentimentales. Ineffective largely because of its hodge-podge nature, the series of pieces are so short that they end before the listener warms up to them.

* * *

THE ORCHESTRA best displayed itself in Dukas' The Apprentice Sorcerer, a piece that is cute rather than moving. The theme throughout is a single impression. If you know the Goethe ballad upon which it is based, and the program generously provided it, the imagery is crystal clear. To me, the idea of a cat creeping up on an unsuspecting mouse and devouring it seems to fit better. Munch kept the piece moving rapidly, and the orchestra work was sharp and clear, the way it should be.

The program opened with Handel's suite from the Water Music. Mr. Munch hurried through it, but was well in control all the way. The biggest danger in a work of this nature, a series of musical scenes, is that it will drag. The conductor set a tempo to assure that this wouldn't happen, and led the orchestra well, through the brassy and violent final scene, which stands easily on its own feet.

Schumann's Symphony No. 4, with two fine final movements, wes generally unimpressive. The delicate strings work and tantilizing rhythm of the last movements do not overcome the torpidity of a jumbled first and dragging second movement. J. A. M.

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STANDARD-TIMES
APR 23 1950

Tanglewood Comes To Israeli Music Lovers

Dr. Serge Koussevitzky, who must be the busiest retired conductor in the world, just has returned from directing a series of 16 concerts in Israel. While there, he did much to encourage the building of a new amphitheater that is destined to become the Israeli equivalent of Tanglewood in the Berkshires.

The $168,000 amphitheater will be a memorial to the Jews who fell defending the kubbutz against unbelievable odds. It will be erected on the eastern shore of the Sea of Galilee, in the shadows of the Syrian Mountains, by the settlers of Ein Geb. Seventy-five-year-old Koussevitzky offered valuable advice on construction and acoustics during his visit to the settlement.

Dr. Koussevitzky, who has observed music lovers all over the world, says he never has seen a country like Israel where the butcher, the baker, and even the Maestro's own gardener stood in line for hours for concert tickets. He says that during his Israel stay he discussed the technical points of symphonies with taxi drivers and that at his own concerts, night after night, dozens of persons followed every note from scores in their hands. He was so impressed that he donated his world-famous musical library to the Hebrew University.

The former Boston Symphony Orchestra conductor has promised to give a benefit concert in this country to help finance the Ein Geb project.

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POST
APR 19 1950

Auditions

Auditions of applicants for the Berkshire Music Center, the summer music camp of the Boston Symphony Orchestra in Tanglewood, Lenox, Mass., will be held here from 1 to 4 p. m. Sunday, April 30, at the Baldwin Piano Co. A committee of the Music Center faculty will hear players of strings, woodwinds, brass and piano. Application for admission to the summer school may be made at the auditions.

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COLUMBUS, OHIO
DISPATCH
APR 23 1950

Berkshire Auditions Set in Ohio

FINAL AUDITIONS of applicants for the Berkshire Music Center, the summer music school of the Boston Symphony orchestra will be held on succeeding days in two different Ohio cities this week. On April 29 auditions will be held in Cleveland at the Cleveland Institute of Music, 3411 Euclid Av at Recital Hall from 9 to 11:30 a. m. and in Studio A from 2:30 to 4:30 p. m.

Next Sunday, April 30, auditions will be held in Cincinnati at the Baldwin Piano Co., 142 W. 4th St from 1 to 4 p. m. Committees from the Music Center will hear players of strings, woodwind, brass and piano at both places.

The eighth session of the Berkshire Music Center, of which Serge Koussevitzky is director and Aaron Copland, assistant director, will be held at Tanglewood, Lenox, Mass. from July 3 to Aug. 13, 1950. The school offers an opportunity for music study in connection with the Berkshire Festival concerts of the Boston Symphony Orchestra. Application for admission may be made at the time of audition. Inquiries should be addressed to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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SCHENECTADY, N. Y.
GAZETTE

Serge Koussevitzky, who is now conducting in Rome, has affirmed the full list of soloists and slightly revised the program for the Berkshire Festival. The festival will be given by the Boston Symphony Orchestra from July 8 to Aug. 13 at Tanglewood, Lenox, Mass.

Bach-Mozart concerts will be held in the Theatre-Concert hall on the first three Saturday evenings and Sunday afternoons. Gregor Piatigorsky will perform a Bach Suite for 'cello unaccompanied at the July 9 program, Ruth Posselt will appear in the Bach "E Major Violin Concerto" on July 16, Lukas Foss will be heard in a piano concerto by Mozart on July 22 and on July 23 Luboshutz and Nemenoff will play the Mozart Concerto for Two Pianos."

Nine concerts will be given by the full orchestra in the Music Shed on three Thursday evenings, three Saturday evenings and three Sunday afternoons. At the second concert of Series A Bruckner's Seventh Symphony will be paired with Debussy's "Two Nocturnes" and "La Mer." To the program of July 30 which Leonard Bernstein will conduct, "The Song of Songs" by Lukas Foss will be added.

The distinguished Cuban pianist, [illegible] Bolet, will appear with the orchestra on Aug. 5 in Prokofieff's Second Piano Concerto." The program will also include the first performance of Nabokov's "La [illegible] Nova" with Frances Yeend, [illegible] and David Lloyd, tenor, and will end with [illegible]sky's "Francesca da Rimini." [illegible] Aug. 6 Leonard Bernstein will play the solo part in [illegible] Concerto while conducting.

[illegible] Pasquale will be the [illegible] in Berlioz "Harold in [illegible]" Aug. 12 with Eleazar de [illegible] conducting.

[illegible] singers to appear in the B Minor Mass" and cantatas [illegible] Adele Addison, soprano, and [illegible] Alberts, contralto. The Festival [illegible] to be drawn from the [illegible] at the Berkshire Music [illegible] will join the orchestra [illegible] number 10" of Villa-[illegible] Aug. 12 and the Bach Mass on Aug. 10. Hugh Ross will [illegible] of Bach's Cantatas and will [illegible] numbers 161 and 80. Dr. Koussevitzky will conduct numbers 83, 12 and 50.

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Auditions Set For Music School

Final auditions for applicants aspiring for admittance to the Berkshire Music School of the Boston Symphony Orchestra, at Tanglewood, will be held during the coming fortnight, all at the Philadelphia Art Alliance, 251 South Eighteenth street, Philadelphia.

Sunday, April 23, for woodwinds only, 3-4 P. M.; Tuesday, May 2, strings, brass and piano, 1-3 P. M.

The eighth session of the Music Center, with Koussevitzky as director, will be held from July 3 to August 13.

The famous festival, which annually attracts numerous Baltimore music-lovers, will be held in the concert hall on the week ends of July 8-9, July 15-16 and July 22-23, all dedicated to Bach except the last, for which Mozart programs have been chosen.

Concerts in the Shed will be held on Thursday and Saturday, July 27 and 29, and on Sunday, July 30.

The second series will open on August 3. H. A. F. P.

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PROVIDENCE, R. I.
JOURNAL
APR 23 1950

Tanglewood to Mark Anniversary of Bach

New York, Apr. 22.—(UP)—One of the most comprehensive of the many observances this year of the 200th anniversary of the death of Johann Sebastian Bach will be at the Tanglewood Festival in Massachusetts in July and August.

Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzy will present the Mass in B Minor and will conduct the orchestra in all the Brandenburg Concertos and the orchestral suites, four cantatas and other concertos. The chorus appearing in the Mass and cantatas will be prepared by Hugh Ross.

An even more elaborate Bach event will be the commemorative festival at the cathedral in Prades, France, from June 1 to June 20. Pablo Casals, the great 'cellist, will abandon his retirement to direct the festival and will play also. A wide range of Bach's music will be given in 12 orchestral and chamber music concerts.

See Also 10 pages ahead

THE ORIGINAL
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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
MAY 14 1950

MUSIC

Dr. Koussevitsky and Charles Munch: Programs

BY WARREN STOREY SMITH

Last Sunday comparisons were drawn here between Serge Koussevitzky and Charles Munch, as conductors, and note taken of the effect upon the tonal and other qualities of the Boston Symphony already brought about by the change in leadership. Today it is pertinent to consider the programs of the past season, to reflect upon Mr. Munch's attitude in this respect, as contrasted with that of his predecessor.

It was suggested in the prveious article that Mr. Munch had freshened the repertory. Actually, he has had more to do with than did Koussevitzky in the last few years. This season, for example, we had Richard Burgin for three of the 24 pairs of regular concerts and Leonard Bernstein for two, while Mr. Munch conducted the rest. Only two pairs were really assigned to Mr. Burgin, but when Mr. Munch fell ill the associate conductor presented the program his superior had made. On the other hand, in the '48-'49 season Messrs. Johnson, Ansermet and Stravinsky each had one pair; Burgin and DeCarvalho each two; and Bernstein three—or 14 pairs of concerts for Koussevitzky as opposed to 20 planned for and 19 actually led by the present incumbent.

Works by 48 Men

In the preceding season 48 composers were represented by 80 pieces and in the one just ended the respective figures were 49 and 81, (The official count of 82 was due to the double performance of the Allegretto from Beethoven's Seventh Symphony, once in its accustomed surroundings and once by itself as a memorial to Mrs. Ernest B. Dane). Twenty-six composers appeared on both lists. There are certain masters, both old and new, that have the call. This season added to the Boston Symphony repertory the names of Couperin, Jolivet, Thomson and Wagenaar, while those of Bizet, d'Indy, Lalo, Pfitzner, Rabaud and Rossini appear on the Boston programs with varying degrees of infrequency.

On the whole, then, there was a definite gain in the matter of both new and unfamiliar music. Eight items were repeated from the season before, six of them by Mr. Munch, who did not hesitate to ride some of Koussevitzky's most mettlesome war horses. In certain cases, discretion would have been the better part of valor, but the immediate repitition of Brahm's Fourth Symphony was all to the good. This performance was one of Mr. Munch's revelations, some of the others being those of the Schumann Fourth, Mendelssohn's "Reformation" and the Saint-Saens Third. Comment has already been made to Mr. Munch's partiality to overtures, the score here being 9-5; or, if we include preludes and introductions, 14-7.

Nine American Pieces

Dr. Koussevitzky was famed for his interest in the contemporary American composer. Last year he devoted two programs to native works and the total for the season was 13, five of them first performances. This year we had nine American pieces, of which three were premieres and five local novelties. It was to be foreseen that we would have less music by Russian composers and more by French. As against 13 Russian pieces we had but four, while the French jumped for 10 to 22. The German post-Romantics took a bit of a licking. Brahms dropped from five pieces to four, Mahler from three to one, Strauss from four to two and Bruckner from one to none. Mr. Munch announced ahead of time that he would ignore Bruckner, and also Sibelius, and he was as good as his word. The long and sometimes prolix symphonies of Bruckner and Mahler would seem at variance with his nervous temperament, and the single Mahler item, "The Song of the Earth," we owed to Mr. Burgin.

Bach, not represented last season, was in second place in this anniversary one, with a score of five. Beethoven dropped from six to three, not counting the repeated Allegretto, but Mozart's tally rose from two to six, making him high man. Some of these fluctuations are normal. Others were plainly due to the change in conductorship. We may take exception to Mr. Munch's reading of this or that score, but while he is around we are going to have our musical horizon broadened.

Of the American pieces heard here for the first time, the most rewarding were Foss' "Song of Anguish" and Thomson's "Louisiana Story." The most considerable novelty was Honegger's choral, "Joan of Arc at the Stake," which would have been even more impressive in its original form as a stage piece, and, because of the multitude of characters, easier to follow. The most welcome addition to the repertory was the youthful Symphony of Bizet.

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TIMES
MAY 19 1950

IBERT OPERA SCHEDULED

'Le Roi d'Yvetot' to Be Offered at Berkshire Music Center

Jacques Ibert's opera, "Le Roi d'Yvetot," will have its first American performances on Aug. 7 and 8 at the Berkshire Music Center, it was announced yesterday. The French composer will visit this country for the first time to join the school faculty during the summer.

The four-act comic opera was first performed in Paris in 1930. It uses melodies of folk-character and is set to a libretto by Jean Limozin and André de la Tourrasse. Jan Popper, acting head of the school's opera department, will direct this work as well as Lukas Foss' "The Jumping Frog" and the school's other operatic offerings.

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HARTFORD, CONN.
TIMES
MAY 21 1950

Tanglewood Lists American Premiere For Ibert's Opera

The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood this summer by the Opera Department of the Berkshire Music Center, Serge Koussevitzky, director, Aug. 7-8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan. 6, 1930, and has since been given in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

* * *

THE ONE-ACT opera "The Jumping Frog" by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, also will be produced in the Theater at Tanglewood, and other opera scenes at dates to be announced.

Jan Popper will be acting head of the Opera Department this summer in the absence on leave of Boris Goldovsky, who will continue in an advisory capacity. Additions to the faculty of the Opera Department are Philipe deRosier (stage design), F. Cowles Strickland who will join Sarah Caldwell as instructor of stage directing and Arnold Sundgaard who will instruct in the writing of librettos.

Mr. Sundgaard is the librettist of Kurt Weill's "Down in the Valley." Jan Meyerowitz has been reappointed to instruct in operatic repertoire; Leo van Witsen (costumes), Felix Wolfes (coaching).

* * *

THE OPERATIC, as well as the orchestral, choral and chamber music performances by the students of the Berkshire Music Center, are open by invitation to those who endorse this educational project of this orchestra by joining the Society of Friends of the Berkshire Music Center.

This Clipping From
NEW YORK, N. Y.
COMPASS
MAY 21 1950

Ibert Opera Scheduled For Tanglewood Fete

Jacques Ibert's "The King of Yvetot" will have its first American performances at Tanglewood in Lenox, Mass., this summer by the opera department of the Berkshire Music Center on Aug. 7 and 8. The opera, which has a text by Jean Limozin and Andre de la Tourrasse, is a comic work in four acts and was first performed at the Opera Comique in Paris in 1930.

Ibert will make his first visit to the U. S. in conjunction with the premiere and will also join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

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NORTH ADAMS, MASS.
TRANSCRIPT
MAY 19 1950

TANGLEWOOD LISTS COMIC OPERA AUG. 7

First American Performance of "Le Roi d'Yvetot"

The opera "Le Roi d'Yvetot" by the French composer Jacques Ibert, will be given its first American performances at Tanglewood this summer by the opera department of the Berkshire Music center, Aug. 7 and 8, under the direction of Serge Koussevitzky.

The composer will make his first visit to America to join Aaron Copland in conducting the composition class of the Boston Symphony orchestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts and was first performed in Paris in January, 1930. Subsequently, it has been given in Dusseldorf, Gratz and Prague. The action is set in early France, and the melodies are of folk character.

The one-act opera, "The Jumping Frog," by Lukas Foss of the Tanglewood faculty, based on the short story by Mark Twain, also will be produced in the theater at Tanglewood.

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DAYTON, OHIO
NEWS
MAY 21 1950

DAYTONIANS who plan to attend the Berkshire Festival at Tanglewood this summer, if they schedule their visit judiciously, will hear the initial American performance of Jacque Ibert's opera, Le Roi d'Yvetot. Serge Koussevitsky will conduct the opera department of the music center in the work Aug. 7 and 8. Incidentally, the French composer will make his first visit to the United States to join Aaron Copland in the composition class of the Boston Symphony orchestra's school at Tanglewood.

Ibert's comic opera in four acts was first performed at the Opera Comique in Paris in January of 1930. Since then it has been presented at Dusseldorf, Gratz and Prague.

Lukas Foss' (pianist for the Boston Symphony) opera, The Jumping Frog, this week premiered at the University of Indiana, will also be presented there.

* * *

RICHARD DRAKE SAUNDERS, managing editor of the book on Music and Dance of the Central States, to be published by the Bureau of Musical Research of Hollywood, has written me that Arnold Schoenberg, celebrated composer, will serve as chairman of the edi[illegible]ial advisory board. Schoenberg [illegible]replace Pianist Rudolph Ganz.

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SPRINGFIELD, MASS.
Sunday Union & Republican
MAY 21 1950

OPERA BY IBERT AT TANGLEWOOD

The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood this summer by the Opera Department of the Berkshire Music Center, Serge Koussevitzky, director, Aug. 7 and 8. The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood. "The King of Yvetot" is a comic opera in four acts. The action is set in early France and uses melodies of folk character.

The one-act opera "The Jumping Frog" by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, will also be produced in the Theater at Tanglewood and other opera scenes at dates to be announced.

Jan Popper will be acting head of the Opera Department this summer in the absence on leave of Boris Goldovsky, who will continue in an advisory capacity. The school term will be from July 3 to Aug. 13.

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WORCESTER, MASS.
TELEGRAM

Music

IBERT'S OPERA FOR TANGLEWOOD

By RAYMOND MORIN

The most important news at Tanglewood this Summer will be the first American performance of Jacques Ibert's "Roi d'Yvetot," by the opera department of the Berkshire Center. The dates are August 7 and 8.

The composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony school at Tanglewood.

"Le Roi d'Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comque in Paris, Jan. 6, 1930, and has since been given in Dusseldorf, Gratz, and Prague. The action is set in early France and uses melodies of folk character.

The only other contemporary composer who has been represented in this major operatic series has been Benjamin Britten, with "Peter Grimes" in 1946 and "Albert Herring" last summer. The operas and scenes from operas presented by the opera department on a smaller scale have, however, included contemporary efforts, and among those planned in this category for the coming summer is "The Jumping Frog of Cavaleras County," by Lukas Foss, who is also on the faculty. The one-act opera, based on Mark Twain's short story, was scheduled for its first performance last Thursday at the University of Indiana on a double bill with "The Veil," by Bernard Rogers. The Foss opera will be mounted in New York for the first time on June 17 by the After Dinner Opera Company at the Master Theater, 103d Street and Riverside Drive. On that occasion it will be preceded by a stage version of Bach's "Coffee Cantata" and followed by "Triple Sec," an early theater piece by Marc Blitzstein that saw the light on Broadway as part of the "Garrick Gaieties" in 1930.

F. POWER BIGGS

Interested in Ibert Opera

I must confess to any particular sense of exhilatration over the prospect of hearing Mr. Foss' "Jumping Frog" although it may prove a pleasant little diversion, I am greatly interested in hearing the opera.

Foss is one of a goodly list of contemporary composers who has been neglected, but he is played too rarely. His name has appeared most frequently on American programs for his entertaining piano piece, "The Little White Donkey." It never fails to get a laugh but it can hardly be considered representative of this gifted composer's work.

Jan Popper will be acting head of the opera department this Summer in the absence-on-leave of Boris Goldovsky, who will continue in an advisory capacity.

Faculty Additions

Additions to the faculty are Philipe de Rosier (stag design), F. Gowles Strickland who will join Sarah Cardwell as instructor of stage directing, and Arnold Sundgaard, instructor in the writing of librettos. Mr. Sundgaard is the librettist of Kurt Weill's "Down in the Valley." Jan Meyerowitz has been reappointed to instruct in operatic repertoire; Leo van Witsen (costumes), and Felix Wolfes (coaching).

The operatic, as well as the orchestral, choral and chamber music performances by students of the Berkshire Music Center, are open by invitation to those who endorse this educational project of the Boston Symphony by joining the Society of Friends of the Berkshire Music Center. Friends are also invited to a cycle of four Bach concerts, to be presented by the Elizabeth Sprague Collidge Foundation, and three organ recitals in the Shed by E. Power Biggs, likewise devoted to the music of Bach.

When the festival ended last Summer it was announced that Charles Munch, new conductor of the Boston Symphony, would conduct one weekend of concerts this Summer. This plan has been abandoned, and all concerts will be conducted by Serge Koussevitzky, Leonard Bernstein, and Eleanor de Carvalho.

Critics' Grilling

Three music critics were "on the spot" last Monday night at Boston University — Warren Storey Smith of the Boston Post; Harold Rogers of the Christian Science Monitor, and yours truly.

The occasion was the last meeting of "A Pianist's Workshop," a special course inaugurated by Jules Wolffers of the University's piano faculty. The brochure describes it as being "designed to offer intensive training, experience, and instruction in all phases of piano performance and teaching for pianists, teachers, and students."

This particular meeting might have been called "The Pianist and His Critics." There were about 150 pianists, from teen age to much older, who listened to what each of us had to say, extemporaneously, for about 40 minutes —and then came their opportunity to ask questions—any questions.

Warren S. Freeman, dean of the College of Music, served as moderator.

No Rude Attitudes

There were no rude attitudes, but some of the questions were, shall we say, pointedly asked. Such as one addressed to Mr. Smith by a disturbed lady:

"Why did you accuse Maryla Jonas of playing Schumann's 'Traumerei' sentimentally at her Boston recital?"

Mr. Smith dashed to the piano and began the piece, at a draggy tempo and with a lushy tone.

He then asked his questioner: "Do you realize that it took Jonas five and one-half minutes to play that piece? Don't you call that sentimentalizing sentiment?"

Mr. Rogers in his preliminary remarks, expressed the opinion that a critic's first responsibility was to his newspaper, then the music, composer — and he mentioned the performer last.

Heinrich Gebhard, the distinguished pianist, seemed to agree with that but one elderly gentleman (who we suspect is a composer) definitely did not and he gave quite a talk about the sanctity of composers in general.

Later on, some one implied that perhaps Mr. Rogers was not free to express his real views in print, and he hastened to assure that he has NEVER been told what to write, although suggestions might have been made as to how he should express himself.

Pianists Reformed

Part of the evening's program were performances by two pianists from the class who anticipated making debuts. At the conclusion of each performance we were asked to express frank opinions as to the performer's possibilities.

One of the pianists played a movement from a sonata by Bruch. I said that I didn't like the music and then went on to state more favorable opinions of the young lady's playing.

One determined member of the class came to me after the session was over.

"Because you didn't like the music, you think she shouldn't have played it?" . . . meaning, of course, "no one else should hear it either."

I assured her that my opinion of the music and the playing of it, were two entirely different matters.

The expression on her face made it very clear that because I don't care much for the Bruch Piano Sonata is absolutely no reason whatever, on earth, why it should not be played.

I hope the classes this Summer, in which I am scheduled to take part, will be just as stimulating

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HERALD TRIBUNE
MAY 21 1950

Music Notes—Tanglewood Offers Two Modern Operas

By ARTHUR BERGER

The Berkshire Music Center has finally announced the choice of Jacques Ibert's "Roi d'Yvetot" for the major operatic production that has become an annual event among its activities at Tanglewood. The American premiere of this comic opera, scheduled for Aug. 7, will be the Center's means of acknowledging the presence of its composer, who is making his first visit to this country to share the summer school's composition classes with Aaron Copland. A repeat performance will be given on Aug. 8. The work is in four acts and employs melodies of folk character. It was introduced Jan. 6, 1930, at the Opera Comique in Paris, and has since had several performances in other parts of Europe.

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CHICAGO, ILL.
JOURNAL OF COMMERCE
MAY 24 1950

The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood this summer by the Opera Department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug. 7 and 8. The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood. "The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan. 6, 1930, and has since been given in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

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HERALD TRIBUNE
MAY 28 1950

Berkshire Festival Course

The Boston Museum School will hold its six-week summer session at Wheatleigh, on the Tanglewood property in the Berkshires, by special invitation of the Boston Symphony Orchestra. Thereby the school will be part of the art program of the Berkshire Festival. The program is open to students interested in painting, sculpture and the graphic arts, Russell T. Smith, head of the school, announced. Aside from the school's regular faculty members, guest critics will be invited. Students will be permitted to attend general lectures and discussions in the music school in addition to their art courses.

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COURIER-EXPRESS
MAY 28 1950

Art School Shares Tanglewood Site

The Boston Museum School announced its six-week Summer session will be held this year at Wheatleigh, on the Tanglewood property in the Berkshires, by special invitation of the Boston Symphony Orchestra, which has placed a number of rooms in its new estate at the school's disposal. The school will thus be part of the art program of the world-famous Berkshire Festival, and its students will enjoy class privileges similiar to those offered the music students.

The School is open to students interested in painting, both landscape and figure; sculpture, both carving and modeling, and the graphic arts, drawing, lithography, etching, woodblocking, and serigraphy. Students will be permitted to attend general lectures and discussions in the Music School, also.

Although dormitory space as well as board will be available in a limited number, students will be responsible for the procurement of living accommodations. Catalogs and further information will be forwarded upon request to the School of Museum of Fine Arts, Summer Session, 230 The Fenway, Boston, Mass., until June 20; and the School of the Museum of Fine Arts, Lenox Mass., after that.

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NEW YORK, N. Y.
TIMES
MAY 30 1950

KOUSSEVITZKY IN LONDON

Noted Conductor Will Lead 3 Concerts in British Capital

LONDON, May 29 (AP)—Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, arrived in London last night on the last leg of a tour that has taken him to Brazil, Palestine, France, Italy and Belgium.

Dr. Koussevitzky will be guest conductor of the London Philharmonic Orchestra in three concerts, June 1, 8 and 11.

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WATERBURY, CONN.
REPUBLICAN
JUN 1 - 1950

Italian Named To Conduct At Berkshire Fete

Boston, May 31—(AP)—Trustees of the Boston Symphony Orchestra announced tonight that Victor DeSabata, brilliant Italian conductor, has accepted an invitation to conduct at the Berkshire Music Festival in Lenox this summer.

DeSabata cabled acceptance from his home in Rome. He will lead the Boston orchestra in the famed Tanglewood concerts August 3 and 5. It will be the first time he has conducted the Boston group although he has been a frequent guest conductor in the United States.

DeSabata has been the regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in Bayreuth festivals. He also has led the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

The trustees said Serge Koussevitsky, now in London to lead a series of concerts with the London Philharmonic, will return to conduct the Berkshire Festival concerts which open July 8. He also will direct the Berkshire Music Center. Leonard Bernstein will conduct July 30 and August 6 and Eleazar DeCarvalho Aug. 12.

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WATERBURY, CONN.
AMERICAN
JUN 1 - 1950

De Sabata To Conduct

Boston, June 1 — (AP) — Trustees of the Boston Symphony Orchestra announced last night that Victor DeSabata, brilliant Italian conductor, has accepted an invitation to conduct at the Berkshire Music Festival in Lenox this summer.

DeSabata cabled acceptance from his home in Rome. He will lead the Boston orchestra in the famed Tanglewood concerts August 3 and 5. It will be the first time he has conducted the Boston group although he has been a frequent guest conductor in the United States.

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The trustees said Serge Koussevitsky, now in London to lead a series of concerts with the London Philharmonic, will return to conduct the Berkshire Festival concerts which open July 8. He also will direct the Berkshire Music Center. Leonard Bernstein will conduct July 30 and August 6 and Eleazar DeCarvalho Aug. 12.

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DALLAS, TEXAS
TIMES HERALD
JUN 5 1950

De Sabata To Conduct At Berkshire Festival

Special to The Times Herald

Boston, June 5.—Victor de Sabata, vivid figure among guest conductors in America, has cabled from Rome his acceptance of an invitation by the trustees of the Boston Symphony Orchestra to conduct at the Berkshire Festival in Tanglewood, Lenox Mass., this summer. He will conduct in the Music Shed on Thursday and Saturday evenings, Aug 3 and 5.

Serge Koussevitzky, who is now in London to lead a series of concerts with the London Philharmonic Orchestra, will return to conduct the Festival concerts which open July 8, and to act as director of the Berkshire Music Center at Tanglewood.

Leonard Bernstein will conduct the concerts of July 30 and Aug. 6, and Eleavar de Carvalho the concert of Aug. 12, as previously announced.

Victor de Sabata, who has led principal orchestras of this country as guest on many notable occasions, is to conduct the Boston Orchestra for the first time. He has been the regular conductor of the Monte Carlo Orchestra, the Opera at La Scala, Milan, and in Bayreuth Festivals. He has likewise conducted the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

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PARKERSBURG, W. VA.
NEWS
JUN 4 - 1950

NEW YORK, June 3 (UP)—The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tangelwood, Mass., this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug. 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andrew de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan. 6, 1930, and has been given since in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

The one-act opera "The Jumping Frog" by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, also will be produced in the theater at Tanglewood.

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NEW YORK, N. Y.
TIMES
JUN 1 - 1950

DESABATATOCONDUCT AT BERKSHIRE SEASON

Special to The New York Times.

BOSTON, May 31—Victor de Sabata, noted Italian conductor, has cabled acceptance of an invitation to appear this season at the Berkshire Festival at Tanglewood, Lenox, Mass., trustees of the Boston Symphony Orchestra said today. Mr. de Sabata will conduct in the music shed on Aug. 3 and 5.

A spokesman said this would be Mr. de Sabata's first appearance as guest conductor of the Boston Orchestra. He has been the regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in the Bayreuth Festivals. Mr. de Sabata also has conducted the Augusteo Orchestra of Rome, and the Berlin, London and Vienna Philharmonic Orchestras.

Although it had been planned to have Boston's new conductor, Charles Munch, appear at Tanglewood with the conductor-emeritus, Dr. Serge Koussevitzky, the spokesman said Mr. Munch would be in Europe at that time.

Dr. Koussevitzky, who is leading a series of concerts with the London Philharmonic Orchestra, will have as his other Tanglewood associates, Leonard Bernstein and Eleazar de Carvalho.

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WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
JUN 6 - 1950

Victor De Sabata Will Conduct at Berkshire Festival

Boston.—Victor de Sabata, vivid figure among guest conductors in America, has cabled from Rome his acceptance of an invitation by the trustees of the Boston Symphony Orchestra to conduct at the Berkshire Festival in Tanglewood, Lenox, Mass., this summer. He will conduct in the Music Shed on Thursday and Saturday evenings, Aug. 3 and 5.

Serge Koussevitzky, who is now in London to lead a series of concerts with the London Philharmonic Orchestra, will return to conduct the festival concerts, which open July 8, and to act as director of the Berkshire Music Center at Tanglewood.

Leonard Bernstein will conduct the concerts of July 30 and Aug. 6, and Eleavar de Carvalho the concert of Aug. 12, as previously announced.

Victor de Sabata, who has led principal orchestras of this country as guest on many notable occasions, is to conduct the Boston Orchestra for the first time. He has been the regular conductor of the Monte Carlo Orchestra, the Opera at La Scala, Milan, and in Bayreuth Festivals. He has likewise conducted the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

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DALLAS, TEX.
NEWS
JUN 7 1950

De Sabata to Conduct 2 Tanglewood Concerts

Special to The News

BOSTON, Mass., June 6.—Victor de Sabata has cabled from Rome his acceptance of an invitation by the trustees of the Boston Symphony Orchestra to conduct at the Berkshire Festival in Tanglewood, Lenox, Mass., this summer. He will conduct in the famous Music Shed on Aug. 3 and Aug. 5. Mr. De Sabata will be conducting the Boston orchestra for the first time.

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LEWISTON, ME.
SUN
JUN 7 - 1950

Victor de Sabata Guest Conductor At Tanglewood Aug. 3, 5

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BULLETIN

DE SABATA TO CONDUCT

Boston, May 31.—(AP)—Trustees of the Boston Symphony Orchestra announced tonight that Victor De Sabata, brilliant Italian conductor has accepted an invitation to conduct at the Berkshire Music Festival in Lenox this summer. De Sabata cabled acceptance from his home in Rome. He will lead the Boston orchestra in the famed Tanglewood Concerts Aug. 3 and 5.

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TULSA, OKLA.
WORLD
JUN 11 1950

OPERA PREMIERE AT TANGLEWOOD

First U. S. Presentation of 'Le Roi d'Yvetot' Planned

NEW YORK, June 10 (U.P.)—The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood, Mass., this Summer by the opera department of the Berkshire Music center, Serge Koussevitzky, director, on Aug. 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony orchestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan. 6, 1930, and has been given since in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

The one-act opera "The Jumping Frog" by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, also will be produced in the theater at Tanglewood.

* * *

High in the North Carolina Balsam mountains, where the fiddle and banjo long have been king, a new kind of music has taken over.

French horns, violins, and piano echo daily through the hills which surround the Transylvania music camp and the Brevard music festival, twin projects which have brought the mountain town the distinction of being the south's first music center.

It started in 1937 when a young graduate of the University of Michigan who was director of music at Davidson college in North Carolina established a Summer session in music for high school students.

That was the first step, but in 1945, when its director, James Christian Pfohl, stumbled across an abandoned boy's camp near Brevard, N. C., in the shadow of the Balsams, he established the music camp. It was a place for young men and women to come for six weeks and study music at the same time they enjoyed mountain camp life.

The following year, the Transylvania music camp was followed by the first Brevard music festival, with prominent artists from outside coming to join camp graduates in concert presentations.

* * *

[307]

THE ORIGINAL
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NEW YORK, N. Y.
HERALD TRIBUNE

Koussevitzky Back From Israel Visit

Going to Lenox to Prepare for Berkshire Festival

Serge Koussevitzky will arrive from Israel tomorrow, and will go to his home in Lenox, Mass., to prepare for the opening of the Berkshire Music Center on Sunday, July 2, and of the Boston Symphony Orchestra's Berkshire Music Festival at Tanglewood on Saturday, July 8. He will conduct the four Bach programs (Saturday nights and Sunday afternoons, July 8, 9, 15 and 16) and the two Mozart programs (Saturday and Sunday, July 22 and 23) in Tanglewood's Theater-Concert Hall, and four of the nine concerts of the full orchestra in the Music Shed, which take place on Thursday and Saturday nights and Sunday afternoons from July 27 through Aug. 13. Leonard Bernstein will conduct on Sunday afternoons, July 30 and Aug. 6, and Eleazar de Carvalho will conduct on Saturday night, Aug. 12.

Victor De Sabata makes his first appearances with the Boston Symphony on Thursday and Saturday nights, Aug. 3 and 5. His Thursday program includes Brahms's Academic Festival Overture, Schubert's Unfinished Symphony, Respighi's "Pines of Rome," Morton Gould's Spirituals for string choir and orchestra and the Prelude and Liebestod from Wagner's "Tristan und Isolde." On the Saturday he will offer the sinfonia from Bach's Christmas Oratorio, Mozart's symphony in E flat major (K. 543), Berlioz's "Roman Carnival" overture, Giorgio Federico Ghedini's "Pezzo Concertante" and Beethoven's fifth symphony. These programs replace the ones originally planned for these dates under Dr. Koussevitzky.

A few other changes have been made in the festival programs since their original announcement. Bach's 161st cantata, to be conducted by Hugh Ross, replaces Bach's violin concerto in E major on Saturday night, July 15; Ruth Posselt will play this concerto on the following afternoon. Lukas Foss's "The Song of Songs" has been added to Mr. Bernstein's program on July 30.

In Brief . . .

Credit for the splendid idea of bringing 50 U.N. Secretariat members up for a Tanglewood week end goes to Mrs. Eleanor Roosevelt. She suggested it to BSO Manager George E. Judd, who brought it before the advisory board, where Pittsfield's K. K. Paluev was recognized as the obvious choice for sparkplug . . . The

Serge Koussevitzky Back From Europe

Serge Koussevitzky, having completed a series of concerts in London following guest appearances in Tel-Aviv, Rome, Brussels and Paris, arrived in New York by plane last Wednesday and went directly to his home in Lenox where he will open the Berkshire Music Center on July 2, and the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood on July 8.

Victor de Sabata will shortly return to America from his home at Stresa, on Lago Maggore in Italy, to be the guest conductor in the second week of the concerts in the Music Shed, conducting the Boston Symphony Orchestra for the first time on the evenings of Thursday, August 3 and Saturday, August 5. His programs will be as follows:

Thursday—Brahms, Academic Festival Overture; Schubert, "Unfinished" Symphony; Respighi, "Pines of Rome"; Gould, "Spirituals," for String Choir and Orchestra; Wagner, Prelude and Love-Death from "Tristian and Isolde". Saturday—Bach, Sinfonia from the Christmas Oratorio; Mozart, Symphony in E-flat major, K. 543; Berlioz, Overture "The Roman Carnival"; Ghedini, Pezzo Concertante; Beethoven, Symphony No. 5, in C minor.

Leonard Bernstein is to conduct the concert of Sunday afternoon, August 6, in this series, and the concert of Sunday afternoon, July 30. Eleazar de Carvalho will conduct the concert of August 12. Serge Koussevitzky will be the conductor of all the other Shed concerts for which the programs stand as announced. He will also conduct four Bach and two Mozart programs in the Theatre-Concert Hall by a chamber orchestra on July 8-9; 15-16; 22-23.

Dr. Koussevitzky will address the Berkshire Music Center, of which he is director, at the opening exercises of the Boston Symphony Orchestra's school at Tanglewood on Sunday, July 2.

TOSCANINI WINNER OF CRITICS AWARD

Favorite Radio Conductor for 7th Consecutive Year in Poll —Many Prizes Listed

Arturo Toscanini was voted the favorite radio conductor for the seventh consecutive year by 700 music critics of the United States and Canada. The announcement was made yesterday by Musical America magazine, which conducts the annual poll.

The Philharmonic - Symphony was chosen as the best medium for contemporary music in a new category, with the Oklahoma Symphony broadcasts of contemporary music and the Pioneers of Music program tied for second place. Television was found to be still too experimental as a musical medium, but the C. B. S. production of "Carmen" won first place in TV opera.

The complete list of winners follows: A special award to the National Broadcasting Company for serving the cause of music most faithfully; to the N. B. C. Symphony production of "Falstaff" as the outstanding event of the year; to "Der Rosenkavalier," "Khovanchina," "Le Nozze di Figaro" as the best Metropolitan Opera broadcasts.

Also, to Bernstein's "Age of Anxiety" and Sessions' Symphony No. 2 as the outstanding new works; to the N. B. C. Symphony as the best orchestra; to the Berkshire Festival as a summer series; to Bruno Walter, guest conductor; Fritz Reiner opera conductor, and Arthur Fiedler, program conductor; to Blanche Thebom and Jussi Bjoerling, singers; to Artur Rubinstein, pianist; Jascha Heifetz, violinist; E. Power Biggs, organist; to the Longines Symphonette, concert ensemble; Robert Shaw Chorale, vocal ensemble; to the Railroad Hour, operatic program; to N. B. C. String Quartet; to Milton Cross, announcer-commentator, and to the Philharmonic-Symphony intermission talks for the best script material.

50 From U.N. Secretariat Coming To Berkshires for July Week End

Berkshire County will be host to a group of 50 from the U.N. Secretariat during the week end of July 29 when the visitors will be guests of the Boston Symphony Orchestra at two Tanglewood concerts.

Announced by Paluev

The announcement was made today by K. K. Paluev, chairman of the Workshop for World Understanding.

It will mark the first time that an organized body of the United Nations Secretariat will have visited this county. The group will include Secretariat members and their wives, specialists in law, sociology, economics, history or administration, interpreters and secretaries.

Representing about 15 countries, they were selected from among the 2500 Secretariat members at Lake Success on the basis of their interest in music. Most speak English; all speak either this language or French.

Coincident with the Secretariat members' visit, another group of from 10 to 15 young people between 12 and 16 years of age, children of U.N. Secretariat members, will spend the week end here upon the invitation of the Junior Friends of the Berkshire Athenaeum. A program of entertainment is being arranged for them with the assistance of the senior Friends.

The Workshop for World Understanding, a county organization which was formed last fall and conducted a series of discussion meetings during the winter, has undertaken to co-ordinate plans for housing the 50 Secretariat visitors.

In accordance with basic Workshop principle," said Mr. Paluev, "we are not selecting any one element of the community for the honor, but want to extend this rare privilege to as wide a group of citizens as we can. We want our visitors to see as many American homes as possible to show them how we live and think."

Homes Sought

He said the Workshop is seeking homes for the week-end guests through press and radio announcements and through as many civic groups as is practicable. The Pittsfield Council of Churches already has responded enthusiastically, said Mr. Paluev, and plans to ask member churches to inform their congregations on Sunday about the need.

Accommodations will be sought for individuals and for couples. The visitors, who will arrive by special railway car July 28, will remain overnight in homes here Friday and Saturday. The guests will have meals at the homes where they stay, and their hosts will be expected to provide their transportation to Tanglewood.

Interested persons have been asked to write in a few days to the Workshop for World Understanding, in care of the Berkshire Athenaeum, Pittsfield. The should state the accommodations available and their preference as to the age and sex of a guest. (The group includes married and single members, between the ages of 21 and 60.)

Mr. Paluev said the group will include a number of the top men of the Secretariat, which prepares material for U.N. delegates, and will include some of the assistant secretaryies-general. He referred to them as "really the first world citizens" because of the oath requiring their allegiance to the U.N. above allegiance to their own countries.

This is Berkshire's third successive year as host to international guests. In 1948 and 1949, the United Nations Boy Scout troop, representing 11 different countries, were guests here; and last summer, the Pittsfield Rotary Club members sponsored the visit of a busfull of students from International House in New York.

Four County Students Enrolled In Music Center at Tanglewood

TANGLEWOOD — Preliminary enrollment figures for the eighth season of the Berkshire Music Center show 378 students as of today. Dr. Serge Koussevitsky, director of the center will greet the student body in the opening exercises at the theatre-concert hall on the Tanglewood grounds Sunday afternoon, July 2.

It is expected by Tanglewood officials that several changes and additions in the student enrollment will bring the total over the 400 mark by then. Last year's enrollment at the six-week session was 450. Registration for this year's session, at which the faculty once again will be composed of principals of the Boston Symphony Orchestra, as well as of other noted musicians, will close June 28.

Enrollment figures to date show students from 37 states and foreign countries. Four Berkshire County students have been enrolled so far. They are Heidi Bakker, Great Barrington, who will audit the opera course; Mildred Buttrey, Great Barrington, who will audit choral conducting courses; Edith Glaeser, Pittsfield, a viola student; and Evelyn Payne, Adams, a choral student.

County residents on the staff at Tanglewood, both for the school season and the Berkshire Festival include: Charles Carosso, Pittsfield, canteen; Silas Edman, Pittsfield, Friends office; Mrs. Priscilla E. Fitch, Pittsfield, box office; George Habersetzer, Lenox, gatekeeper; Rodman Henry, Pittsfield, head guide; Eric Rosenfeld, guide; Mr. and Mrs. Warren Sears, Pittsfield, Red Cross; Sandy Sistare, Pittsfield, office assistant; Miss Josephine Testa, box office, Pittsfield; M. Burrage Warner, Lenox, gatekeeper; Ward Gaston, Lenox, superintendent.

Koussevitzky Names Soloists For Berkshire Music Festival

Serge Koussevitzky, who is now conducting in Rome, has affirmed the full list of soloists and has slightly revised the programs for the Berkshire Festival, to be given at Tanglewood in Lenox this season. The Festival is to be given by the Boston Symphony Orchestra from July 8 to Aug. 13.

At the Bach-Mozart concerts in the theatre-concert hall, during the first three Saturday evenings and Sunday afternoons, Gregor Piatigorsky will perform a Bach suite for cello unaccompanied (July 9), Ruth Posselt will appear in Bach's E major violin concerto (July 16), Lukas Foss will be heard in a piano concerto of Mozart (July 22) and Luboshutz and Nemenoff will appear in Mozart's concerto for two pianos (July 23).

Nine concerts will be given by the full orchestra in the Shed on three Thursday evenings, three Saturday evenings and three Sunday afternoons. At the second concert of Series A, Bruckner's Seventh Symphony will be paired with Debussy's Two Nocturnes and "La Mer." To the program of Sunday afternoon, July 30, which Leonard Bernstein will conduct, "The Song of Songs," by Lukas Foss will be added.

At the concert of Saturday evening, Aug. 5, the Cuban pianist, Jorge Bolet, will appear with the orchestra in Prokofieff's Second Piano Concerto. This program will also include the first performance of Nabokov's "La Vita Nuova" with Frances Yeend, soprano, and David Lloyd, tenor, as soloists, and will end with Tchaikovsky's "Francesca da Rimini." Sunday afternoon, Aug. 6, Leonard Bernstein, while conducting, will play the solo part in Ravel's Piano Concerto.

The viola solo in Berlioz's "Harold in Italy," to be conducted by Eleazar de Carvalho, Saturday evening, Aug. 12, will be Joseph de Pasquale.

Further singers to appear in Bach's B Minor Mass and cantatas will be Adele Addison, soprano, and Eunice Alberts, contralto. The Festival chorus, drawn from the students of the Berkshire Music Center, will join the orchestra in Choros No. 10 of Villa-Lobos (Aug. 12) and Bach's Mass (Aug. 10). Hugh Ross will prepare five of Bach's cantatas and will conduct Nos. 161 and 80. Dr. Koussevitzky will conduct Nos. 83, 12 and 50.

Springfield Union

ELD, MASS., SATURDAY, JUNE 24, 1950

Tanglewood Music Course Has 378 Students Signed

Five Are From Western Mass. Area; Preparations Progress for Opening On July 3

Lenox, June 23—Boston Symphony Orchestra had 378 students registered up to this noon for the six weeks' summer course to start at Tanglewood on Monday, July 3, for the eighth season.

Five From Western Mass.

Only five are from Western Massachusetts, Claudia Davis, 96 Maynard Rd., Northampton, clarinet; Edith Glaeser, 44 Livingston Ave., Pittsfield, viola; Evelyn Payne, 42 Randall St., Adams, chorus; Heidi Bakker, 251 Main St., Great Barrington, opera audition; Mildred Buttrey, 30 West Ave., Great Barrington, choral conducting, audition. The total listed is slightly fewer than last year. Registration will close next Friday, June 28.

The boys will be "parked" this year at nearby Wheatleigh, which has been taken over by the orchestra since last season with cafeteria facilities. The girls will be at Lenox School. The formal opening of the Tanglewood school will take place in the theater-concert hall on Sunday July 2 at 3 with a welcoming address by Dr. Serge Koussevitzky, conductor. The audience will sing Randall Thompson's "Alleluiah Chorus," annually a feature of the program.

Nicholas U. Sommerfield of Northampton, a Harvard law student, will be public relations director this season. Robert Perry, Boston, assistant manager of the orchestra, was in his office at the administration building today and an atmosphere of activity prevailed all over the place. Allan Smith, Boston is to have charge of the ticket office with Mrs. Priscilla Fitch. Miss Josephine Testa and Frederick M. McConnell assisting.

Others On Staff

Miss Mary Eliot, Boston will be in charge of the office of the Friends of Tanglewood with Silas Edman assisting in the office. Lewis Perry, Boston, national chairman of the Friends will be at Tanglewood next week and with Mrs. Perry will be registered at Curtis Hotel during the festival.

Robert Perry said the sale of tickets for the entire festival is about the same as last season. For the nine concerts in the shed, starting on Thursday evening, July 27 over three week ends are 86 boxes at $6 apiece for each concert. The minimum price for shed concert.s is $2.50 with general admission to grounds $2. The management has received applications from about 60 newspapers, magazines, press associations, music periodicals, etc. for press tickets.

Copious spring rains have made the grounds lush and verdant. The exquisite gardens including the hemlock hedges wintered well under the care of Ward J. Gaston, superintendent. George E. Judd, manager of the Boston Symphony orchestra is expected on July 1. The demand for rooms in the vicinity of Tanglewood has been unprecedented in both Lenox and Stockbridge. Demand for tickets for the festival has been nationwide.

Spfld Rep 6/25

10C

Five of Bach's 295 Cantatas On Tanglewood Programs

This Form of Composition Represents Full Flower of Master's Genius; Nos. 83, 161, 80, 12 and 50 to Be Heard; Bach Festival at Prades Concludes

By VICTOR PRAHL

It is gratifying to see that Dr. Koussevitzky has scheduled five cantatas for the four all-Bach concerts which start the season in the Theater-Concert Hall at Tanglewood on July 8. With the cantatas representing about two thirds of the master's output, it seems only just that some of them should be included in these concerts commemorating the 200th anniversary of his death.

One regrets that these masterpieces are not heard more regularly as part of the church service for which they were originally written. The reason for this is not so much a change in muscial taste as other difficulties encountered in their performance. Not only does it require a choir master, organist, and group of musician-singers who approach this music with sympathetic imagination and enthusiasm, but many of the arias and choruses require the accompaniment of instruments that are not readily accessible.

Wrote 295 Cantatas

String players are often at hand but to find one who is skilled on the flute, oboe o high trumpet is another matter. And if the cantatas are to be heard in their true, full beauty, as the composer intended, these instruments are essential.

The instrument situation presents no problem of course when it comes to the Boston Orchestra. If the performances of these cantatas compare to those of previous seasons they will, in this respect, probably surpass any of those ever heard by the composer himself.

Bach composed some 295 church cantatas many of which have been lost, but the 190 which have survived represent, even more than the instrumental or larger choral works the full flower of his genius. His biographer Albert Schweitzer reminds us that "in comparison with the cantatas, everything else Bach has done appears as hardly more than a supplement. As long as the public has heard only the Passions, the Mass, and the Christmas Oratorio, we cannot say that the whole Bach is ours again."

Five Scheduled

Cantatas scheduled for these concerts are No. 83, "A Joyous Gift God's Promise Holdeth" for three solo voices, alto, tenor and bass, (July 8), and No. 161, "Come Thou Lovely Hour of Dying", with its deep, rich aria for alto and contrasting spirited solo for tenor. In addition to a sustained chorus it closes with the familiar Passion Chorale. (July 15). No. 80, "A Mighty Fortress is Our God" is probably the most familiar and often performed of all the cantatas. Its seven numbers, and opening chorus of heroic proportions, several duets and arias are all built around the well known chorale (July 15).

No. 12 "Wailing, Crying" is also one of the better known cantatas. A short but moving "Adagio" Sinfonia is followed by an even more moving full chorus written above a ground bass.. The other numbers are an elaborate area for alto, one for bass, tenor, and the closing chorale. (July 16). No. 50, "Now Hath Salvation, and Strength", heard in previous seasons at Tanglewood consists entirely of one mighty contrapuntal chorus for double choir, three oboes, three trumpets, string orchestra, organ and cembalo.

music and are instrumental in affording many the opportunity of hearing it for the first time.

We have been rereading Albert Schweitzer's great work in two volumes, "J. S. Bach" which was first published 45 years ago when the author was a young man. Albert Schweitzer, it will be recalled, is the philosopher, theologian, musician, doctor and all around humanitarian who has spent the last 36 years of his life as a doctor at the head of his own primitive hospital in Central Africa administering to the physical needs of the natives. He has, incidentally recorded three volums of Bach's organ works and has found time to write some dozen books.

He too is all for Bach Festivals but in the course of his book on Bach he writes, "It is certain, however, that Bach Festivals, and everything else that we can do 'ad gloriam Bachi', are not what are finally needed most but the quiet, modest work of thousands of unknown men, who go to Bach for nothing moe than their own inner satisfaction, and love to communicate these riches to their neighbors. Only to people like these will he truly reveal himself."

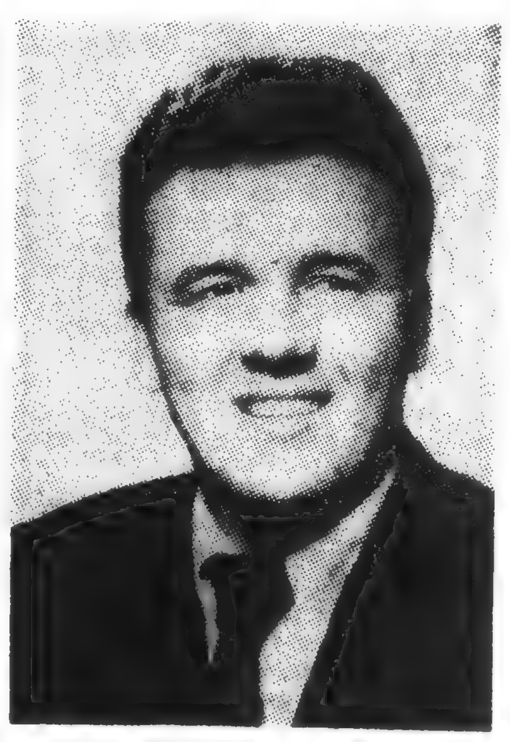
6/25

THE SPRINGFIELD SUND

LALLI TO STUDY AT TANGLEWOOD

Awarded Scholarship to Study Opera

Mario Lalli, son of Mrs. Giacinta Lalli of 193 White St., this city, has been awarded a scholarship to study opera at Tanglewood this summer



MARIO LALLI

under Boris Goldovsky, head of the opera department of the Berkshire Music Festival. Mr. Lalli will sing in five operatic productions during the festival, which opens July 2.

The young tenor was born in Springfield and graduated from the High School of Commerce, where he was an honor student. He sang as a chorister at Mt. Carmel Church and in the Springfield Opera Company under the direction of Amilcare Cerboneschi, taking leading tenor roles in several productions. About five years ago he went to New York to further his studies, and took courses at Columbia University and the Juillaird School of Music. He has sung with the Chatauqua Opera Association and the Wagner Opera Company, in television performances, and in a number of other engagements.

...ams.

Government Film On Tanglewood Has Preview Here

An unadvertised preview of a film made at Tanglewood last summer was shown last night at the Museum's Little Cinema, and will be repeated at both performances tonight. It was made by the United States Information Service expressly for overseas' distribution through U.S. embassies and councils.

The film is titled "Tanglewood" and is intended to show the musical phase of the country's culture. Especially stressed is the informal atmosphere that prevails at Tanglewood. The camera goes behind the scenes, showing the music students practicing outdoors, members of the Boston Symphony Orchestra at rehearsal in the Shed with Dr. Koussevitzky in shirtsleeves directing, and rehearsals and scene-building for an opera in the concert hall.

Musical accompaniment to the picture is provided by the Boston Orchestra. A commercial photography concern was employed by the State Department to make the picture, which runs about 20 minutes. Filming the original required about three weeks, and a number of picturesque Berkshire backgrounds appear throughout the movie.

It closes with several shots made during a Shed concert. The crowds on the lawn are picked out, and one of the rare motion pictures of Koussevitzky directing are included. The camera shows clearly his style of directing, and reveals that he frequently sings along with the music.

When finally edited, "Tanglewood" will have a number of foreign languages dubbed in as a running commentary and explanation, and will be distributed all over the world. Arrangements for the showing here were made through the Boston Symphony Orchestra. It is being screened on the program with the Italian film, "The Bicycle Thief."

N.Y.

[From Late Editions]

DE CARVALHO BOWS IN STADIUM CONCERT

Brazilian Conductor ... Philharmonic— ... Is the Violin S...

Eleazar de C... conductor fro... made his Lewisohn S... conducting the Phil... phony through T... lioz and Brahms, ... than Milstein as solo... lin Concerto.

Mr. de Carvalho ... was, to all intents ... New York debut ... ous appearance ... orchestra had ... formance uptown ... ard Orchestra. Th... sevitzky pupil is ... dent: his mannerism... the Tanglewood alum... terned after the Rus... tor, complete to the ... plicating hand.

As do most young ... nowadays, Mr. de C... ducts from memory. ... tations of the Tchai... Symphony and Berlio... Cellini" Overture ... earnest and consc...

His tempos tend ... ness; sometimes ... lethargically so ... movement of the ... had the orchestra ... throughout, a... ments in ... cellently int...

What was ... an individual... Perhaps it was ... gram unsuited ... special gifts.

Mr. Milstein ... Brahms conc... New York audi... he gave a gipsy-... liant (as always ... and intonation. The ... cadenza was his ... of his two encores ... The other encore ... from Bach's unaccompa... in D minor.

The green lawn outside the opera house is a pleasant place to listen to music. Shed (left) is acoustical marvel, projects sound to incredible distance.

TANGLEWOOD . . .

A mountain holiday, summer study for gifted students and one of America's most glamorous music festivals.

By LEONARD BURKAT

AT THE WESTERN END of Massachusetts, in the pretty towns of Lenox and Stockbridge, lies Tanglewood, the 210-acre estate that is the summer home of the Boston Symphony Orchestra.

Tanglewood was once the meeting-place of Ralph Waldo Emerson, Oliver Wendell Holmes and Herman Melville. Nathaniel Hawthorne lived there in 1850-51 and there created his "Tanglewood Tales."

Today, for six weeks each summer Tanglewood echoes music from morning till night. It houses a music school whose instructors are first-chair men of the Boston Symphony Orchestra, and a musical festival performed by the orchestra.

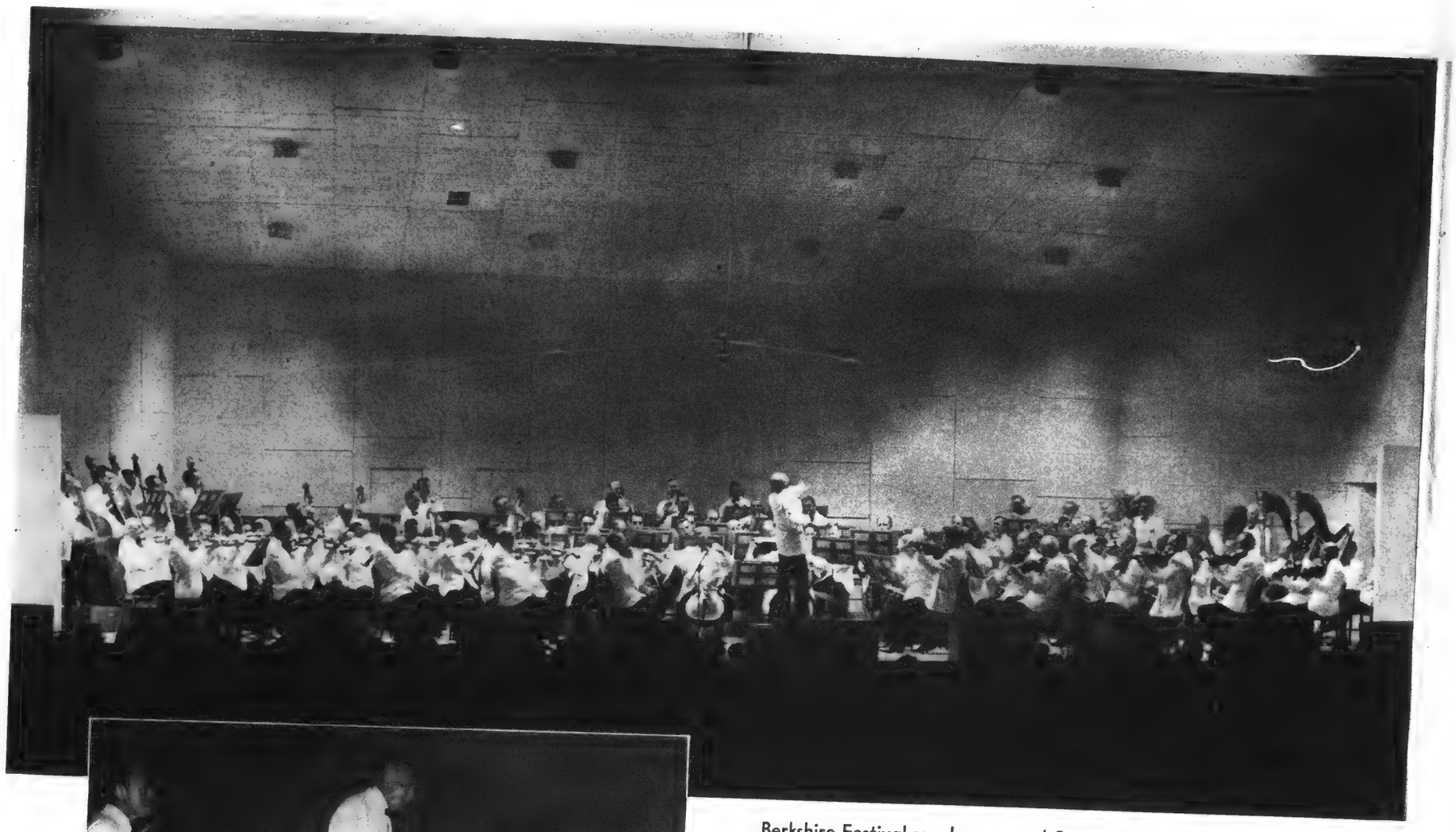
Both are under the direction of Serge Koussevitzky, music director emeritus of the Boston Symphony and director of the Berkshire Music Center.

This year the school will be in session from July 3 to August 13. The festival will take place July 6-23.

There will be four pairs of Bach-Mozart concerts during the festival. Soloists are Gregor Piatigorsky, cellist (July 9), Ruth Posselt, violinist (July 16), Lukas Foss, pianist (July 22) and Luboshutz and Nemenoff, duo-pianists (July 23).

Audiences that gather to hear this program of music will come from all parts of the United States, Canada and Mexico. Those who drive find the approach to Tanglewood a simple one. Tanglewood is less than two miles from the intersection of two main north-south and east-west highways, U. S. Routes 7 and 20. It has mainline connections by train to New York, Boston and Chicago, and by air to Albany and Springfield.

Once arrived at Tanglewood, the chief problem is where to eat and where to sleep. Normally resort towns with a small summer colony and a smaller nucleus of year-round residents, Lenox and Stockbridge are inun- (*Continued on next page*)



Berkshire Festival revolves around Serge Koussevitzky, music director emeritus of Boston Symphony Orchestra, here shown in action.

Koussevitzky takes a bow. At left is Richard Burgin, veteran concertmaster of Boston Symphony. Orchestra and conductor wear summer formals at Tanglewood. (Below) Evenings are cool in the Berkshires; listeners arrive at concert with blankets.

TANGLEWOOD *continued*

dated at festival time. The Curtis Hotel in Lenox is generally booked for the summer concert season a year in advance. Other hotels and inns fill up rapidly. Wise festival-goers make arrangements well in advance, by writing to the Berkshire Hills Conference, Pittsfield, Mass.

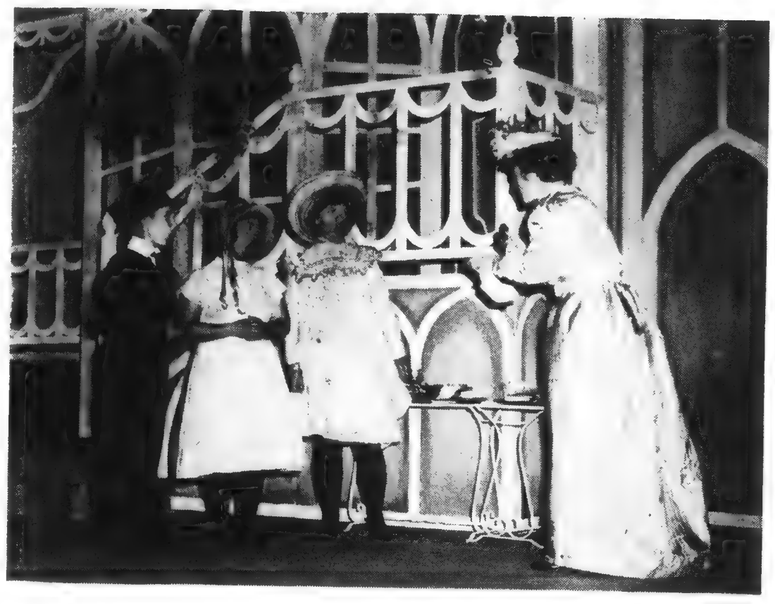
It is also well to order festival tickets early. There are reduced prices up to June 1. Delay is not fatal, however. The monster "shed" at Tanglewood holds 6,000 listeners. When these are all gone, tickets of admission are sold entitling holders to stroll about the trim green lawns of Tanglewood and hear the music from outside the shed. As many as 9,000 listeners have heard concerts at Tanglewood from the lawn.

Thanks to the tricky acoustics of the shed, designed by Finland's famed architect Eliel Saarinen, it is possible to hear the music without loss of clarity at astonishing distances. The shed was built to replace the original tent in which Berkshire Festival concerts took place in the early days. An all-Wagner concert which was played in the tent during a violent thunderstorm proved to be the last straw. Dr. Koussevitzy went on strike, announcing he would conduct no more at the Festival until a suitable place for hearing music was created.

The Berkshire Festival was established in 1934, with Henry Hadley, American composer-conductor, directing 65 members of the New York Philharmonic-Symphony. At Hadley's death, it was decided to invite Dr. Koussevitzky and the Boston Symphony to take part.

Friends of the Berkshire Festival are nettled by references to the event as an "American Salzburg." They point out that its combination of summer study and professional concerts is unique. In fact, the comparison, they suggest, might be the other way around.

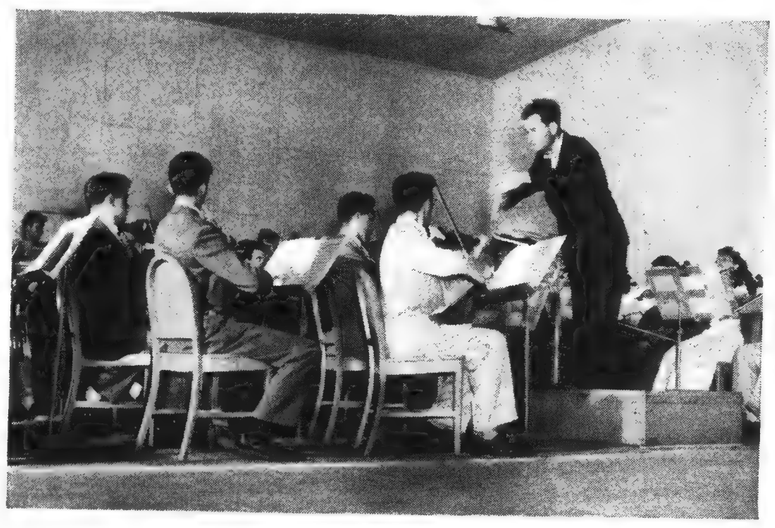
(For news of other festivals, see "Our Cover," page 3.)



Berkshire students take part in Benjamin Britten's opera, "Albert Herring," which had its U. S. premiere at Tanglewood in 1949.

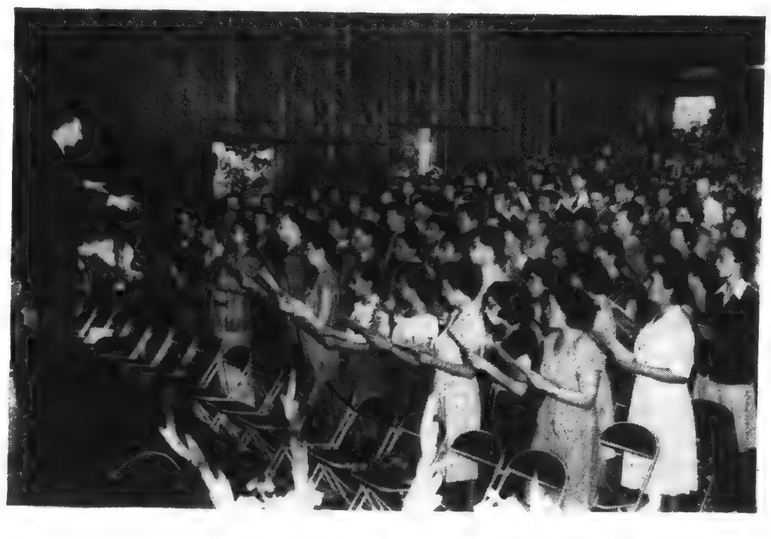
Composer Britten, shown backstage with Koussevitzky, also had his opera "Peter Grimes" launched in America at Tanglewood.

Students, great musicians work and play together



Student orchestra rehearses with student conductors, like Irwin Hoffman (above), now graduated to musical director of the Martha Graham Dance Company. Hugh Ross (below), director of the Schola Cantorum, leads Berkshire students in a cantata.

Berkshire students rub elbows with great personalities of music, like Olivier Messaien (above), French composer, shown with class of aspiring composers, and Gregor Piatigorsky, cellist (below), with David Lloyd, tenor, and Jean Watson, contralto.



ETUDE JUNE 1950

OPPORTUNITIES for the MUSIC COUNSELOR

Here's a stimulating idea for pianists this summer —but it's not as easy as it looks

By BERNARD KIRSHBAUM

The camp music counselor's responsibilities include preparing music for Sunday chapel. He would be handicapped in many activities if he were not a good pianist.

IF YOU ARE A PIANIST with nothing to do this summer, why not consider going to a children's camp as a music counselor? The demand is greater than the supply. But be sure you are qualified for the position, before you decide on it. Over and over again, camp directors are disappointed in those they pick to direct their music programs.

The basic reason is that applicants are not as honest about their background as they ought to be. If they are not good pianists, they should say so at the interview with the camp director.

The music counselor is expected to present one or two operettas, give a series of music appreciation talks, hold weekly musicales with camp talent, play the camp songs, introduce some new ones, coach a choral group, and conduct a camp orchestra, or rhythm band. In certain camps, the music man is expected to play for weekly dances. Not being a good pianist is a handicap to some of these activities.

Have a valid reason for going to camp. If you go just to kill time and enjoy yourself, your camping experience will not be a happy one. Last year a talented pianist went to a camp in the Adirondack Mountains with an aversion to the work. He advertised it by placing a large calendar on the wall in his bunk. At the end of each day, he crossed out the date with a red pencil. Then he taught the eight boys in his charge to chant: "——— more days to vacation. Then back to civilization. The train will carry us there." Within ten days he was sent home. He had the wrong attitude of mind to be a successful counselor.

The ideal counselor loves children, has a sense of humor, a feeling for fair play in assigning parts for operettas or rhythm band, avoids temperamental outbursts, and can plan a schedule of musical activities and stick to it.

COUNSELING IS NOT A VACATION, but an opportunity to work creatively with children toward a richer camp life. The camp director is more interested in what you can get the campers to do with musical projects than in your ability to sit down and entertain with selections from your repertoire.

Teachers make the best counselors because the job is one of educating, of bringing out the latent musical possibilities in a group of children. Students of music education will find the experience a valuable addition to their background for teaching.

The salary scale for the two months' season is not high. Most camps offer at first between $150 and $300. They usually pay transportation to and from the city, and take care of room, board and laundry. Tips from parents average five dollars each, bringing, in the case of eight children to a bunk, an additional $40 income. As counselors gain in experience, they may command a greater salary than the above figures.

Pianists should not go to camp with the expectation of doing any serious practicing. The round of camp activities will not permit it. Those who have early fall concerts to give should know that two months as a counselor will make fingers somewhat rusty. It will take four weeks to get back the fluency for concert work.

THE INITIAL EXPENSE includes the purchase of a steamer trunk, duffle bag, three blankets, towels, sheets, pillow cases, wearing apparel, stationery, stamps, flashlight, bathing equipment, and camp uniform. Most of it can be used for several camping seasons.

The camp director will pay you for all music used in connection with your work. Make an itemized list of all purchases and submit it to him as the season begins. Have an understanding with him on this matter at your interview. Failure to do so sometimes causes embarrassment when the list of purchases is submitted.

Camps are now seeking counselors in earnest for their 1950 season. To contact those in your locality, look in your telephone book. In large cities, the want ads of the leading Sunday papers have a list of camps needing new staff members. In a recent issue of The New York Times there were 47 calls for music counselors in various parts of the country.

If you are a college music student or a music teacher, go to camp this summer and find out what rich possibilities for musical leadership there are in camping with a group of children.

The typical children's camp program is based on athletic activities. Nature study, arts and crafts, dramatics, and music are placed in the program to allow for relaxation after periods of outdoor sport.

The music counselor's first job is to acquaint himself with free periods available for musical activities at his camp. Some campers participate in preparation of plays and operettas as a daily major activity. With the head counselor and dramatic coach, the music man plans the best (*Continued on page 62*)

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ETUDE JUNE 1950

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—*15 to 18*; Class B—*12 to 15*; Class C—*under 12.*

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received by JUNIOR ETUDE, BRYN MAWR, PENNSYLVANIA, on or before the first of July. Topic for essay: "Music in Summer."

Out-of-Doors Game

Join hands in a circle, with one blindfolded player in center. Move in circle until told to stop by center player, who points to someone saying, "Sing a phrase of ..... by ....." If he guesses the name of the singer correctly, he takes his place in the circle, and the one "caught" becomes "It," being blindfolded in the circle. If he guesses incorrectly, he must be "It" again.

★

Results of JANUARY QUESTIONNAIRE

Many thanks to all the Juniors who sent in the interesting replies to the Questionnaire in the January issue. It was a pleasure to find so many of you are really studying your music seriously and practicing more than an hour a day, and that the great majority of you, beside studying piano and other instruments, are taking an active part in your church or Sunday School choirs as well as in school music activities.

Here are a few examples of what some of the busiest Juniors are doing:

A fourteen-year-old boy in Idaho plays piano, violin, flute, piccolo, saxophone, tenor saxophone, alto saxophone, alto horn, oboe, clarinet; he also plays in his school band and orchestra, sings in the chorus and is a choir director!

A fourteen-year-old girl in Ohio studies piano, violin, piano-accordion, saxophone, drums and twirls baton; she is also accompanist for her High School girls' glee club, boys' glee club and mixed chorus.

A thirteen-year-old girl in California plays violin and is concert mistress of her school orchestra and her county orchestra, plays trombone in her school band and is accompanist for the glee club.

A twelve-year-old boy in Indiana has studied music for seven years and is assistant organist for his church choir.

A sixteen-year-old girl in Alaska plays piano, 'cello and drums; plays in her school band and sings in the chorus.

In school music answers, about one-half the total number, or fifty per cent, came from chorus or glee club members, twenty-five percent from band and twenty-five percent from orchestra members.

The instruments studied, in addition to piano (which of course, had by far the largest number of students) were violin, viola, 'cello, bass, flute, piccolo, oboe, clarinet, bassoon, horn, trumpet, cornet, trombone, organ, drums, piano-accordion and voice; twirling baton was included.

About thirty percent answered "yes" to the question about composing music. That is a splendid way to learn to understand and appreciate music.

To be a choir director was the ambition of many, and that is a splendid future to look forward to. Many, of course, said they would like to become concert artists. However, it must be remembered that very few reach that goal, no matter how much they would like to have such a career. Think this over seriously.

What do you like best in Junior Etude? Quizzes came first, with all the other things falling close together.

So, we are glad so many Juniors returned their questionnaires and we wish you all happiness and success in your music study.

Keep it up and you will have fun.

Answers to QUIZ on Page 54

1, Words by Katherine Lee Bates, music by Samuel Ward; **2,** English; **3,** the same as a violin, in fifths from G below middle C; **4,** Hawaii; **5,** bring out the melody (literally, mark the song); **6,** accompanist; **7,** wood-wind; **8,** by a half note and a quarter note; **9,** Tchaikovsky; **10,** violins, violas, 'cellos and basses.

★

Letter Box

Send replies to Letters on this page *in care of Junior Etude*, and they will be forwarded to the writers.

Dear Junior Etude:

• I play piano and play flute in our school band. My mother was a Junior Etude reader, too, when she was younger. I would like to hear from others interested in music.

Jane Moor (Age 12), Illinois.

• I play the piano and enjoy listening to violin and opera. I sing in our church choir. I would like to hear from any one who likes to write letters.

Wilburta Young (Age 15)
California

• I think it is a great honor to be able to play the piano well. I have taken part in six recitals. I would like to hear from some of your American or foreign readers.

Shirley Ann Harris (Age 14)
Florida

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Parsifal: Prelude and Good Friday Spell (Wagner)	LM-15	$4.45	WDM-1376	$3.51
Symphony No. 41 in C "Jupiter" (Mozart) and *Bassoon Concerto No. 1* (Mozart)	LM-1030	$5.45	WDM-1304	$2.51
Symphony No. 6 "Pathetique" (Tchaikovsky)	LM-1036	$5.45	WDM-1281	$5.51
Manfred—Symphonic Poem (Tchaikovsky)	LM-1037	$5.45	WDM-1372	$5.51
Symphony No. 101 "Clock" (Haydn)	LM-1038	$5.45	WDM-1368	$4.51
Piano Concerto No. 1 in C (Beethoven) Dorffman, Pianist	LM-1039	$5.45	WDM-1036	$4.51
Symphony No. 9 in C (Schubert)	LM-1040	$5.45	WDM-1167	$6.51
Symphony No. 3 "Eroica" (Beethoven)	LM-1042	$5.45	WDM-1375	$6.51
Daphnis and Chloe No. 2 (Ravel)	LM-1043	$5.45	WDM-1374	$2.51
Rossini Overtures	LM-1044	$5.45	WDM-1037	$4.51
Symphony No. 35 "Haffner" (Mozart)	.....		WDM-1172	$3.51
Leonore Overture No. 2 (Beethoven)	.....		WDM-1098	$2.51

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ETUDE JUNE 1950

WHEN CHOOSING A PICCOLO

(*Continued from Page* 22)

recommend that the serious piccolo player make his own manuscript book of difficult passages for his instrument. These can be extracted from the full scores of works available in music libraries: often an entire overture may have no more than four or five measures which should go into your book—but this advance preparation will pay off one hundred fold one of these days.

Question 8: *Is there any advantage in my becoming an outstanding piccolo player?*

DEFINITELY YES. Whether you have in mind some day to play professionally, or have not the least intention of so doing, the flutist who can play exceptionally good piccolo has a decided advantage. It was my own experience in my student days in New York, when I was trying so hard to gain orchestra experience in the various amateur orchestras around town, that time after time I was accepted in one of these groups, and thus given opportunity to gain the much-desired orchestra routine, mainly on the strength of playing piccolo in addition to flute.

Another point worth mentioning is that a number of modern composers are including occasional "change to piccolo" passages in their chamber works, especially woodwind quintets.

Question 9: *Should a vibrato be used on the piccolo?*

THE GREATEST PART of modern musical thought seems to agree that the tone of most instruments is rendered more interesting through the judicious use of vibrato. All the string instruments, and others such as flute and oboe, use vibrato most of the time. I see no reason why the piccolo should not follow the lead of the other instruments and also use vibrato judiciously.

In conclusion, I would like to invite both the student flutist-piccoloist and his band director to approach the piccolo as a separate and distinct instrument. It is not inferior to the flute but merely different. For this reason I recommend that one of the best talents in the flute section be assigned to piccolo; it will pay excellent dividends in the band's general tone-quality, as well as in its successful answer to the ever-challenging problem of intonation. An incompetent piccolo player is a definite hazard!

THE END

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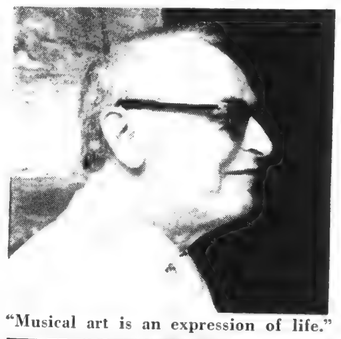
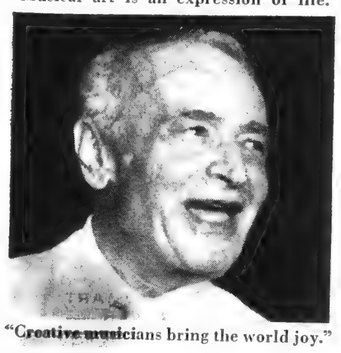
"Composers know what composers suffer."



"Musical art is an expression of life."



"Creative musicians bring the world joy."

MAESTRO OF TANGLEWOOD

WHEN DR. SERGE KOUSSEVITZKY was the finest bass-fiddle virtuoso in Russia, ranking conductors avoided the work of modern composers. Convinced that this was stifling musical progress, Koussevitzky abandoned his bull fiddle and organized a symphony orchestra. Up and down the Volga it toured in a chartered side-wheeler, bringing modern music to Russians who never before had heard an orchestra.

In 1924, he became conductor of the Boston Symphony Orchestra—and stayed until his retirement a year ago. His performances of modern music sometimes shocked staid Bostonians, but they always came back for more.

Unlike those conductors who have vocally championed American music—and rarely played it—Koussevitzky has conducted scores of native compositions. Aaron Copland, whose brilliant music was first popularized by Koussevitzky, once said: "The way every ten-year-old boy used to dream of being President, now every 20-year-old composer dreams of being played by Koussevitzky."

Sixteen years ago, Koussevitzky and the Boston Symphony established a music colony at Tanglewood, Mass. It soon became a cultural center without exact parallel in U.S. history. The annual festival became a high point of the musical year. Boys in T-shirts and girls in slacks contribute to the cacophony that is miraculously blended into sonorous Wagner or the inspired music of some young American.

And always the Maestro is on hand to defend American music in voluble French, Russian, and English. Visitors to Tanglewood, trying to please him, call it an American Salzburg. Angrily he snaps, "Why a Salzburg? Why not a Tanglewood, U.S.A.?"

CORONET JULY 1950

Joseph [illegible]

Tanglewood Programs Announced by Orchestra

The Boston Symphony Orchestra today announced the detailed programs for the Tanglewood season of both concert hall and Shed.

The Bach and Mozart concerts to be held in the theatre-concert hall will be given Saturday evenings and Sunday afternoons from July 8 to July 23. The following week, the main programs will open in the Shed, in three series beginning July 27 and ending Aug. 13.

The programs follow:

THEATRE-CONCERT HALL
Saturday evenings at 8.15
Sunday afternoons at 3.00
6 concerts by members of the Boston Symphony Orchestra.
Conducted by Serge Koussevitzky.

Saturday Evening, July 8
Bach — Brandenburg Concerto No. 1
Brandenburg Concerto No. 3 (strings)
Cantata No. 53
Concerto No. 8 (flute, violin, piano)
Suite No. 4

Sunday Afternoon, July 9
Bach — Brandenburg Concerto No. 2 (Trumpet, flute, oboe)
Brandenburg Concerto No. 5 (Flute, violin, piano)
Cantata, No. 161
Suite No. 3

Saturday Evening, July 15
Bach — Brandenburg Concerto No. 4 (Two flutes)
Brandenburg Concerto No. 6 (Two violas)
Violin Concerto in E major
Cantata No. 80

Sunday Afternoon, July 16
Bach — Suite No. 1
Suite No. 2
Piano Concerto in F minor
Cantata No. 12
Cantata No. 50

Saturday Evening, July 22
Mozart — Eine Kleine Nachtmusik
Haffner Serenade
Piano Concerto
Symphony No. 34 in C (K. 338)

Sunday Afternoon, July 23
Mozart — Symphony in B flat No. 33 (K. 319)
Concerto for two pianos
Serenade in C minor (wind octet)
Symphony in C major, Jupiter
(Soloists to be announced)

CONCERTS IN THE SHED
Thursday and Saturday Evenings at 8.15
Sunday Afternoons at 3.00

SERIES A

Thursday Evening, July 27
Beethoven — Symphony No. 3 (Eroica)
Sibelius — Symphony No. 2

Saturday Evening, July 29
Bruckner — Symphony No. 7
Wagner — A Siegfried Idyll
Overture to Tannhauser

Sunday Afternoon, July 30
Conducted by Leonard Bernstein
Shapero — Adagietto
Diamond — Timon of Athens
Brahms — Symphony No. 2

SERIES B

Thursday Evening, Aug. 3
Beethoven — Symphony No. 6 (Pastorale)
Strauss — Death and Transfiguration
Till Eulenspiegel's Merry Pranks

Saturday Evening, Aug. 5
Haydn — Symphony No. 92 (Oxford)
Copland — Quiet City
Nabokov — La Vita Nuova
Solo soprano and tenor
(First performance)
Prokofieff — Piano Concerto No. 2
Scythian Suite

Sunday Afternoon, Aug. 6
Conducted by Leonard Bernstein
Ravel — Suite, Mother Goose
Alborada del Gracioso
Piano Concerto
Berlioz — Romeo and Juliet (excerpts)

SERIES C

Thursday Evening, Aug. 10
Bach — Mass in B minor
(in two parts at 5.00 and 8.15)

Saturday Evening, Aug. 12
Conducted by Eleazar de Carvalho
Berlioz — Harold in Italy
Ibert — Escales
Villa-Lobos — Choros 10

Sunday Afternoon, Aug. 13
Prokofieff — Symphony No. 6
Brahms — Symphony No. 1
(Soloists to be announced)

DESABATA TO CONDUCT AT BERKSHIRE SEASON

Special to THE NEW YORK TIMES.

BOSTON, May 31—Victor de Sabata, noted Italian conductor, has cabled acceptance of an invitation to appear this season at the Berkshire Festival at Tanglewood, Lenox, Mass., trustees of the Boston Symphony Orchestra said today. Mr. de Sabata will conduct in the music shed on Aug. 3 and 5.

A spokesman said this would be Mr. de Sabata's first appearance as guest conductor of the Boston Orchestra. He has been the regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in the Bayreuth Festivals. Mr. de Sabata also has conducted the Augusteo Orchestra of Rome, and the Berlin, London and Vienna Philharmonic Orchestras.

Although it had been planned to have Boston's new conductor, Charles Munch, appear at Tanglewood with the conductor-emeritus, Dr. Serge Koussevitzky, the spokesman said Mr. Munch would be in Europe at that time.

Dr. Koussevitzky, who is leading a series of concerts with the London Philharmonic Orchestra, will have as his other Tanglewood associates, Leonard Bernstein and Eleazar de Carvalho.

IBERT HERE FROM FRANCE

June 28, 1950

Composer Is Scheduled to Teach at Berkshire Music Center

Special to THE NEW YORK TIMES.

JERSEY CITY, June 28—Jacques Ibert, French composer, was among the ninety-one passengers from Mediterranean ports who arrived here today on the American Export Line's Exochorda. The ship docked at Pier D, Exchange Place.

M. Ibert will spend the summer in New England, where he will serve on the faculty of the Berkshire Music Center. The summer school will run concurrently with the Tanglewood Festival.

The composer was accompanied by his wife; his son, Jean, and daughter, Mme. Jacqueline Ibert-Gillet. He left from Naples and has been spending most of his time in Italy, as director of the French Academy in Rome.

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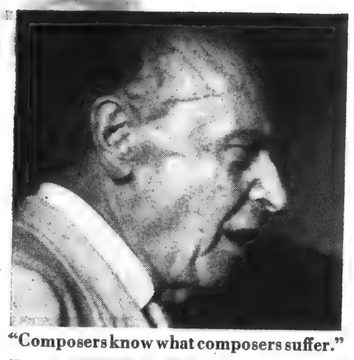
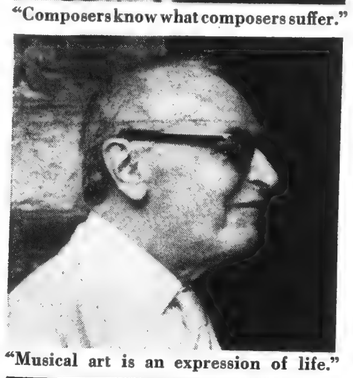
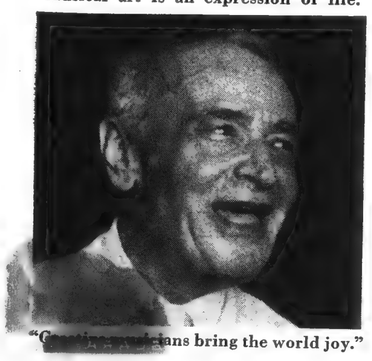


"Composers know what composers suffer."



"Musical art is an expression of life."



"Composers and musicians bring the world joy."

Maestro Of Tanglewood

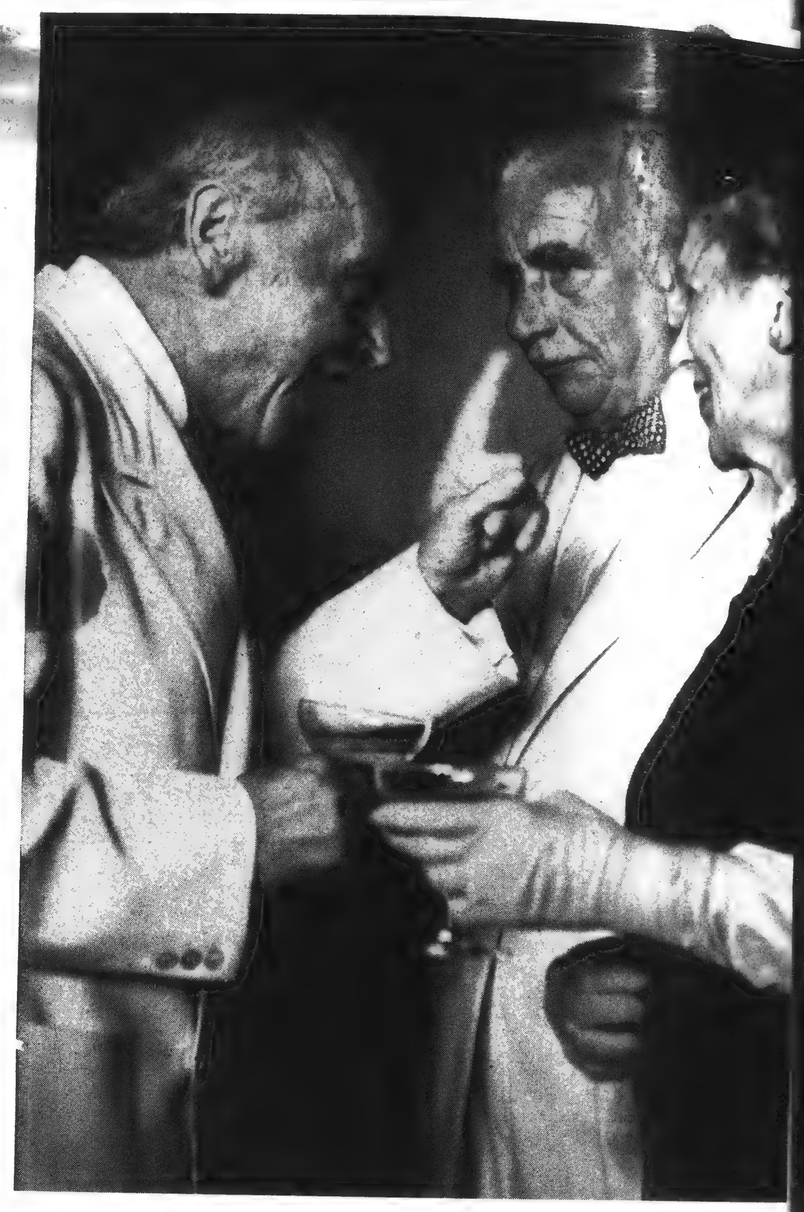
WHEN DR. SERGE KOUSSEVITZKY was the finest bass-fiddle virtuoso in Russia, ranking conductors avoided the work of modern composers. Convinced that this was stifling musical progress, Koussevitzky abandoned his bull fiddle and organized a symphony orchestra. Up and down the Volga it toured in a chartered side-wheeler, bringing modern music to Russians who never before had heard an orchestra.

In 1924, he became conductor of the Boston Symphony Orchestra—and stayed until his retirement a year ago. His performances of modern music sometimes shocked staid Bostonians, but they always came back for more.

Unlike those conductors who have vocally championed American music—and rarely played it—Koussevitzky has conducted scores of native compositions. Aaron Copland, whose brilliant music was first popularized by Koussevitzky, once said: "The way every ten-year-old boy used to dream of being President, now every 20-year-old composer dreams of being played by Koussevitzky."

Sixteen years ago, Koussevitzky and the Boston Symphony established a music colony at Tanglewood, Mass. It soon became a cultural center without exact parallel in U.S. history. The annual festival became a high point of the musical year. Boys in T-shirts and girls in slacks contribute to the cacophony that is miraculously blended into sonorous Wagner or the inspired music of some young American.

And always the Maestro is on hand to defend American music in voluble French, Russian, and English. Visitors to Tanglewood, trying to please him, call it an American Salzburg. Angrily he snaps, "Why a Salzburg? Why not a Tanglewood, U.S.A.?"



CORONET JULY 1950

Joseph A. Arm...

Tanglewood Programs Announced by Orchestra

The Boston Symphony Orchestra today announced the detailed programs for the Tanglewood season of both concert hall and Shed.

The Bach and Mozart concerts to be held in the theatre-concert hall will be given Saturday evenings and Sunday afternoons from July 8 to July 23. The following week, the main programs will open in the Shed, in three series beginning July 27 and ending Aug. 13.

The programs follow:

THEATRE-CONCERT HALL
Saturday evenings at 8.15
Sunday afternoons at 3.00
6 concerts by members of the Boston Symphony Orchestra.
Conducted by Serge Koussevitzky.

Saturday Evening, July 8
Bach — Brandenburg Concerto No. 1
Brandenburg Concerto No. 3 (strings)
Cantata No. 21
Concerto No. 5 (flute, violin, piano)
Suite No. 4

Sunday Afternoon, July 9
Bach — Brandenburg Concerto No. 2 (Trumpet, flute, oboe)
Brandenburg Concerto No. 5 (Flute, violin, piano)
Cantata, No. 161
Suite No. 3

Saturday Evening, July 15
Bach — Brandenburg Concerto No. 4 (Two flutes)
Brandenburg Concerto No. 6 (Two violas)
Violin Concerto in E major
Cantata No. 80

Sunday Afternoon, July 16
Bach — Suite No. 1
Suite No. 2
Piano Concerto in F minor
Cantata No. 12
Cantata No. 50

Saturday Evening, July 22
Mozart — Eine Kleine Nachtmusik
Haffner Serenade
Piano Concerto
Symphony No. 34 in C (K. 338)

Sunday Afternoon, July 23
Mozart — Symphony in B flat No. 36 (K. 319)
Concerto for two pianos
Serenade in C minor (wind octet)
Symphony in C major, Jupiter
(Soloists to be announced)

CONCERTS IN THE SHED
Thursday and Saturday Evenings at 8.15
Sunday Afternoons at 3.00

SERIES A
Thursday Evening, July 27
Beethoven — Symphony No. 3 (Eroica)
Sibelius — Symphony No. 2

Saturday Evening, July 29
Bruckner — Symphony No. 7
Wagner — A Siegfried Idyll
Overture to Tannhauser

Sunday Afternoon, July 30
Conducted by Leonard Bernstein
Shapero — Adagietto
Diamond — Timon of Athens
Brahms — Symphony No. 2

SERIES B
Thursday Evening, Aug. 3
Beethoven — Symphony No. 6 (Pastorale)
Strauss — Death and Transfiguration
Till Eulenspiegel's Merry Pranks

Saturday Evening, Aug. 5
Haydn — Symphony No. 92 (Oxford)
Copland — Quiet City
Nabokov — La Vita Nuova
Solo soprano and tenor
(First performance)
Prokofieff — Piano Concerto No. 3
Scythian Suite

Sunday Afternoon, Aug. 6
Conducted by Leonard Bernstein
Ravel — Suite, Mother Goose
Alborada del Gracioso
Piano Concerto
Berlioz — Romeo and Juliet (excerpts)

SERIES C
Thursday Evening, Aug. 10
Bach — Mass in B minor
(In two parts at 5.00 and 8.15)

Saturday Evening, Aug. 12
Conducted by Eleazar de Carvalho
Berlioz — Harold in Italy
Ibert — Escales
Villa-Lobos — Chorus 10

Sunday Afternoon, Aug. 13
Prokofieff — Symphony No. 5
Brahms — Symphony No. 1
(Soloists to be announced)

DESABATA TO CONDUCT AT BERKSHIRE SEASON

Special to THE NEW YORK TIMES.

BOSTON, May 31—Victor de Sabata, noted Italian conductor, has cabled acceptance of an invitation to appear this season at the Berkshire Festival at Tanglewood, Lenox, Mass., trustees of the Boston Symphony Orchestra said today. Mr. de Sabata will conduct in the music shed on Aug. 3 and 5.

A spokesman said this would be Mr. de Sabata's first appearance as guest conductor of the Boston Orchestra. He has been the regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in the Bayreuth Festivals. Mr. de Sabata also has conducted the Augusteo Orchestra of Rome, and the Berlin, London and Vienna Philharmonic Orchestras.

Although it had been planned to have Boston's new conductor, Charles Munch, appear at Tanglewood with the conductor-emeritus, Dr. Serge Koussevitzky, the spokesman said Mr. Munch would be in Europe at that time.

Dr. Koussevitzky, who is leading a series of concerts with the London Philharmonic Orchestra, will have as his other Tanglewood associates, Leonard Bernstein and Eleazar de Carvalho.

IBERT HERE FROM FRANCE

June 28, 1950

Composer Is Scheduled to Teach at Berkshire Music Center

Special to THE NEW YORK TIMES.

JERSEY CITY, June 28—Jacques Ibert, French composer, was among the ninety-one passengers from Mediterranean ports who arrived here today on the American Export Line's Exochorda. The ship docked at Pier D, Exchange Place.

M. Ibert will spend the summer in New England, where he will serve on the faculty of the Berkshire Music Center. The summer school will run concurrently with the Tanglewood Festival.

The composer was accompanied by his wife; his son, Jean, and daughter, Mme. Jacqueline Ibert-Gillet. He left from Naples and has been spending most of his time in Italy, as director of the French Academy in Rome.

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[211]

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The one-act opera "The Jumping Frog," by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, will also be produced in the theatre at Tanglewood, and other opera scenes at dates to be announced.

Jan Popper will be acting head of the opera department this summer in the absence on leave of Boris Goldovsky, who will continue in an advisory capacity. Additions to the faculty of the opera department are Philipe de Rosier, stage design; F. Cowles Strickland who will join Sarah Caldwell as instructor of stage directing and Arnold Sundgaard, who will instruct in the writing of librettos. Mr. Sundgaard is the librettist of Kurt Weill's "Down in the Valley." Jan Meyerowitz has been reappointed to instruct in operatic repertoire; Leo van Witsen, costumes; Felix Wolfes, coaching.

The operatic, as well as the orchestral, choral and chamber music performance by the students of the Berkshire Music Center, are open by invitation to those who endorse this educational project of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. Friends are also invited to a cycle of four Bach concerts, to be presented by the Elizabeth Sprague Coolidge Foundation, and three organ recitals in the Shed by E. Power Biggs, likewise devoted to the music of Bach, the 200th anniversary of whose death occurs July 29.

The school term will be from July 3 to Aug. 13 and will run concurrently with the six weeks of the Berkshire Festival at Tanglewood in which Serge Koussevitsky will conduct the Boston Symphony Orchestra.

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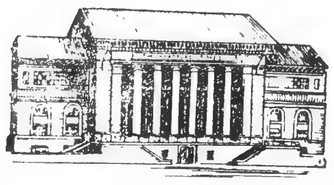
George E. Judd, manager of the Boston Symphony Orchestra, and Stewart C. Henry of the Berkshire Museum, Pittsfield have arranged a loan exhibition of the paintings currently being exhibited at the Berkshire Museum. The paintings by Riccardo Magni will be moved to the Exhibition Room at Tanglewood for the opening exercises on Sunday. Mr. Magni is an Italian artist who has been in the United States since 1941.

The Hartford Times
HARTFORD 1, CONN.



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Form 266

Koussevitzky Back at Lenox

JUN 14 1950

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His programs will be as follows: For Thursday: (Brahms), Academic Festival Overture; (Schubert), "Unfinished" Symphony; (Respighi), "Pines of Rome"; (Gould), "Spirituals," for String Choir and Orchestra; (Wagner), Prelude and Love-Death from "Tristan and Isodle." For Saturday: (Bach), Sinfonia from the Christmas Oratorio; (Mozart), Symphony in E-flat major, K. 543; (Berlioz), Overture "The Roman Carnival"; (Ghedini), Pezzo Concertante; (Beethoven), Symphony No. 5 in C minor.

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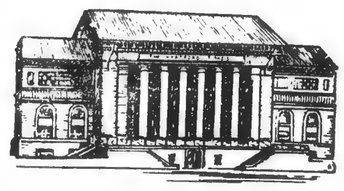

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Form 986

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JUN 14 1950

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French Composer Visits Hub

By Laura Haddock
Staff Writer of The Christian Science Monitor

Jacques Ibert, French composer and director of the French Academie in Rome, arrived in Boston today aboard the American Export Lines steamship Exochorda en route to New York and eventually to the Berkshire Music Center to teach composition.

It was his first visit to the United States but not his first acquaintance with things American, he told reporters. "I first learned to know and love American contemporary music when I met George Gershwin in 1923," he said.

Gershwin came to his Paris home one day, knocked on the door and said, "My name is Gershwin. I came to Paris to learn about music. Will you give me some lessons?"

Monsieur Ibert had never heard the name Gershwin. He asked the brash young man what, if anything, he had written. Gershwin said, "Well, a thing called Rhapsody in Blue' and another piece called 'Swanee'."

Invited Him In

Monsieur Ibert invited him to come in and play for him on the piano. "He played for me for six hours on end," he said today, "and I knew then I was hearing real American music. I told him I could teach him nothing. But he insisted and so for six weeks he came to me and I gave him what I could of advice."

The French composer will hear the first performance of his latest work, a four-act comic opera "King of Yvetot," when Boris Goldovsky produces it at Tanglewood on August 7 and 8, he said. Other compositions from his pen which will be played at Tanglewood include Ouverture de Fete, and Trio for Violin, Cello, and Harp. In the latter his daughter Jacqueline Ibert Gillet will play the harp.

Monsieur Ibert was accompanied today by Mme Ibert, Mme Gillet, and his son Jean Claude, who is acting as his secretary but who has come with his father partly to see America. All the Ibert family speak excellent English, though they are very modest about it.

The French composer said he is now writing the music for a ballet for Ruth Page which will be called "Triumph of Chastity" and which he expects will have its first performance in Chicago next spring.

Background Music

In 1948 Monsieur Ibert did the background music for the Orson Welles movie version of "Macbeth," but was unable to come to Hollywood to direct the music, he said, because of a prior commitment to go to South America.

Asked about the present trends in musical composition in France, he said today: "I cannot predict for the future, but at present there are two schools of opinion among the young musicans: One group are devoted to the 12-tone scale and its dissononces, the other just as devoted to tonality. They are both trying to find themselves and their own musical language within these systems.

"But to me the system does not matter. Music is for the ear. If it pleases the ear, what difference does it make whether it is produced with the 12-tone scale or by more traditional methods?"

American music he likes and he considers that America has many important composers today. He mentioned Barbour, Copland, Piston, and Cotton, as examples. "They are very important musicians," he said. "They are often played in broadcasts in France and Italy."

American musicians, he said, are more fortunate than perhaps they realize in the readiness of American motion picture producers to understand the value of contemporary music and to allow the composer free rein in scoring the music for the picture. "In France the young musician has a most difficult time," he said, "to find anyone who will produce his work."

Bach-Mozart Series Sold Out To Start Tanglewood Season

TANGLEWOOD—All seats for the Berkshire Music Festival's Bach-Mozart Concert series starting July 8 have been sold, George E. Judd, manager of the Boston Symphony Orchestra, announced today. The series, which precedes the main Festival concerts, is held in the theatre-concert hall, with a seating capacity of 1200.

Because of last year's record crowds for these chamber orchestra programs, when 17,000 persons heard the four concerts, an extra series of two concerts was added this season. It is expected now, because of the sell-out for the series, that many hundreds once again will hear the music of Bach and Mozart from the lawns surrounding the auditorium. Admission to the grounds will be available on the day of each concert—Saturday and Sunday of each week beginning July 8—at Tanglewood.

These six concerts will open the 13th season of the Berkshire Music Festival, and will again be conducted by Dr. Serge Koussevitzky, for the past 25 years conductor of the Boston Symphony Orchestra. Following the program of music by Bach and Mozart, in part commemorating the 200th anniversary this summer of the death of Johann Sebastian Bach, the orchestra will give its nine regular Festival concerts in the 6000-seat Shed. Good tickets are available for all of these concerts, and may be obtained through the box office at Tanglewood, either by mail or in person.

Conductors for the concerts in the Shed will be Dr. Koussevitzky, Victor de Sabata, Eleazer deCarvalho, and Leonard Bernstein.

In addition to these performances by the Boston Symphony Orchestra, there will be 33 student and faculty performances at Tanglewood this summer, including two operas. These additional events are open to the Friends of the Berkshire Music Center only. A voluntary contribution to help support the Center constitutes membership in the Friends and entitles contributors to attend all the student and faculty recitals.

CONCERT SEATS SOLD OUT

Six Bach-Mozart Programs at Tanglewood Popular Draw

All seats have been sold for the six Bach-Mozart concerts at the Berkshire Music Festival, Tanglewood, Mass. The announcement was made yesterday by George E. Judd, manager of the Boston Symphony, who stated that the music could also be heard on the grass outside the Theatre-Concert Hall. The week-end series begins July 8.

Serge Koussevitzky will conduct these concerts as well as most of the others in the Music Shed. Seventeen thousand people heard a similar series of four concerts last year, so an extra pair has been added this summer.

Music Center Staff Meets In Lenox

Edman Addresses Breakfast Group At Wheatleigh

Members of the staff of the Berkshire Music Center which will formally open at exercises Sunday afternoon at Tanglewood, had their first breakfast together at Wheatleigh this morning with the director, Dr. Serge Koussevitzky, and Mrs. Koussevitzky.

About 50 were present at the breakfast, the first served from the new kitchen under the direction of Lester Roberts, former co-owner and manager of the Curtis Hotel, Lenox, and Mrs. Roberts. They will be in charge of the Boston Symphony Orchestra's new dormitory facilities at Wheatleigh during the summer season.

George W. Edman of Pittsfield, former clerk of the Berkshire Symphonic Festival, and a pioneer in establishing the Tanglewood concerts in the Berkshires, was present at the breakfast with Mrs. Edman, who for several seasons was head of the publicity department at Tanglewood.

Mr. Edman, who is home on a six-week vacation from his duties as first secretary of the American embassy at Rangoon, Burma, spoke briefly. He reviewed the early years of the Festival, starting in 1934, when concerts were held "under the moon" in an open horse show ring at the former Dan Hanna estate in Interlaken, through the time the Festival was established at Tanglewood. Dr. Koussevitzky also spoke briefly.

Lenox

WILLIAM C. HOCHSTUHL JR.
Tel. 755-R

120 Music Students To Arrive Sunday At Lenox School

LENOX—More than 120 girl students of Tanglewood will arrive at Lenox School Sunday where they will be housed during their six-week stay in Lenox. The girls are from all sections of the United States and various parts of the world.

Miss H. Claire Lindquist of Pittsfield will be house mother. She recently received a bachelor of science degree in nursing education at Boston University.

Softball Game Tonight

Mrs. George Haylon.

Lewis E. Perry of Boston, chairman of the Society of Friends of the Berkshire Music Center, is spending two weeks at the Curtis Hotel, Lenox. He is principal emeritus of Phillips Exeter Acadedemy.

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6 Lenox Concerts Sold Out

The Boston Symphony Orchestra announced yesterday that all seats have been sold for six Bach and Mozart concerts under Serge Koussevitzky's direction in the Theater-Concert Hall at Tanglewood, Lenox, Mass. These take place on Saturday nights and Sunday afternoons, July 8, 9, 15, 16, 22 and 23. General admission will be on sale on the day of each concert. Seats are still available for the nine concerts by the full orchestra, under Dr. Koussevitzky, Victor De Sabata, Leonard Bernstein and Eleazar de Carvalho in the large Music Shed at Tanglewood on Thursday and Saturday nights and Sunday afternoons, July 27, 29, 30; Aug. 3, 5, 6, 10, 12 and 13.

Tyringham

Howard Taubman To Spend Summer At Fairview Farm

TYRINGHAM — Howard Taubman, music critic for the New York Times, has rented Fairview Farm, owned by Lady Ethel Salter, for the summer season. Mr. Taubman has been covering the Boston Symphony Orchestra concerts at Tanglewood for several years. He plans to spend most of the summer in the Berkshires, covering the concerts and working on a new book.

Permits Approved

STOCKBRIDGE — Mrs. Clarence Kettler was granted a permit to erect a sign at Town House and a guest-house license at the meeting of the Board of Selectmen Monday evening at the Town Offices. A guest-house license was also granted Mrs. Howard Palmer. A soft-drink license at the Playhouse was granted to William Miles, and the Boston Symphony Orchestra was granted licenses for Sunday concerts. The American Legion was granted a permit to conduct a bazaar at Recreation Park from July 3 to 8.

Pole locations were granted the Southern Berkshire Power & Light Company and New England Telephone & Telegraph Company on Shamrock and Vine Streets.

SEASON'S OPENING AT TANGLEWOOD SCHEDULED TODAY

Dr. Koussevitzky to Speak; Classes to Start Tomorrow

Lenox, July 1—Opening exercises at the Berkshire Music Center's eighth season at Tanglewood tomorrow will feature an address by Dr. Serge Koussevitzky, its director. The famed conductor recently returned from an extended tour of Europe, South America and Israel, and it is expected that his impressions of the musical scene on his various stops as guest conductor will be the basis of his talk.

Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will also speak, and members of the faculty of the summer music school will be introduced. Chief among the additions for this season will be Jacques Ibert, French composer, who will conduct classes in advanced composition.

Tea In Formal Garden

The opening exercises are an annual event, at which the young musicians enrolled at the six-week session first meet their instructors. Many of the Friends of the Center, whose voluntary contributions help support the activities of the school, also attend, and the Theater-Concert Hall is expected to be nearly filled to its capacity.

Following the exercises, for which 750 invitations were issued, a tea will be given in the formal gardens on the Tanglewood grounds. The occasion is also the first each year at which the students' music may be heard; the audience joins in singing Randall Thompson's Alleluia Chorus.

On Monday, the classes and rehearsals for the nearly 400 students will begin. With registration figures not yet complete, it appears now that fewer than last year's record 465 students will be enrolled. The first of the many student concerts will be heard on Friday evening, the program to be announced shortly.

In addition to the many student concerts and recitals planned for the summer, members of the faculty and ensembles such as the Roth String Quartet will be heard at the Center. These performances, totaling 37, are in addition to the fifteen public concerts of the Festival, played by the Boston Symphony Orchestra beginning July 8.

Eagle July 1

Music Center Opens Tomorrow

TANGLEWOOD — Dr. Serge Koussevitzky, director, will speak at opening exercises at the Berkshire Music Center's eighth season at Tanglewood tomorrow. The famed conductor, who recently returned from an extended tour of Europe, South America and Israel,

Dr. Serge Koussevitzky

is expected to use his impressions of the musical scene abroad as the basis of his address.

Dr. Lewis Perry, chairman of the Society of Friends of the Berkshire Music Center, will also speak, and members of the faculty of the summer music school will be introduced. Chief among the additions for this season will be Jacques Ibert, French composer, who will conduct classes in advanced composition.

The opening exercises annual present young musicians enrolled at the six-week session, their first opportunity to meet their instructors. Many of the Friends of the Center, whose voluntary contributions help support the activities of the school, also attend. The theatre-concert hall is expected to be nearly filled to capacity. Following the exercises, for which 750 invitations were issued, a tea will be given in the formal garden on the Tanglewood grounds. The occasion is also the first each year at which the students' music may be heard; the audience joins in singing Randall Thompson's "Alleluia Chorus."

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In addition to the many student concerts and recitals planned for the summer, members of the faculty and ensembles such as the Roth String Quartet will be heard at the Center. These 37 performances are in addition to the 15 public concerts of the Festival, played by the Boston Symphony Orchestra beginning July 8.

N.Y. Herald Tribune July 2

NE, SUNDAY, JULY

Music Notes: News Roundup

By ARTHUR BERGER

Visitors at Tanglewood last summer may recall more than the usual bustle as movie cameras ground busily away and special spotlights played on the orchestra at rehearsals. The fruit of this activity is the State Department's twenty-minute documentary now being shown at the Gotham Theater where "With These Hands" is the main film. It takes in both the Berkshire Music Center and the Boston Symphony Orchestra, with Serge Koussevitzky at the helm of both. The orchestra and Dr. Koussevitzky are heard at the opening in a rehearsal run-through of part of Beethoven's "Egmont" Overture, and again at the end, where they are joined by the Music Center chorus in a full dress performance of Randall Thompson's "Last Words of David." The unnamed young student who conducts the Music Center orchestra in his own work is Jurian Andriessen. Earlier in the film we get a brief glimpse of a session with his teacher, Aaron Copland, in which this Dutch member of the advanced composition class receives suggestions as to how to improve the melodic line in the work he later conducts. There are also snatches of an impromptu jam session on the lawn, and chamber music and choral rehearsals. The film will be shown in about thirty-five countries.

* * *

State and Local Topics

Tanglewood Time

More than one turning point has marked the history of the Berkshire Music Festival. One was the invitation to Serge Koussevitzky to succeed Henry Hadley as director 15 years ago and his acceptance. With all that has happened since, at Tanglewood and elsewhere in the world, the fact may have been lost sight of that the New York Philharmonic-Symphony and not the Boston Symphony, was the original Berkshire Festival orchestra.

After the first two summers of three concerts each at the Dan Hanna farm in Stockbridge, Dr. Hadley became ill and had to resign, as recalled by Margaret Cresson in a chapter in "The Berkshires." The hesitant, hopeful invitation to Dr. Koussevitzky to take over met with an unforeseen response, for the Boston maestro's vision and enthusiasm had at last found the outlet they had needed. Perhaps this opportunity to provide music for the multitudes brought back memories of the concert tours he had given long before in Russia, when he traveled with his orchestra by boat along the Volga.

Another turning point was the gift of their "Tanglewood" estate by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan, in 1937. The broad lawns, the great trees, the formal gardens and the breathtaking view of Stockbridge Bowl made an ideal, an idyllic, a challenging setting for the masterworks of music. Nathaniel Hawthorne's imagination had supplied the name, and the stories he told his children when he took them to play near the wild tangle of brush and vines and trees between his cottage and the lake, later appeared as "Tanglewood Tales."

Still another turning point was the construction of the Music Shed, dedicated in 1938 following the celebrated thunderstorm the year before, when the audience had been sheltered by a tent. The return to normal programs after the curtailment of the war years was another milestone. Now Dr. Koussevitzky resumes leadership of the orchestra he did so much to make into what many consider the foremost in the world. The Bach concerts, marking the 200th anniversary of that composer's death, start Saturday night. It's Tanglewood time again.

Our Hilltown Neighbors

By DAVID J. MALCOLM

* * *

The Tanglewood season opens Sunday with a reception to members and invited guests in the Theatre-Concert Hall and with a program by students of the summer school. This will be followed by a delightful series of six Bach and Mozart concerts beginning Sunday, July 8 and continuing through Sunday afternoon, July 23. The series of nine concerts in the Music Shed to which music lovers come from the four corners of the nation and from far away places opens on Sunday afternoon, July 27 and continues for three weeks. In between times there are a great many concerts and programs sponsored by the summer school, open to Friends of the Music Center without charge, and to their invited guests. Friends of the Music Center is a society composed of music lovers who have made voluntary contributions toward the support of the summer school of music at Tanglewood. Contributions range from a few dollars upward—five dollars being a popular expression of good will—and in return donors receive membership cards which admits them to more than 40 outstanding concerts and programs which are held almost every evening throughout the entire Tanglewood season.

Charlemont-on-the-Deerfield,
June 28, 1950

N.Y. Times

JUNKET: Attending the Berkshire Festival is apt to be an arduous business for one living in New York. Besides getting to Tanglewood, he has to worry about hotel reservations, concert tickets and transportation back and forth between where he stays and where the concerts are given. This season gives promise of being easier, however. Music Inn is being opened within walking distance of the grounds. And the New Haven Railroad is offering four-day all-expense tours for the first two of the three week-ends that the full Boston Symphony plays in the Shed. Tour tickets include concert seats, hotel costs, motor coaches to and from the concerts and a sight-seeing tour of the Southern Berkshires.

TANGLEWOOD PACKAGES

All-expense tours to the music festival at Tanglewood in the Berkshire Mountains are offered by the New Haven Railroad for July 27-30 and Aug. 3-6, from Thursday through Sunday. For all-inclusive rates of $54 to $81, depending upon hotel accommodations, the package offers rail transportation, all meals, tickets to three concerts, and a sight-seeing trip. Deadline for applications for the July 27 trip is July 14, and for the August tour, July 21.

Boston Herald

BERKSHIRE CONCERTS

All seats for the Berkshire Music Festival's Bach - Mozart Concert series have been sold. The series, which precedes the main Festival events, is held in the Theater-Concert Hall beginning July 8.

[2 14]

Bach Devotees Gather at Tanglewood

Howard S. Babbitt

Members of a typical audience for one of the Boston Symphony Orchestra's Bach programs in the Berkshire Music Center's Theater-Concert Hall, where the 1950 series opens next Saturday

Boston Symphony Begins 13th Berkshire Festival

By FRANCIS D. PERKINS

THE SUMMER'S musical activities at Tanglewood, Lenox, Mass., begin officially today at 3:30, when the Berkshire Music Center holds the opening exercises for its eighth six weeks' session under Serge Koussevitzky's direction. The Boston Symphony Orchestra's annual Berkshire Festival, opening Saturday night, will follow the general plan of the last four summers. Part of the orchestra will give four programs of Bach's music and two of Mozart's under Dr. Koussevitzky in Tanglewood's Theater-Concert Hall, and the full orchestra will give its customary nine concerts in the Music Shed. Four of these will be under Dr. Koussevitzky; two apiece under Victor De Sabata and Leonard Bernstein and one under Eleazar de Carvalho. The dates and programs (revised, in certain cases, after the original announcement) are:

Saturday, July 8, 8:15, Koussevitzky. Bach, Brandenburg Concertos Nos. 1, 3; Cantata No. 83, Concerto No. 8 for flute, violin and piano; Suite No. 4.

Sunday, July 9, 3, Koussevitzky. Bach, Brandenburg Concertos Nos. 2, 5; Cello suite (Gregor Piatigorsky), Suite No. 3.

Saturday, July 15, 8:15, Koussevitzky. Bach, Brandenburg Concertos Nos. 4, 6; Cantatas No. 161 and 80 (Hugh Ross, conducting).

Sunday, July 16, 3, Koussevitzky. Bach, Suites Nos. 1, 2; Violin concerto in E major (Ruth Posselt); Cantatas Nos. 12, 50.

Saturday, July 22, 8:15, Koussevitzky. Mozart, Eine kleine Nachtmusik; Haffner Serenade, Piano Concerto in C major, K. 467 (Lukas Foss); Symphony No. 34 in C (K. 338).

Sunday, July 23, 3, Koussevitzky. Mozart, Symphony No. 33 in B flat (K. 319). Concerto for two pianos (Pierre Luboshutz and Genia Nemenoff), Serenade in C minor for winds, Symphony in C (Jupiter).

SERIES A

Thursday, July 27, 8:15, Koussevitzky. Beethoven, Symphony No. 3 (Eroica), Sibelius, Symphony No. 2.

Saturday, July 29, 8:15. Bruckner, Symphony No. 7; Debussy, Nuages, Fetes, La Mer.

Sunday, July 30, 3, Bernstein. Shapero, Adagietto; Diamond, Timon of Athens; Foss, The Song of Songs (Ellabelle Davis, soprano), Brahms, Symphony No. 2.

SERIES B

Thursday, Aug. 3, 8:15. De Sabata. Brahms, Academic Festival Overture; Schubert, Unfinished Symphony; Respighi, Pines of Rome; Gould, Spirituals; Wagner, "Tristan und Isolde," Prelude and Liebestod.

Saturday, Aug. 5, 8:15, De Sabata. Bach, Sinfonia from Christmas Oratorio; Mozart, Symphony in E flat (K. 543), Berlioz, "Roman Carnival" overture; Ghedini, Pezzo Concertante; Beethoven, Symphony No. 5.

Sunday, Aug. 6, 3, Bernstein. Ravel, Mother Goose, Alborada del Gracioso, Piano Concerto (Bernstein); Berlioz, "Romeo and Juliet" excerpts.

SERIES C

Thursday, Aug. 10, 5, Koussevitzky. Bach, Mass in B minor (soloists, Adele Addison, Eunice Alberts, David Lloyd, James Pease).

Saturday, Aug. 12, 8:15, de Carvalho. Berlioz, Harold in Italy; Ibert, Escales; Villa-Lobos, Choros No. 10.

Sunday, Aug. 13, 3, Koussevitzky. Prokofieff, Symphony No. 6; Brahms, Symphony No. 1.

All seats for the Bach and Mozart concerts have already been sold; general admission will be on sale on the day of each concert. Seats are still available for all concerts of Series A, B and C. The annual "Tanglewood on Parade" program, featuring the Center's various activities, has not yet been announced, but will probably take place during the last week of the festival.

The Berkshire Music Center's opera department will stage Jacques Ibert's comic opera, "Roi d'Yvetot" for the first time in the United States at Tanglewood on Monday and Tuesday nights, Aug. 7 and 8. Lukas Foss's "The Jumping Frog of Calaveras County" will also be given; the dates are not yet announced. Mrs. Elizabeth Sprague Coolidge and the Coolidge Foundation in the Library of Congress are sponsoring five evening concerts of Bach's music. Other programs commemorating the 200th anniversary of Bach's death will be given by James Friskin, pianist, July 19; Alexander Schneider, in the six suites for violin alone, Aug. 1 and 2; the Ruth Quartet in Roy Harris's arrangement of "The Art of the Fugue," July 26, and Mr. Harris and an instrumental group in "The Musical Offering," Aug. 9. E. Power Biggs will play Bach's organ music on three August afternoons. These events, and others in the Center's varied schedule, are open to contributing members of the Society of Friends of the Berkshire Music Center. The full schedule and information about joining the friends can be obtained by writing to the Center at Tanglewood.

The 1950 Berkshire Festival is the thirteenth of the regular series in this region; the eleventh with the Boston Symphony's participation, the tenth at Tanglewood and the ninth since the opening of the Music Shed. In the first wartime summer, 1942, a special series by Berkshire Music Center students under Dr. Koussevitzky replaced the regular festival. Tanglewood was closed in 1943; a Mozart series with a chamber orchestra began in 1944, and the full scale festival was resumed in 1946.

Eight contemporary works (using the term for composers born less than seventy years ago) are announced in the festival programs. Four of these are by citizens of this country. Two works, David Diamond's "Timon of Athens" and "Pizzo concertante" by Giorgio Federico Ghedini have not been played in New York. That is, pioneering is not a feature of the Berkshire Festival's present program policy, although it is not averse to contemporary music. However, the varied activities of the Berkshire Music Center, judging by previous summers, should supply a considerable element of unfamiliar music in the coming six weeks of intensive musical activity in western Massachusetts.

Festival Boxholders Named; 24 From County Are Included

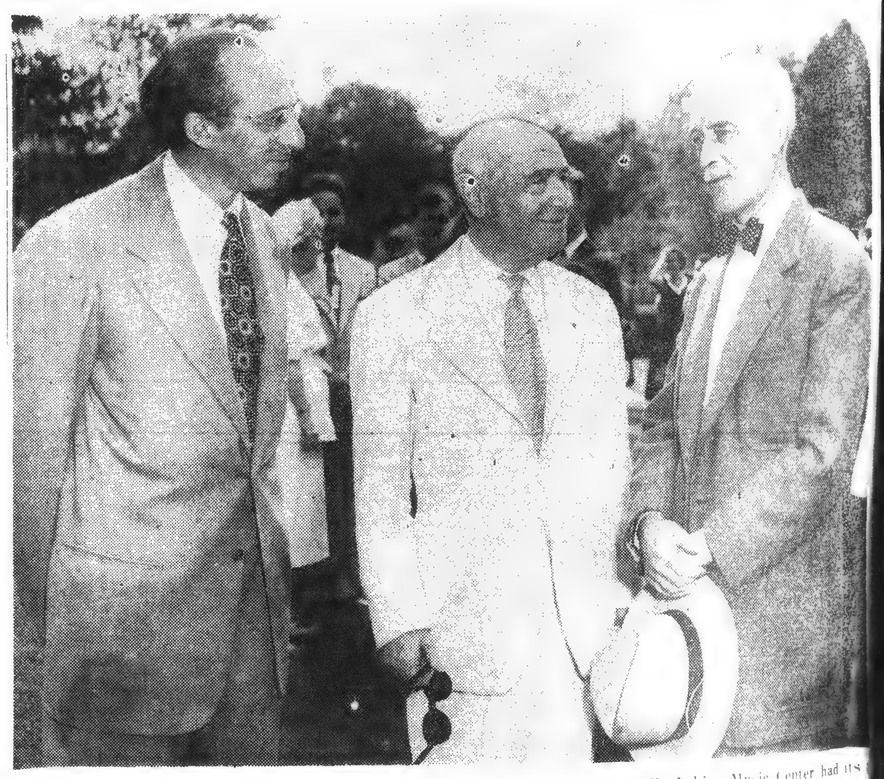
Twenty-four Berkshire County residents are among boxholders for the Berkshire Festival at Tanglewood, the Boston Symphony Orchestra announced today.

They are Mrs. William F. Barrett of Great Barrington, James Phinney Baxter 3d, president of Williams College; Alan J. Blau of Pittsfield, Mrs. Thomas H. Blodgett of Great Barrington, Col. A. D. Budd of West Hartford and Windsor, Miss Mabel Choate of Stockbridge, Mrs. Bruce Crane of Dalton, Mrs. Winthrop M. Crane Jr. of Dalton, Col. William H. Eaton of Pittsfield, Elm Court of Lenox.

Other Berkshire boxholders are Mrs. Charles Griswold of Stockbridge, Mrs. Ramsay Hoguet of Stockbridge, Walter Hoving of Stockbridge, Industrial Buildings Corporation of East Lee, Harry Kalker of Williamstown, Mrs. David B. Karrick of Stockbridge, Dr. Robert P. Knight of Stockbridge, D. P. Morgan of Stockbridge, Mrs. Bruce W. Sanborn of Lenox, Mrs. John L. Senior of Lenox, Russell Smith of Lenox, George Stockbridge of Otis, Martin L. Straus of Great Barrington, Richard L. Strutzel of Great Barrington, Robert K. Wheeler of Great Barrington.

Among the other boxholders are Mrs. Beatrice Fox Auerbach, president of G. Fox & Company of Hartford, Conn.; Mrs. Alvan T. Fuller of Rye Beach, N.H., wife of the former Massachusetts governor; Mrs. Joseph P. Kennedy of Hyannisport, wife of the former ambassador to Britain; Mrs. Lowell Thomas of Pawling, N.Y., wife of the radio commentator; and Mrs. A. J. Drexel of Radnor, Pa.

THE SPRINGFIELD UNION, SPRING



MUSIC NOTABLES—Beaming with pleasure as the eighth season of the Berkshire Music Center had its official opening Sunday afternoon is Dr. Serge Koussevitsky, director, seen with Dr. Aaron Copeland, left, famous American composer, and Jacques Ibert, French composer, who is a member of the Music Center faculty.

LENOX

700 Hear Dr. Koussevitzky Open Music Center Season

Director at Tanglewood Relates Impressions of Recent Tour in South America, Europe and Israel

Lenox, July 2—Over 700 music lovers slowly moved over the green lawns of Tanglewood and seated themselves in the theater-concert hall to hear the opening exercises this afternoon at the Berkshire Music Center's eighth annual season. Dr. Serge Koussevitzky, director of the center, gave a speech voicing his impressions of culture and music as he found them in South America, Europe and Israel on his latest tour as a guest conductor.

The exercises opened with an address by Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, who first introduced Dr. Koussevitzky and then made an eloquent plea for voluntary gifts and financial support for the Music Center. Dr. Perry then turned to Aaron Copeland, assistant director of the music school and noted composer, and asked him to introduce the 50 members of the music faculty, who were seated on the stage, to the audience.

Also introduced to the gathering was Jacques Ibert, notable French composer, who will conduct the class in advanced composition at the center.

Following the address of Dr. Koussevitzky the faculty, student body and the audience all joined in singing Randall Thompson's "Alleluia Chorus" under direction of Hugh Ross, director of the choir department.

These opening exercises are an annual event at which young students come to enroll for the six week sessions and to meet their instructors. The audience is largely invited from the "Friends of the Berkshire Music Center," a group of music lovers, who by their voluntary contributions help support the activities of the school.

On Monday classes and rehearsals for the 400 enrolled students will begin and the first student concert will be heard Friday. In addition to the many student concerts and recitals planned for the summer, members of the faculty and ensembles such as the Roth String quartet will be heard at the Center. These performances, totalling 37, are in addition to the 15 public concerts of the Festival, played by the Boston Symphony Orchestra, beginning July 8.

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ELIEL SAARINEN, 76, ARCHITECT, IS DEAD

Head of Cranbrook Foundation Department, World Famous Also as a City Planner

Special to The New York Times.

DETROIT, July 2—Eliel Saarinen, world famous architect and city planner, died last night at his home in suburban Bloomfield Hills. He was 76 years old.

Surviving are his widow, Loja; a daughter, Mrs. J. Robert F. Swanson, and a son, Eero, also a noted architect, who was associated with his father.

Influenced Modern Building

A building designed but never erected contributed largely to the fame of Eliel Saarinen and is credited with having had a profound influence on modern architecture. The design was the Finnish architect's plan for the Chicago Tribune Tower, which took second prize of $20,000 in a contest conducted in 1922.

Then living in his native Finland, Mr. Saarinen had to familiarize himself with skyscraper construction before he could enter the competition. The simplicity of his design and the absence of Gothic or Classical "icing" were an innovation at the time.

The competition also influenced Mr. Saarinen's life, for it aroused an interest in the United States that brought him to this country a year later. A few months here convinced him that the future of monumental buildings lay in this country, and he sent for his family.

About half of Mr. Saarinen's work was done in Finland before he came here. He belonged to an older generation of architects in Europe, who, working independently, searched for freedom from historic-limitative styles toward modern design based on structure.

Acclaimed for Helsinki Station

In his native land, he met with no conditions such as were to be found here—high buildings, heaped-up cities, congested traffic snarls. From his forest studio, however, he kept his eye on developments in other parts of the world. He designed banks, country estates and civic structures in Finland. His design for the Helsinki Railroad station received international acclaim.

Mr. Saarinen had won international prizes for city plans for Reval, Estonia, Riga, Latvia, and Canberra, Australia, before coming to this country.

Since 1925 he had been associated with the Crabrook Foundation, a development aided by the Detroit publisher, George G. Booth, and he was head of its architectural department. He designed many of the buildings at Cranbrook School for Boys and the adjoining Kingswood School for Girls, as well as the Cranbrook Academy.

Among better known structures of his design were the Christian Church in Columbus, Ind.; the Kleinhans Music Hall in Buffalo, and the structures for the Berkshire summer music festival in Stockbridge, Mass., on the Tanglewood estate of Nathaniel Hawthorne.

Mr. Saarinen blueprinted mounmental works that were never executed—a design for the rebuilding of Chicago's waterfront and a plan for Detroit.

Won Gold Medal in 1947

His work for the Cranbrook Foundation won him a gold meda from the Architectural League and in 1947 he received a golc medal, the highest award of the American Institute of Architects, for the first-prize design in the competition for the proposed addition to the Smithsonian Institution, Washington, D. C. This year he was selected by the Royal Institute of British Architects to receive its Royal Gold Medal for Architecture.

Mr. Saarinen was amazed at the beauty he found in American buildings when he arrived in this country, but observed that the beauty was isolated rather than universal, and that it was often minimized by surroundings.

He discussed the causes of disorder and decay that are eating into so many cities in a book, "The City," published in 1943. He felt that the key to the future of cities lay in "organic decentralization" and that the erection of uncontrolled and self-sufficient skyscrapers should be prohibited.

Mr. Saarinen once described New York as "a great city gone wrong architecturally." Crowding together, he felt, was bad physically for the people, and bad for the beauty of a city.

Born in Helsinki, then known as Helsingfors, he was educated at the Institute Polytechnic there. Mr. Saarinen had received several honorary degrees from universities in Finland, Gemany and the United States.

N. Y. Times

Music Festival In the Berkshires

TANGLEWOOD, Lenox, Mass.—All seats for the Berkshire Music Festival's Bach-Moxart Concert series starting July 8 have been sold, George E. Judd, manager of the Boston Symphony Orchestra, announced this week. The series, which precedes the main festival concerts, is held in the Theater-Concert Hall, with a seating capacity of 1200.

Because of last year's record crowds for these chamber orchestra programs, when 17,000 persons heard the four concerts, an extra series of two concerts was added this season. It is expected now, because of the sellout for the series, that many hundreds once again will hear the music of Bach and Mozart from the pleasant lawns surrounding the auditorium. Admission to the grounds will be available on the day of each concert—Saturday and Sunday of each week beginning July 8—at Tanglewood.

These six concerts will open the thirteenth season of the Berkshire Music Festival at Tanglewood, and will again be conducted by Dr. Serge Koussevitzky, for the past twenty-five years conductor of the Boston Symphony Orchestra. Following the program of music by Bach and Mozart, in part commemorating the 200th anniversary this summer of the death of Johann Sebastian Bach, the Orchestra will give its nine regular festival concerts in the 6000-seat Shed. Good tickets are available for all of these concerts, and may be obtained through the box office at Tanglewood, Lenox, Mass., either by mail or in person.

Conductors for the concerts in the Shed will be Dr. Kouusevitzky, Victor de Sabata, Eleazar de Carvalho, and Leonard Bernstein.

The Berkshire Evening Eagle

Published every week-day afternoon except holidays by the

EAGLE PUBLISHING COMPANY

33 Eagle Street, Pittsfield, Massachusetts.

The Eagle traces its ancestry directly and without publishing interruptions to the Western Star, later the Berkshire Star, a weekly established in Stockbridge in 1789. Moving to Lenox in 1828 in a consolidation it became the Berkshire Star and County Republican. After its sale in 1829 it became known as the Berkshire Journal, consolidating in the same year with the Argus, which had removed from Pittsfield to Lenox, becoming thus the Journal and Argus. In 1838 the name was changed to the Massachusetts Eagle and in 1842 the paper was moved to Pittsfield. In 1852 it became the Berkshire County Eagle which continued until 1892 when the weekly became a daily assuming the present name.

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Editorials

In Brief . . .

One of our reporters will lie in the hospital for many weeks because of an automobile crash, shocking proof that we are kidding ourselves when we live on the premise that accidents happen only to other people . . . That is one reason why there is satisfaction to be found in the news that 412 children and adults are registered in the first series of Park Department learn-to-swim classes . . . The Hinsdale Girl Scouts and Brownies deserve an accolade for the many hours of hard work and enthusiasm that went into the raising of the money they gave Hillcrest Hospital . . .

Those inclined to visualize foreign visitors according to the national patterns set by cartoonists were somewhat startled by Jacques Ibert, the French composer who, as a member of this year's faculty, was introduced at yesterday's formal opening of the Berkshire Music Center. A lot of people thought he was a member of the Boston Symphony board of trustees . . . Thus far, the city's fires [illegible] fully with the firemen's

Washington. The company has a similar [illegible] located in Springfield and a third on Shelburne Mountain near Greenfield.

Agencies Join To End Discords In Tanglewood Traffic Setup

If Tanglewood traffic jams are as bad this year as they were in 1949 it will not be entirely the fault of the Festival management.

A mass effort by town and state police and Festival officials to untangle the situation, to some extent at least, has resulted in several plans to distribute the traffic more evenly on the various roads leading to and from Tanglewood.

Every purchaser of Festival tickets will receive, with the tickets, a pamphlet with maps showing main approaches to the grounds from New York State, Connecticut, Pittsfield and Lee.

To take some of the load off Route 20 from Pittsfield the map directs cars from Albany and other western points to Tanglewood through Richmond via Route 41 and Richmond Road. Cars northbound from Great Barrington are directed over Route 183 through Housatonic and Interlaken rather than up Route 7 through Stockbridge and Lenox. Also, traffic westbound from Springfield and Boston is directed from Lee over Route 102 into Stockbridge and Interlaken and thence up Route 183, rather than over Route 20 from Lee to Lenox.

These plans are designed to keep the town of Lenox free from most of the traffic from the west and south before and after the concerts. The only cars routed directly through Lenox are those from Pittsfield and northern points.

Signs To Be Erected

For the aid of drivers trying to find these routes the traffic division of the state Department of Public Works plans to erect some 30 signs in the vicinity of Tanglewood to mark the various routes which lead away from Lee, Lenox and Pittsfield.

The signs will be 18 by 36 inches and will read simply "Tanglewood" in large letters with an arrow pointing direction.

As an added effort to relieve the situation, the Tanglewood management advises all visitors to "come early and stay late." Special inducements are planned to promote this.

For those who come early the grounds will be opened at 6 before evening concerts and at noon before the Sunday afternoon concerts. The buffet on the grounds will serve hot meals and visitors are encouraged to bring picnic meals.

The greatest advantage to the traffic situation, however, will be the encouragement to people to stay late after the concerts. For this purpose the gardens at Tanglewood will be open and lighted for at least an hour after each concert. This is expected to take at least some of the edge off the usual rush from Tanglewood after concerts.

Music Center To Honor Saarinen

LENOX—Stdents at the Berkshire Music Center will play a work in memory of Eliel Saarinen, 76, internationally famous architect, in the Music Shed at Tanglewood Friday, according to an announcement by Dr. Serge Koussevitzky, director of the Music Center this morning.

Mr. Saarinen, who drew the original plans for the fan-shaped Music Shed at Tanglewood in 1937 and the theatre concert hall in 1940, died Saturday night at his suburban home in Bloomfield Hills outside of Detroit, Mich. He was a longtime friend of Dr. Koussevitzky.

Dr. Koussevitzky learned of Saarinen's death after he returned to his home early last evening from the opening exercises at Tanglewood. This morning the retired conductor of the Boston Symphony Orchestra sent this telegram to Mrs. Saarinen.

We are shocked and saddened at the news of your husband's death. In his Music Shed on Friday, July 7, the students of the Berkshire Music Center will play a work in his memory. All our students and faculty join me in sending our deepest sympathy.

A Finnish expatriate, Mr. Saarinen was noted for building designs throughout the world. But he was best known for his plans, both on paper and in his far-seeking vision, for the re-creation and modernization of entire cities.

He was first consulted on the Tanglewood building program after the "hundred thousand dollar storm," which interrupted the Boston Symphony Orchestra's Wagner program in a large tent at Tanglewood in 1937. He made sketches and a preliminary plan for the great Music Shed but his drawings were in excess of the $80,000 which the Berkshire Symphonic Festival quickly raised for construction of a permanent building.

Joseph Franz of Stockbridge, an engineer, and chairman of the building committee, suggested a number of minor changes in the original plans and took charge of the construction of the Music Shed which was dedicated Aug. 4, 1938.

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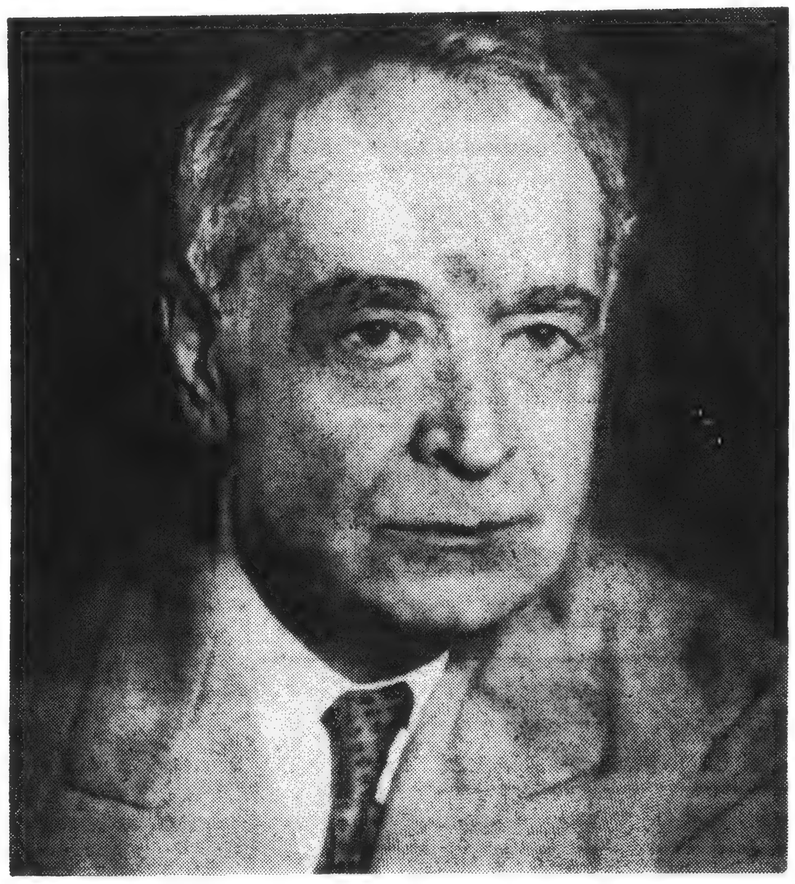
Announcing

The Festival Symphony Hour

Monday Evenings 9.00 to 10.30 PM

a weekly hour and a half of the best symphonic music presented for your enjoyment during the Berkshire Symphonic Festival season and featuring interviews with famed Tanglewood personalities.



Dr. Serge Koussevitzky

Works listed for the programs below are only the featured works of each week's broadcast. The one-and-one-half hour Festival Symphony will include other works to be announced each week before the program.

July 3: **BACH** Brandenburg Concertos Nos. 1, 2 and 3

July 10: **BACH** Brandenburg Concertos Nos. 4, 5 and 6

July 17: **MOZART** Symphony No. 40 (Jupiter)
Eine Kleine Nachtmusik

July 24: **SIBELIUS** Symphony No. 2
DEBUSSY La Mer

July 31: SCHUBERT Symphony No. 8 (Unfinished)
RESPIGHI Pines of Rome

August 7: BEETHOVEN Symphony No. 5
BERLIOZ Romeo and Juliet

August 14: BACH Mass in B Minor

August 21: BRAHMS Symphony No. 1

Each week on Festival Symphony WBEC will present an interview with the top Tanglewood personality of the week. Included are Dr. Serge Koussevitzky, Leonard Bernstein, Victor De Sabata, Eleazar De Carvalho, Jacques Ibert, and others.

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Babbitt

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Koussevitzky Urges Youth To Spread Spirit of Unity

1200 Turn Out at Tanglewood for Opening Exercises at Music Center— Jacques Ibert Greeted by Students

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"As an artist," he said, "I experienced deep satisfaction from my work with the orchestras I conducted, the artistic atmosphere, the reception of audiences, and the contact with the musical life of the countries I visited.

"As an observer, I was able to contemplate and give thought to facts that were enlightening and revealing."

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bearing return pe...

Tanglewood Acts to Ease Traffic Problems

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The letter, addressed to the Massachusetts Department of Public Works' Traffic Division, which has placed directional road signs throughout the Western Massachusetts area for the convenience of concert-goers, thanked the department for its efforts, and cited other agencies which have worked on the many problems arising from the influx of thousands of visitors to the Festival.

Because of past difficulties in handling so many cars, State Police and the police departments of Lenox, Lee, and Stockbridge have all added special details to aid in making traffic flow smoothly and without delay. The Tanglewood management also has made an effort to acquaint its visitors with the roads available to them by including in its ticket mailings a folder with a map of all roads to the area. The Festival has also been fortunate in adding to its staff as traffic and parking expert, Michael J. Sullivan of Lee.

PEOPLE

...ation this fall.

Word got around that **Eleanor Roosevelt** had taken on yet another chore: come August, she will be the narrator for Prokofiev's *Peter and the Wolf* to the kids at the Berkshire Festival. Meanwhile, landing in London after a tour of the Continent, she planted a warm buss on the cheek of her hostess, the Dowager Marchioness of Reading (*see cut*).

TIME, JULY 10, 1950

Geographic's Photographer 'Remodels' Museum Building

The National Geographic magazine is very busy in these parts right now—snapping pictures of Ted Shawn, Greylock and Tanglewood and doing a little remodeling at the Berkshire Museum.

The photographs will go with an article on the mountains of New England. Most of them will be printed in color. That's why the Museum building needs remodeling.

Photographer Robert F. Sisson of the Geographic staff decided that the Museum's name, carved in stone on the building's front, wouldn't show up well enough in a color shot. So the Geographic is paying for a bright, painted sign. After the picture is taken, it comes down.

Mr. Sisson, a resident of Wellfleet, works out of the magazine's Washington headquarters. He has been here taking pictures since last Friday and expects to finish up Wednesday.

The Geographic article, scheduled to appear in 6 to 12 months, will cover New England's mountains and people from Maine to Connecticut, he says. It will include scenic, cultural and industrial information and photos.

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Posed in the Sisson photos are a number of Berkshire people. They include Bartlett Hendricks and the Misses Marion P. Fisher, Nancy L. Hannon, Beatrice A. Murtha, Virginia P. Smith and Arlia Tomlinson.

Altogether from the hundreds of photographs being taken, the New England mountain article may use from 18 to 28 color views and perhaps 15 black-and-whites. The article, written by another staff member, may run to 6000 words.

[28]

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Eagle Friday, July 7

First Student Concert Tonight In Music Shed at Tanglewood

Berkshire Music Center To Memorialize Eliel Saarinen—Organ Recital Tomorrow—Chamber Music Sunday

TANGLEWOOD — The opening concert of the Berkshire Music Center's eighth season will take place tonight in the Music Shed at Tanglewood, when the student symphony orchestra will play the first in its series of regular Friday evening programs. The concert will begin at 8.15, and is open to the Friends of the Center.

Sibelius' "The Swan of Tuonela," will be performed in memory of Eliel Saarinen, the Finnish architect who died last Saturday. The Shed in which the piece is to be played was his conception, and it was he who designed the theatre-concert and chamber music halls, also at Tanglewood. His original plan for the grounds and buildings may be seen this week end at the exhibition room at the main gate.

Tomorrow afternoon at 4, initiating a series of performances of music by Johann Sebastian Bach to be featured throughout this summer at Tanglewood, organist E. Power Biggs will give a recital, also in the Shed.

The programs follow:

TONIGHT'S PROGAM

Overture Leonore No. 2, Op. 72...Beethoven
Conductor, Charles Schiff.

Symphony No. 3 ..... Harris
Conductor, Juriaan Andriessen.

Symphony No. 4 in C minor, Tragic. Schubert
II Andante.
IV Allegro.
Conductor, Wolfgang Schanzer.

Intermission.

The Swan of Tuonela, Op. 22, No. 3. Sibelius
Conductor, Irwin Hoffman.

Symphony No. 4 in E minor, Op. 98. Brahms
III Allegro giocoso.
IV Allegro energico e passionato.
Conductor, Eleazar de Carvalho.

TOMORROW AFTERNOON

E. Power Biggs, Organ.

Organ Music .... Johann Sebastian Bach
Prelude and Fugue in E-flat major.
Choral prelude: Deck Thyself, My Soul, With Gladness.
Pastorale in F major.
Passacaglia and Fugue in C minor.

Sunday Morning

Sunday morning at 10 the first chamber music concert by members of Department II will be given in the chamber music hall.

The program follows:

String Quartet in F minor, Op. 95. Beethoven
I Allegro con brio.
II Allegretto, ma non troppo.
III Allegro assai vivace, ma serioso.
IV Larghetto espressivo; allegretto agitato.
Violins, Robert Gerle and Ronald Balazs.
Viola, Robert Oppelt.
Violoncello, Robert Sayre.
(Coached by Gregor Piatigorsky.)

Three Short Pieces for Wind Quintet (1930) ..... Ibert
I Allegro.
II Andante.
III Assez lent, Allegro scherzando.
Flute, Robert Armer.
Oboe, John Heard.
Clarinet, Richard Weerts.
Bassoon, Stanley Petrulis.
Horn, Richard Mackey.
(Coached by Fernand Gillet.)

Quintet for Strings and Piano in F minor, Op. 34 ..... Brahms
I Allegro non troppo.
II Andante, un poco adagio.
III Scherzo: Allegro.
IV Poco Sostenuto; Allegro non troppo
Violins, Alfred Schneider and Marguerite Gillett.
Viola, Raymond Montoni.
Violoncello, Susanne Wilmere.
Piano, Julian Einstein.
(Coached by Jean Bedetti.)

Syracuse Herald-American Sunday July 2

Bach-Mozart Series In Tanglewood Is Sell-Out

ALL SEATS for the Berkshire Music Festival's Bach-Mozart concert series starting July 3 have been sold, according to the Boston Symphony management. The series, which precedes the main Festival Concerts, is to be presented in the Theater-Concert hall, with a seating capacity of 1,200. An extra two concerts, added this season, resulted from demands following last season's concerts when 17,000 music lovers and musicians heard the concerts. It is expected that many will avail themselves of hearing the music of Bach and Mozart from the lawns surrounding the Theater-Concert hall. Admission to the grounds will be available on the day of each concert—the Saturday and Sunday of each week, starting July 8—in "Tanglewood," near Lenox, Mass. Conductors for concerts in The Shed—the nine regular Festival programs by the Boston Symphony Orchestra—in late July and early August—will be Dr. Koussevitzky, Victor de Sabata, Eleazar Carvalho and Leonard Bernstein.

* * *

Syracuse Herald-American Monday July 3

Tanglewood Group Hears Koussevitzky

By EMMA VAN WORMER

LENOX, Mass.—A capacity assembly in the theater concert hall in Tanglewood heard Dr. Serge Koussevitzky, director of the Berkshire Music Center, urge youth in music to have courage and faith as an exponent of this universal language, at the eight annual opening of the center yesterday.

Impressive exercises of the center, a major part of Tanglewood activities, brought faculty members, students and Friends of Music members together, first in the hall, and later at a garden party for some 1,500 invited guests. Lewis T. Perry, president of the Friends of Music, who presided in the hall, introduced composer Aaron Copeland, for some years identified with Tanglewood programs.

Copeland presented Dr. Koussewitzky, who told of his recent European travels, stressing the youth in music movements both in Belgium and in France, and the riches of Israel in music. He paid high tribute to those responsible for the Israel Philharmonic Orchestra. The orchestra will tour the United States early in 1951. Dr. Koussevitzky and Leonard Bernstein will be among conductors. A Syracuse concert may be arranged.

AMONG distinguished members of the music faculty, seated on the stage and introduced by Copeland, included Richard Burgin, concertmaster of the Boston Symphony Orchestra, and E. Power Biggs, Boston organist, who will give recitals in the shed in Tanglewood; Jacques Ibert, French composer who arrived in America last week and whose opera, "Le Roi D'Yoetot," will be presented in the theater concert hall Aug. 7 and 8; Hugh Ross, choral director who conducted the chorus in an "Alleluiah" to close the program; Eleazar De Carvalho, who will conduct the Boston Symphony; Jan Popper, director of the Opera School (Boris Goldovsky is on leave of absence), acts in an advisory capacity; Luke Foss, composer.

George E. Judd, soft-spoken Harvard alumnus and manager of the Boston Symphony, greeted music managers from several centers, including those from Troy and Washington, D. C. Said Judd, "Troy is following the lead of Syracuse famous artist management in a plan to present the Boston Symphony in the fall to students (Syracuse will hear the Boston Orchestra for a second season in the Coliseum in October, following the tour opening in Troy R.P.I. Hall). Charles Munch, who conducted the Boston Symphony in the Coliseum last season, now is in Europe. He will return in September to resume his Boston post.

DR. KOUSSEVITZKY, who retired last year as regular conductor of the Boston Symphony, will direct Boston Symphony concerts in the shed in Tanglewood, as well as six concerts by Symphony Orchestra members in the Theater Concert Hall, beginning July 8 and continuing through the month. Guest conductor Leonard Bernstein, who will direct concerts in the shed, with programs to include his own Piano Concerto, will arrive in Tanglewood later in the season. Victor de Sabata is guest conductor in August concerts, as is De Carvalho.

Four Bach concerts in the Theater Concert Hall will mark the Tanglewood observance of the 200th anniversary of the death of C Bach. The Mach Mass in B Minor will be sun in the shed Aug. 10, De Carvalho conducting, with soloists Adele Addison, Eunice Alberts, David Lloyd and James Pease.

As is customary, Boston Symphony rehearsals in the shed are open to the public, admission fees going to the orchestra pension fund. This summer in the music there are courses in libretto writing, in addition to those established in composing, conducting, opera and chamber music.

Connecticut Edition
News Republican
July 6, 1950

All Seats Sold For Bach-Mozart Series

All seats for the Berkshire Music Festival's Bach-Mozart Concert series starting July 8 have been sold, George E. Judd, manager of the Boston Symphony Orchestra, has announced. The series, which precedes the main Festival concerts, is held in the Theatre-Concert Hall, with a seating capacity of 1200.

Because of last year's record crowds for these chamber orchestra programs, when 17,000 persons heard the four concerts, an extra series of two concerts was added this season. It is expected now, because of the sellout for the series, that many hundreds once again will hear the music of Bach and Mozart from the pleasant lawns surrounding the auditorium. Admission to the grounds will be available on the day of each concert—Saturday and Sunday of each week beginning July 8—at Tanglewood.

These six concerts will open the thirteenth season of the Berkshire Music Festival at Tanglewood, and will again be conducted by Dr. Serge Koussevitzky, for the past twenty-five years conductor of the Boston Symphony Orchestra. Following the program of music by Bach and Mozart, in part commemorating the 200th anniversary this summer of the death of Johann Sebastian Bach, the Orchestra will give its nine regular Festival Concerts in the 6000-seat Shed. Good tickets are available for all of these concerts, and may be obtained through the box office at Tanglewood, Lenox, Mass. either by mail or in person.

Conductors for the concerts in the Shed will be Dr. Koussevitzky, Victor de Sabata, Eleazar de Carvalho, and Leonard Bernstein.

In addition to these performances by the Boston Symphony Orchestra, there will be 33 student and faculty performances at Tanglewood this summer, including two operas. These additional events are open to the Friends of the Berkshire Music Center only. A voluntary contribution to help support the Center constitutes membership in the Friends and entitles contributors to attend all the student and faculty recitals.

Syracuse Herald-American Sunday July 2 & June 25

First Tanglewood Music July 8 Under Koussevitzky

The first of [illegible] members of the Boston Symphony Orchestra [illegible] Saturday night [illegible] Theater-Concert Hall, Lenox, Mass., [illegible] Koussevitzky conducting. [illegible] will be a Bach program. [illegible] concerts of Sunday [illegible] July 9, Saturday night [illegible] Sunday afternoon, July [illegible] the Theater-Concert Hall [illegible] concert in the Shed in [illegible] wood will be Thursday [illegible] July 27, the program [illegible] the Beethoven "Eroica" [illegible] Sibelius Second Symphony [illegible] in the Shed, Saturday [illegible] July 29, the Seventh [illegible] of Bruckner and, by W[illegible] the Overture to "Tannhäuser" and a Siegfried Idyll, Dr. [illegible] sevitzky conducting. Leonard Bernstein will conduct on Sunday afternoon, July 30, when the program will comprise Shapero "Adagietto," Diamond "Timon of Athens" and the Second Symphony of Brahms.

* * *

[219]

See Also 10 Pages back

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CHATTANOOGA, TENN.
TIMES

1950

Berkshire Center Sets Final Music Auditions

Tne Chattanooga Times.

CINCINNATI, Ohio, April 22 Final auditions of applicants [illegible] Berkshire Music Center, summer music school of the [illegible] Symphony Orchestra at [illegible]ood, will be held here [illegible] April 30 from 1 to 4 [illegible]tion for the event is [illegible]th Street.

[illegible]ctice of the music cen- [illegible] will hear players of [illegible]oodwind, brass and [illegible]

The [illegible]ion session of the Berk- [illegible] Center, of which [illegible] Koussevitzky is director [illegible] Aaron Copland assistant di- [illegible] will be held at Tangle- [illegible] Lenox, Mass., from July [illegible] August 13. The school offers [illegible]ortunity for music study [illegible]ction with the Berkshire [illegible] concerts of the Boston Symphony Orchestra. Applica- [illegible]on for admission may be made at the time of audition. Inquiries should be addressed to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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NEW YORK, N. Y.
HERALD TRIBUNE

Tanglewood Auditions

Final auditions for pianists and players of stringed and wind instruments who wish to study at the Berkshire Music Center this summer at Tanglewood, Lenox, Mass., will be held tomorrow in the Carnegie Recital Hall between 10 and 12 o'clock and 2 and 5 o'clock. [illegible]ion at Tanglewood runs [illegible] 3 to Aug. 13. Applica- [illegible] for admission to the center [illegible] made at the time of the [illegible] which will be held by [illegible] of the school's faculty.

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MADISON, WIS.
STATE JOURNAL

BACH ANNIVERSARY: Tanglewood, at Lenox in the Berkshires, will be the scene this summer of one of the most comprehensive among the season's observances of the bicentennial of the death of Johann Sebastian Bach. Music of Bach in all forms will be performed by the Boston Symphony orchestra and visiting artists. Serge Koussevitzky will present the "Mass in B Minor" on Aug. 10, and will conduct members of the orchestra in all the Brandenburg concertos and the orchestral suites, four cantatas (Nos. 53, 161, 80 and 50), and other concertos on July 8-9 and 15-16. The Festival chorus appearing in the Mass and the cantatas will be prepared by Hugh Ross, who will conduct two of the cantatas.

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EL PASO, TEXAS
TIMES

APR 23 1950

Berkshire Artist List Announced

Special to EL PASO TIMES

Boston, Mass.—An imposing list of artists for the Berkshire Festival has been announced by Serge Koussevitzky, now conducting in Rome. The festival will be given July 8 to Aug. 13 by the Boston Symphony Orchestra in Tanglewood, Lenox, Mass.

Artists for the Bach-Mozart concerts will include Gregor Piatigorsky, cellist; Lukas Foss, pianist. Ruth Posselt, violinist, and Luboshutz and Nemenoff, pianists.

Jorge Bolet, distinguished Cubar pianist, will appear with the symphony when Prokofieff's Second Piano Concerto is performed Aug. 5.

Singers at the festival will include Frances Yeend, soprano; David Lloyd, tenor; Adele Addison, soprano, and Eunice Alberts, contralto.

The viola solo in Berlioz' "Harold in Italy" to be conducted Aug. 12 by Eleazar de Carvalho will be Joseph de Pasquale.

Leonard Bernstein will be conductor for some of the concerts. Dr. Koussevitzky also will conduct.

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NEW HAVEN, CONN.
REGISTER

MUSIC

Tanglewood Music Festival To Mark Bach Bicentennial

MUSIC CALENDAR FOR THE WEEK

Monday—Dorothy Fox, pianist—Sprague Memorial Hall ..... 8:30 P. M.
Tuesday—Kurt Glaubitz, 'cellist—Neighborhood Music School. 8:30 P. M.
Wednesday—Musical Program—New Haven Woman's Club ..... 8:30 P. M.
Thursday—Wallace Thompson, tenor—
Community Baptist Church ..... 8:30 P. M.
Friday—Apollo Singing Society—
Orange Congregational Church ..... 8:00 P. M.
—Julia Schnebly, pianist—Sprague Memorial Hall ..... 8:30 P. M.

By GORDON E. ARMSTRONG

The music of Johann Sebastian Bach is receiving unusual prominence this year in programs given throughout the entire civilized world. At least two local concerts given recently have reminded us that 1950 is the bicentennial of the composer's death, though actually the final event of the Chamber Music Series commemorated the 265th anniversary of his birth, due to the fact that the concert was arranged to come on his birthday. The other Bach concert was the presentation of his B Minor Mass by the Yale Glee Club and the Connecticut College Women's Choir.

Notices at hand concerning the programs scheduled for this year's Berkshire Music Festival at Tanglewood indicate that a comprehensive observance of the bicentennial there is planned. Music by Bach in all forms will be performed at the Festival this Summer by the Boston Symphony and visiting artists. Serge Koussevitzky will conduct a presentation of the B Minor Mass on August 10 in the Music Shed. The eminent conductor will also direct the orchestra in all the Brandenburg concertos and the orchestral suites, four cantatas (Nos. 53, 161, 80 and 50) and other concertos in the Theater on July 8-9 and 15-16. The Festival Chorus appearing in the Mass and the cantatas will be rehearsed by Hugh Ross who will conduct two of the latter.

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HARTFORD, CONN.
TIMES

Koussevitzky Chooses Tanglewood Soloists

By CARL E. LINDSTROM

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TOLEDO, OHIO
BLADE

MAR 26 1950

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Other concerts will include five evenings sponsored by the Elizabeth Sprague Coolidge Foundation of the Library of Congress and Miss Coolidge personally.

See Also 10 pages back

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CHATTANOOGA, TENN.
TIMES
3 1950

Berkshire Center Sets Final Music Auditions

Special to The Chattanooga Times.

CINCINNATI, Ohio, April 22 Final auditions of applicants for the Berkshire Music Center, the summer music school of the Boston Symphony Orchestra at Tanglewood, will be held here Sunday, April 30 from 1 to 4 p.m. Location for the event is 112 West 4th Street.

A committee of the music center faculty will hear players of strings, woodwind, brass and piano.

The eighth session of the Berkshire Music Center, of which Serge Koussevitzky is director and Aaron Copland assistant director, will be held at Tanglewood, Lenox, Mass., from July 3 to August 13. The school offers an opportunity for music study in connection with the Berkshire Festival concerts of the Boston Symphony Orchestra. Application for admission may be made at the time of audition. Inquiries should be addressed to the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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NEW YORK, N. Y.
HERALD TRIBUNE
3 1950

Tanglewood Auditions

Final auditions for pianists and players of stringed and wind instruments who wish to study at the Berkshire Music Center this summer at Tanglewood, Lenox, Mass., will be held tomorrow in the Carnegie Recital Hall between 10 and 1 o'clock and 2 and 5 o'clock. The session at Tanglewood runs from July 3 to Aug. 13. Applications for admission to the center may be made at the time of the auditions, which will be held by members of the school's faculty.

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MADISON, WIS.
STATE JOURNAL
1950

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EL PASO, TEXAS
TIMES
APR 23 1950

Berkshire Artist List Announced

Special to EL PASO TIMES

Boston, Mass.—An imposing list of artists for the Berkshire Festival has been announced by Serge Koussevitzky, now conducting in Rome. The festival will be given July 8 to Aug. 13 by the Boston Symphony Orchestra in Tanglewood, Lenox, Mass.

Artists for the Bach-Mozart concerts will include Gregor Piatigorsky, cellist; Lukas Foss, pianist. Ruth Posselt, violinist, and Luboshutz and Nemenoff, pianists.

Jorge Bolet, distinguished Cuban pianist, will appear with the symphony when Prokofieff's Second Piano Concerto is performed Aug. 5.

Singers at the festival will include Frances Yeend, soprano; David Lloyd, tenor; Adele Addison, soprano, and Eunice Alberts, contralto.

The viola solo in Berlioz' "Harold in Italy" to be conducted Aug. 12 by Eleazar de Carvalho will be Joseph de Pasquale.

Leonard Bernstein will be conductor for some of the concerts. Dr. Koussevitzky also will conduct.

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NEW HAVEN, CONN.
REGISTER
APR

MUSIC

Tanglewood Music Festival To Mark Bach Bicentennial

MUSIC CALENDAR FOR THE WEEK

Monday—Dorothy Fox, pianist—Sprague Memorial Hall ..... 8:30 P. M.
Tuesday—Kurt Glaubitz, 'cellist—Neighborhood Music School, 8:30 P. M.
Wednesday—Musical Program—New Haven Woman's Club .... 8:30 P. M.
Thursday—Wallace Thompson, tenor—
Community Baptist Church ..... 8:30 P. M.
Friday—Apollo Singing Society—
Orange Congregational Church ..... 8:00 P. M.
—Julia Schnebly, pianist—Sprague Memorial Hall ..... 8:30 P. M.

By GORDON E. ARMSTRONG

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TOLEDO, OHIO
BLADE
MAR 26 1950

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SPARTANSBURG, S. C.
HERALD
MAR 26 1950

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Dr. Koussevitzsky will conduct 6 of the 9 concerts in the great music shed. He also will conduct 6 concerts with a smaller orchestra in the theater concert hall.

In observance of the bicentennial of the death of Johann Sebastian Bach, the first 4 of the programs will be devoted to his music. The last 2 will be Mozart programs.

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SYRACUSE, N. Y.
HERALD AMERICAN

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SPRINGFIELD, MASS.
REPUBLICAN
MAR 26 1950

BACH ANNIVERSARY PROGRAM PLANNED

Celebration at Tanglewood in July

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NEW YORK, N. Y.
COMPASS
MAR 24 1950

Bach Memorial Set for Tanglewood

Tanglewood, the music lover's mecca in the Berkshires, will be the scene this summer of one of the most comprehensive among the season's observances of the bicentennial of the death of Johann Sebastian Bach. The Boston Symphony Orchestra's Berkshire Festival, which opens on July 8 and runs through Aug. 13, will once again be under the direction of Serge Koussevitzky and will include the special Bach programs, two Mozart programs, and the usual three week-end series of concerts.

Koussevitzky

Music of Bach in all forms will be performed on July 8, 9, 15, 16, and Aug. 10 by the Bostonians, under Koussevitzky, who will conduct all the Brandenburg concertos and orchestral suites, four cantatas, and the B Minor Mass.

The concerts in the large Music Shed, well known for its ability to accommodate the large crowd that gathers at Tanglewood and for its acoustics which make it possible for those on the lawns outside also to partake of the music, will be made up from the standard repertory. New works scheduled to have their first performances during the Shed series, from July 27 through Aug. 13, are David Diamond's "Timon of Athens," Nicolas Nabokov's "La Vita Nueva," and Claudio [illegible]mphony.

[illegible] in and Eleazar [illegible]are conducting [illegible]evitzky in these [illegible]ill feature Bee-[illegible]ibelius' Second [illegible]ner's Seventh, [illegible]lian," Brahms' [illegible]Siegfried Idyll," [illegible] Berlioz's "Ro-[illegible] and Ibert's

[illegible]hony's staff, at [illegible]ston 15, Mass., [illegible]ders for tickets and will be glad to answer any requests for information about the Berkshire Festival.

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DALLAS, TEX.
NEWS
MAR 25 1950

Dr. David to Speak At Berkshire Center

Dr. Hans T. David, professor of the music school at Southern Methodist University, will deliver two lectures on Bach at the Berkshire Music Center, Tanglewood, Mass., the latter part of July. The topics are "Bach's Historical Position" and "Bach in Our Time."

Dr. David will attend the April 22 meeting of the Texas chapter of the American Musicological Society, to be held at Texas Christian University. Papers by Homer Ulrich, of the University of Texas, president of the chapter; Dr. Michael Winesanker of TCU, and Dr. David will be presented.

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COLUMBUS, OHIO
DISPATCH
MAR 19 1950

Auditions in Cleveland

Boris Goldovsky will hold final auditions in Cleveland on March 21 at 3 p. m. for singers who wish to apply for admission to the Opera department of the Berkshire Music Center at Tanglewood in Lenox, Mass. The auditions will be held at the Cleveland Institute of Music, 3411 Euclid Av, Cleveland. The Berkshire Music Center, the summer school of the Boston Symphony Orchestra, will hold its eighth session at Tanglewood in Lenox from July 3 to Aug. 13, 1950. Serge Koussevitzky is the director and Aaron Copland assistant director. The Berkshire Music Center offers an opportunity for music study in connection with the Berkshire Festival Concerts of the Boston Symphony Orchestra. This summer Jan Popper will serve as acting head of the Opera Department, while Mr. Goldovsky is on leave of absence. Information may be obtained from Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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OTTAWA, CANADA
CITIZEN
MAR 25 1950

Distinguished Composer

Jacques Ibert, the distinguished French composer, will be present at the Berkshire Music Center at Tanglewood this summer, assisting Aaron Copland in the composition department.

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OAKLAND, CAL.
TRIBUNE
MAR 26 1950

Koussevitzky to Conduct At Berkshire Festival

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COLUMBUS, OHIO
DISPATCH

Special Bach Programs At Tanglewood

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PEORIA, ILL.
SUNDAY JOURNAL STAR
MAR [illegible]

Bach Music Slated For Berkshire Music Festival In Summer

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HERALD
MAR 26 1950

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SYRACUSE, N. Y.
HERALD AMERICAN

36. Roosting place of swift
37. Bring up
39. Eyepiece
41. Long-legged bird
42. Refuse
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THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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SPRINGFIELD, MASS.
REPUBLICAN
MAR 26 1950

BACH ANNIVERSARY PROGRAM PLANNED

Celebration at Tanglewood in July

Tanglewood, at Lenox in the Berkshires, will be the scene this summer of one of the most comprehensive among the season's observances of the bicentennial of the death of Johann Sebastian Bach in July. Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzky will present the Mass in B minor on Aug. 10 in the Shed, and will conduct members of the orchestra in all the Bradenburg concertos and the orchestral suites, four cantatas (Nos. 53, 161, 80 and 50) and other concertos in the Theatre on July 8-9 and 15-16. The festival chorus appearing in the Mass and the cantatas will be prepared by Hugh Ross, who will conduct two of the cantatas.

Further concerts outside the festival series will be given through the season by invitation to those who join the Society of Friends of the Berkshire Music Center. These will include five evening concerts in the Theatre, to be presented by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and by Mrs. Coolidge personally. James Friskin will give a program of piano music on Wednesday, July 19, including parts of "The Well Tempered Clavichord" and the Goldberg Variations.

The Roth String Quartet will perform "The Art of Fugue," as arranged by Roy Harris, on Wednesday, July 26. Alexander Schneider will perform the six suites for violin unaccompanied on Tuesday and Wednesday, Aug. 1 and 2. Joined by an instrumental group, he will perform the "Musical Offering" on Wednesday, Aug. 9. (Mr. Schneider is to perform this program at the Prades Festival in June.)

The baroque organ in the Shed will be used for performances of Bach's organ works by E. Power Biggs in three programs on three Saturday afternoons, July 8, 15 and 22. The first of these will be based on an all-Bach program played by Felix Mendelssohn in the summer of 1840 in Leipzig and reviewed by Robert Schumann.

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NEW YORK, N. Y.
COMPASS
MAR 24 1950

Bach Memorial Set for Tanglewood

Tanglewood, the music lover's mecca in the Berkshires, will be the scene this summer of one of the most comprehensive among the season's observances of the bicentennial of the death of Johann Sebastian Bach. The Boston Symphony Orchestra's Berkshire Festival, which opens on July 8 and runs through Aug. 13, will once again be under the direction of Serge Koussevitzky and will include the special Bach programs, two Mozart programs, and the usual three week-end series of concerts.

Koussevitzky

Music of Bach in all forms will be performed on July 8, 9, 15, 16, and Aug. 10 by the Bostonians, under Koussevitzky, who will conduct all the Brandenburg concertos and orchestral suites, four cantatas, and the B Minor Mass.

The concerts in the large Music Shed, well known for its ability to accommodate the large crowd that gathers at Tanglewood and for its acoustics which make it possible for those on the lawns outside also to partake of the music, will be made up from the standard repertory. New works scheduled to have their first performances during the Shed series, from July 27 through Aug. 13, are David Diamond's "Timon of Athens," Nicolas Nabokov's "La Vita Nueva," and Claudio Santoro's Third Symphony.

Leonard Bernstein and Eleazar De Carvalho will share conducting honors with Koussevitzky in these programs, which will feature Beethoven's "Eroica," Sibelius' Second Symphony, Bruckner's Seventh, Mendelssohn's "Italian," Brahms' Second, Wagner's "Siegfried Idyll," Prokofieff's Sixth, Berlioz's "Romeo and Juliet," and Ibert's "Escales."

The Boston Symphony's staff, at Symphony Hall, Boston 15, Mass., as already filling orders for tickets and will be glad to answer any requests for information about the Berkshire Festival.

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DALLAS, TEX.
NEWS
MAR 25 1950

Dr. David to Speak At Berkshire Center

Dr. Hans T. David, professor of the music school at Southern Methodist University, will deliver two lectures on Bach at the Berkshire Music Center, Tanglewood, Mass., the latter part of July. The topics are "Bach's Historical Position" and "Bach in Our Time."

Dr. David will attend the April 22 meeting of the Texas chapter of the American Musicological Society, to be held at Texas Christian University. Papers by Homer Ulrich, of the University of Texas, president of the chapter; Dr. Michael Winesanker of TCU, and Dr. David will be presented.

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DISPATCH
MAR 19 1950

Auditions in Cleveland

Boris Goldovsky will hold final auditions in Cleveland on March 21 at 3 p. m. for singers who wish to apply for admission to the Opera department of the Berkshire Music Center at Tanglewood in Lenox, Mass. The auditions will be held at the Cleveland Institute of Music, 3411 Euclid Av, Cleveland. The Berkshire Music Center, the summer school of the Boston Symphony Orchestra, will hold its eighth session at Tanglewood in Lenox from July 3 to Aug. 13, 1950. Serge Koussevitzky is the director and Aaron Copland assistant director. The Berkshire Music Center offers an opportunity for music study in connection with the Berkshire Festival Concerts of the Boston Symphony Orchestra. This summer Jan Popper will serve as acting head of the Opera Department, while Mr. Goldovsky is on leave of absence. Information may be obtained from Berkshire Music Center, Symphony Hall, Boston 15, Mass.

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OTTAWA, CANADA
CITIZEN
MAR 25 1950

Distinguished Composer

Jacques Ibert, the distinguished French composer, will be present at the Berkshire Music Center at Tanglewood this summer, assisting Aaron Copland in the composition department.

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OAKLAND, CAL.
TRIBUNE
MAR 26 1950

Koussevitzky to Conduct At Berkshire Festival

Plans for the 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Mass., on July 8, have been announced.

Charles Munch, new conductor of the orchestra, will spend the summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, of the faculty.

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COLUMBUS, OHIO
DISPATCH

Special Bach Programs At Tanglewood

TANGLEWOOD, at Lenox in the Berkshires, will be the scene this summer of one of the most comprehensive among the season's observances of the bicentennial of the death of Johann Sebastian Bach in July. Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzky will present the Mass in B Minor on Aug. 10 in the Shed, and will conduct members of the Orchestra in all the Bradenburg concertos and the orchestral suites, four cantatas (Nos. 53, 161, 80 and 50) and other concertos in the Theater on July 8-9 and 15-16. The Festival Chorus appearing in the Mass and the cantatas will be prepared by Hugh Ross who will conduct two of the cantatas.

Further concerts outside the Festival series will be given through the season by invitation to those who join the Society of Friends of the Berkshire Music Center. These will include five evening concerts in the Theater, to be presented by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and by Mrs. Coolidge personally. James Friskin will give a program of piano music on Wednesday, July 19, including parts of the Well-Tempered Clavichord and the Goldberg Variations. The Roth String Quartet will perform the Art of Fugue, as arranged by Roy Harris, on Wednesday, July 26. Alexander Schneider will perform the six suites for violin unaccompanied on Tuesday and Wednesday, Aug. 1 and 2. Joined by an instrumental group, he will perform the Musical Offering on Wednesday, Aug. 9. (Mr. Schneider is to perform this program at the Prades Festival in June.)

The baroque organ in the Shed will be used for performances of Bach's organ works by E. Power Biggs in three programs on three Saturday afternoons, Aug. 8, 15 and 22. The first of these will be based on an all-Bach program played by Felix Mendelssohn in the summer of 1940 in Leipzig and reviewed by Robert Schumann.

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PEORIA, ILL.
SUNDAY JOURNAL STAR

Bach Music Slated For Berkshire Music Festival In Summer

Tanglewood, at Lenox in the Berkshires, will be the scene this summer of one of the most comprehensive among the season's observances of the bicentennial of the death of Johann Sebastian Bach in July.

Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzky will present the Mass in B Minor on August 10 in the Shed, and will conduct members of the Orchestra in all the Brandenburg concertos and the orchestral suites, four cantatas (Nos. 53, 161, 80 and 50) and other concertos in the Theatre on July 8-9 and 15-16. The festival chorus appearing in the Mass and the cantatas will be prepared by Hugh Ross, who will conduct two of the cantatas.

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WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES
MAR 1950

Music

Bach Jubilee Celebration, Tanglewood

July Observance Will Feature His Noted Compositions

Tanglewood, at Lenix in the Berkshires, will be the scene this summer of one of the most comprehensive among the season's observances of the bicentennial of the death of Johann Cebastian Bach in July. Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artist Serge Koussevitzky will present the Mass in B Minor on Aug. 10, in the Shed, and will conduct members of the orchestra in all the Brandenburg concertos and the orchestral suites, four cantatas (Nos. 53, 161, 80 and 50) and other concertos in the theatre on July 8-9 and 15-16. The Festival Chorus appearing in the Mass and the cantatas will be prepared by Hugh Ross who will conduct two of the cantatas.

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The baroque organ in the Shed will be used for performances of Bach's organ works by E. Power Biggs in three programs on three Saturday afternoons, Aug. 8, 15 and 22. The first of these will be based on an all-Bach program played by Felix Mendelssohn in the summer of 1840 in Leipzig and reviewed by Robert Schumann.

10 Years Ago

Serge Koussevitzky, director of the Berkshire Music Center, Tanglewood, gives the welcoming address at the Center's inaugural, 350 students attending. It marks the first time in the United States that a famous conductor and orchestra receive a large student body as their pupils.

Arthur B. Warner has been named baggagemaster at Union Station to succeed the late William H. Martin. He has been a Boston & Albany Railroad employee since 1925.

Kathleen Whiting, Jacqueline Murphy, Priscilla Donovan and Margaret Thompson are chosen the outstanding campers at the Girls' League Camp Witawentin, Onota Lake.

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ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
MAR 26 1950

Berkshire Festival Announces Schedule

BERKSHIRE 1950 Festival by Boston Symphony Orchestra, at Tanglewood, Lenox, Mass., is scheduled from July 8-Aug. 13. As Charles Munch, conductor of the orchestra, will be in Europe for the Summer, Serge Koussevitzky, director of the Berkshire Music Center; Leonard Bernstein and Eleazar de Carvalho will conduct the Festival concerts.

Dr. Koussevitzky will conduct six of the nine concerts in the Music Shed on Thursday and Saturday evenings and Sunday afternoons, beginning July 27, also conducting six concerts with a smaller orchestra in the Theater Concert Hall on three Saturday evenings and Sunday afternoons, July 8-9, 15-16, 22-23. In observance of the bicentennial of the death of Johann Sebastian Bach, the first four programs will be devoted to his music. The last will be Mozart programs.

Concerts in the Shed will be from July 27-Aug. 13.

Berkshire Music Center, the orchestra's Summer school at Tanglewood, will be held July 3-Aug. 13, a new faculty member being Jacques Ibert, French composer. A new addition to Center facilities will be the estate of Wheatleigh, near Tanglewood, purchased last Summer and being fitted out as a men's dormitory.

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SPRINGFIELD, MASS.
NEWS
MAR 25 1950

Tanglewood, Prades Plan Major Bach Observances

France and New England Will Be Joined by New Musical Tie This Summer in Bicentennial Events

New England and France will be connected by a new musical tie this summer, when both Tanglewood and Prades will observe the bicentennial of the death of Johann Sebastian Bach. The French observance will be under the direction of the world renowned cellist, Pablo Casals, and Alexander Schneider will perform both in Tanglewood and Prades.

At Tanglewood in Lenox, music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzky will present the Mass in B Minor on Aug. 10 in the shed, and will conduct members of the orchestra in all the Brandenburg concertos and the orchestral suites, four cantatas (Nos. 53, 161, 80 and 50) and other concertos in the theater on July 8-9 and 15-16. The festival chorus appearing in the Mass and the cantatas will be prepared by Hugh Ross who will conduct two of the cantatas.

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PABLO CASALS

The baroque organ in the shed will be used for performances of Bach's organ works by E. Power Biggs in three programs on three Saturday afternoons in August. The first of these will be based on an all-Bach program played by Felix Mendelssohn in the summer of 1840 in Leipzig and reviewed by Robert Schumann.

Eagle 7/8/50

Bach-Mozart Festival Opens At Tanglewood This Evening

TANGLEWOOD — The Bach-Mozart Festival will open tonight at 8.15 in the theatre-concert hall with Dr. Serge Koussevitzky directing the Boston Symphony Orchestra in an all-Bach program. All seats in the hall have been sold for the performances tonight and tomorrow afternoon at 3, but general admission tickets will be available for both concerts.

The theatre-concert hall seats about 1200, but with fair weather more than 3000 are expected tonight, with the overflow crowd listening to the program from the spacious lawns on the Tanglewood property.

Last year's attendance at the two week-end concerts reached 17,000, an all-time high for the Bach-Mozart series. Because of the success of the theatre-concert hall performances, the management decided this year to add an extra week end.

Tonight's program will include these works by Bach: Brandenburg Concerto No. 1, Brandenburg Concerto No. 2, Suite No. 4, Cantata No. 83 and Concerto No. 8. Tomorrow afternoon's concert will open with Bach's Brandenburg Concerto No. 2, followed by Suite No. 3, Suite No. 3 for cello with Gregor Piatigorsky as soloist, and Brandenburg Concerto No. 5.

The first public concert of the student orchestra was attended by more than 1300 Friends of the Berkshire Music Center last night in the Music Shed. It was marked by the playing of Sibelius' "Swan of Tuonela," in memory of Eliel Saarinen, whose design was the basis for the Music Shed. Mr. Saarinen died last week.

GREGOR PIATIGORSKY
Soloist Tomorrow

Dr. Koussevitzky read a telegram from the Saarinen family and asked the audience to stand silently before the composition by Sibelius was played. The Saarinen family in their telegram expressed to the Music Center their appreciation for playing the work of Sibelius in memory of Mr. Saarinen. Dr. Koussevitzky spoke briefly, praising the noted Finnish architect.

its members.

Eagle 7/8/50

Mrs. Roosevelt To Narrate for Tanglewood 'Peter'

TANGLEWOOD — Mrs. Franklin D. Roosevelt has accepted the invitation of Dr. Serge Koussevitzky, director of the Berkshire Music Center, to be the narrator with the Boston Symphony Orchestra of Prokofieff's "Peter and the Wolf," in the Music Shed here Aug. 11. The announcement was made today by George E. Judd, manager of the Boston Symphony Orchestra, following Mrs. Roosevelt's return from Europe.

Richard Hale, former actor at the Berkshire Playhouse, was the narrator for "Peter and the Wolf," with the Boston Symphony Orchestra several years ago in the Music Shed.

[222]

THE BERKSHIRE MUSIC CENTER OPENS FOR ITS EIGHTH SEASON AT TANGLEWOOD

Serge Koussevitzky is shown in the top triangle giving guidance to a student conductor. Aaron Copland, right, instructs young composers. Left, the students eat. Below, they converge on the Main House.

PROGRAM TODAY AT TANGLEWOOD

The program for the second concert in the Bach series at Tanglewood this afternoon at 2 follows:

Brandenburg Concerto No. 2 (Trumpet, flute, oboe)
Brandenburg Concerto No. 5 (Flute, violin, piano)
Suite for cello (Gregor Piatigorsky)
Suite No. 3

Tanglewood Bach-Mozart Programs

The Bach-Mozart concerts at Tanglewood, which precede the main Berkshire Festival concerts in the Theatre-Concert Hall this afternoon and next week-end, are played by a small orchestra of Boston Symphony men, and are conducted by Serge Koussevitzky. The programs in detail:

Today at 2: Brandenburg Concertos Nos. 2 and 5; Suite for Cello (Gregor Piatigorsky, soloist); Suite No. 3.

Saturday at 8:15: Bach: Brandenburg Concertos Nos. 4 and 6; Mozart: Symphonies Nos. 101 and 80, conducted by Hugh Ross.

Sunday, July 16, at 3: Bach: Suites Nos. 1 and 2. Violin Concerto in A minor (Ruth Posselt, soloist); Cantatas Nos. 12 and 50.

Traffic Conditions at Festival Expected To Improve This Year

TANGLEWOOD — As a result of co-operation between state, county and local officials and the Tanglewood management, traffic conditions for the Berkshire Music Festival concerts should be greatly improved this year, George E. Judd, manager of the Boston Symphony Orchestra, said in a letter made public today.

The letter, addressed to the Massachusetts Department of Public Works' Traffic Division, which has placed directional road signs throughout Western Massachusetts for the convenience of concert-goers, thanked the department for its efforts, and cited the other agencies which have worked on the many problems arising from the influx of thousands of visitors to the Festival.

Because of past difficulties in handling so many cars, state police and the police departments of Lenox, Lee and Stockbridge have all added special details to aid in making traffic flow smoothly and without delays.

The Tanglewood management also has made an effort to acquaint its visitors with the roads available to them by including in its ticket mailings a folder with a map of all roads to the area.

The Festival has added to its staff as "traffic and parking expert," Michael J. Sullivan of Lee, in past years on the Tanglewood detail as a state police sergeant, to handle incoming traffic at the Festival grounds.

The state Department of Public Works has erected 40 black-and-white directional signs reading "Tanglewood," marking the route to be followed, in and around Berkshire County as part of the program to take some concert-bound traffic off the main routes and to encourage the use of good back roads. In addition to these signs, 18 by 36 inches, the state has center-lined and otherwise added markings to these less-traveled roads.

Michael J. Sullivan

Traffic rerouted from Route 20 onto Route 102 will pass through Stockbridge. It was feared that this extra burden would inconvenience residents in that town, but other traffic normally entering Stockbridge on Route 7 is going to be directed towards Tanglewood by means of Route 183, in an effort to reduce traffic flow through the village.

By such means it is the conviction of all officials concerned that local problems arising from the large concert attendance will be greatly reduced. State police are particularly concerned that the plans to speed traffic will not result in any increase in the accident record for the area, which in the past has been remarkably low, and safety measures will not be sacrificed to speed.

Tanglewood Concert Opens 13th Season

Audience of 2700 Pays Homage to Dr. Koussevitzky as He Leads Boston Symphony

By VICTOR PRAHL

Lenox, July 19—The 13th season of concerts by the Boston Symphony orchestra opened at Tanglewood tonight with the first in a series of Bach commemorative concerts. While the program paid tribute to Bach, the audience paid homage to Dr. Koussevitzky, arising when the distinguished conductor entered and giving him a prolonged enthusiastic reception.

Extra Lilt

The so-called retirement of Dr. Koussevitzky has been spent in globe-trotting, with concert engagements in California, South America, Europe, and Israel but he returned fresh to his task tonight and there seemed to be an extra lilt and zest in the lively dances of the first and third Brandenburg Concertos and the fourth suite that comprised the first part of the program.

It was good to see him back with the members of his old orchestra again.

The ineffable beauty of the melody for oboe and strings in the adagio of the first Brandenburg was deeply expressive, and in the third, there being no slow movement, Dr. Koussevitzky, as in previous performances, interpolated the beautiful short sinfonia from the canatta, "Christ lay in death's dark chains."

The Soloists

In the Cantata No. 83 "A joyous gift," the soloists were Eunice Alberts, alto, David Lloyd, tenor and James Pease, bass. Miss Alberts sang the extended florid phrases of the opening aria with admirable musicianship and beauty of tone, Mr. Pease gave authority and style the chorals and recitative of his air, and David Lloyd gave lightness and grace to the long coloratura passages of his aria.

The closing chorale was sung with a thrilling breadth of tone by the festival chorus. This is one of the more grateful cantatas for solo voices that shows the more intimate side of Bach's art.

Imaginative, poetical, and musically expressive of the text, it is a perfect piece of its kind, moving and uplifting. The concert closed iwth the Concerto No. 8 for piano, flute and violin with Lukas Foss, George Laurent and Richard Burgin as soloists.

Audience of 2700

Seats for this concert had been sold out long in advance but the magic combination of Bach, Koussevitzky, the Boston Orchestra and a perfect day, drew an outside audience that totaled in all some 2700. Tomorrow afternoon Gregor Piatigorsky will be soloist in another all Bach program, the orchestra works including the second and fifth Brandenburg Concerti and the Suite No. 3.

Notables in Audience At Tanglewood Concert

Lenox, July 8—An overflow crowd of 2700 music lovers attended the Bach concert in the theater-concert

(Continued On Page 12A)

TANGLEWOOD CONCERT

(Continued From Page 1A)

hall at Tanglewood tonight as the curtain was raised on the 13th season of the Berkshire Symphonic Festival. Every seat in the hall was sold out and as a matter of fact is sold for the remainder of the five Bach-Mozart concerts which precede the opening of the main concerts by the full Boston Symphony Orchestra in the shed. Tonight some 1500 relaxed on the spacious lawns under a starless sky to enjoy the program.

With a warm breeze sweeping across the grounds from the lake to the south, the concert goers arrived in casual attire which was in contrast to the lovely gowned program girls who offered a wealth of color. Seated behind the members of the white-coated orchestra were members of festival chorus.

An interested member of the audience tonight was the world-famous Gregor Piatigorsky, who will be featured in a cello solo unaccompanied during tomorrow afternoon's program. Having been on a long vacation in California, this will be his first concert since leaving Tanglewood a year ago.

During this period he has occupied his time writing a book.

Also attending tonight's opener were Jean Chauvel, French delegate to the United Nations, who plans to attend all six of the Bach-Mozart concerts. Henry Cabot, president of the BSO trustees, will arrive from Walpole, N. H., for tomorrow afternoon's program.

Taking his position before the famed musical unit at the outset of the opening number, Dr. Koussevitzky appeared well rested and younger and graciously accepted the tremendous applause that greeted him time after time. Although retired as the head of the Boston Symphony, he will continue to direct here during the Berkshire Festival.

Noticed in the audience were Polyna Stoska, beautiful soprano of the Metropolitan Opera, Ruth Possett, noted violinist, and the famous French composer, Jacques Ibert.

Our Hilltown Neighbors

By DAVID J. MALCOLM

* * *

The reception which followed the opening exercises at the Berkshire Music Center at Tanglewood on Sunday was well attended, with many Berkshire people among the guests. Lewis Perry, a native of Williamstown and principal-emeritas of Phillips-Exeter Academy, chairman of the Society of Friends of the Music Center, presided. As is the usual Perry custom, he mixed clowning and serious thought in a delightful manner. Walter Pritchard Eaton, author, critic, lecturer and for many years a newspaperman, was another familiar figure in the Berkshire group. George Edmans, one-time West Springfield and Pittsfield correspondent of The Springfield Union, later going to the Berkshire Eagle as an editor, but more recently attached to the Intelligence Service of the State Department where he spent the last two years in Greece, who has just returned to Pittsfield on furlough, was present and given a hearty welcome by all his friends. George, who is a native of Orange and a graduate of the University of Massachusetts, was publicity director of the entire Tanglewood season for a great many years, and as such contributed much to the development of the project in its formative years.

George Judd, manager of the Boston Symphony Orchestra, whom we have known since we were in college together, and who has been with the Tanglewood development since its conception, was another familiar figure Sunday. To George Judd, probably more than to any other one individual, goes the credit and the headaches that accompany the detail work necessary for the smooth running of such a comprehensive musical schedule. Beginning on Saturday evening, July 8, and continuing each Saturday evening and Sunday afternoon through July 23, Serge Koussevitzky will conduct a series of four Bach and two Mozart concerts in the Theatre-Concert Hall.

Recent Recordings

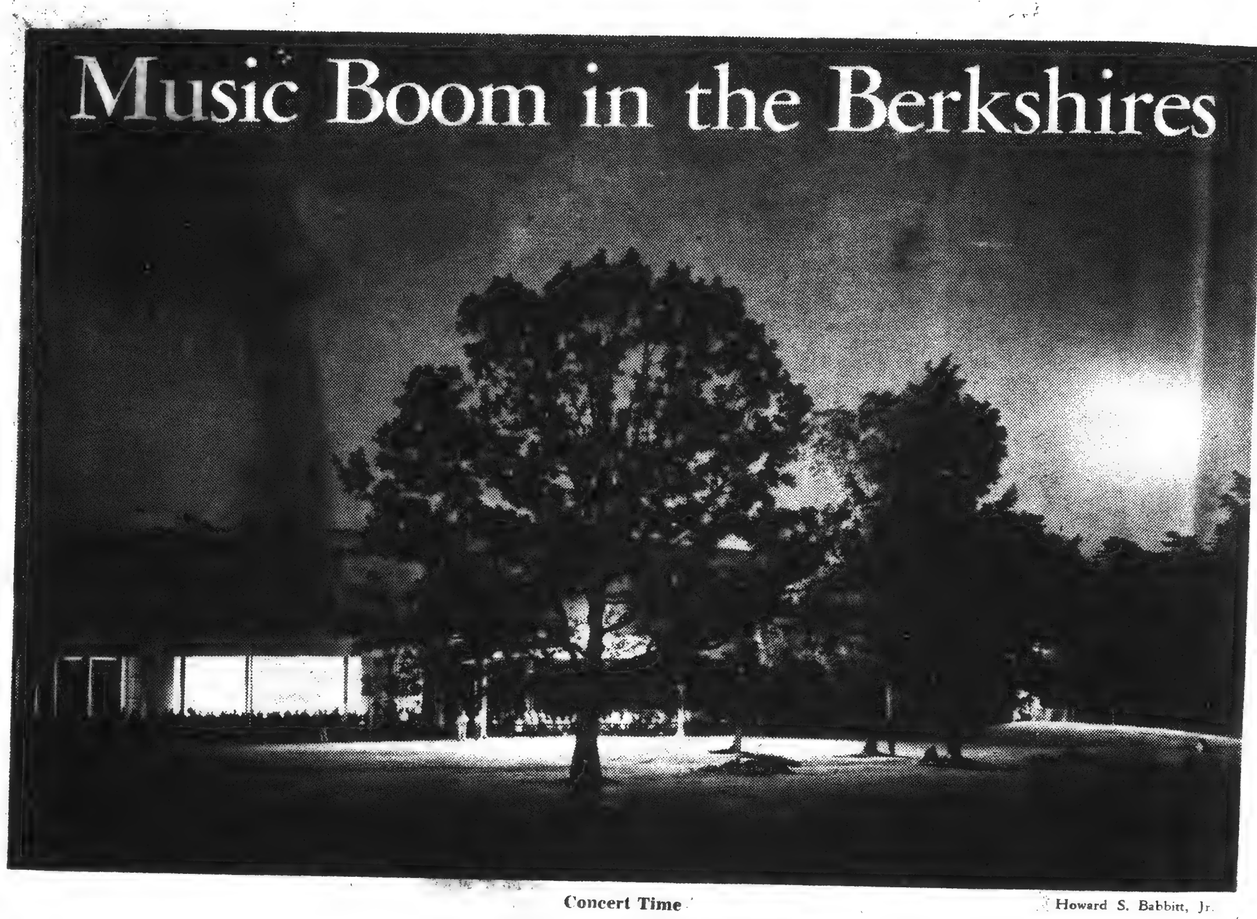
Munch Conducts Boston Symphony in Beethoven's Seventh, Toscanini Leads NBC On Three New Discs

By VICTOR PRAHL

Those who have not heard Charles Munch conduct the Boston Symphony will be interested in his recording of Beethoven's Seventh Symphony in which he makes his RCA Victor debut at the head of the Boston Orchestra (LP-12). It is a thrilling performance, not as theatrical as that Beecham gave here some seasons ago but clear, effervescent, vital and exhilarating. In this symphony which Wagner called the apotheosis of the dances, we hear a delightful lightness, which seems a new note from this orchestra, probably the French touch.

by repeated hearings, to decide for

Music Boom in the Berkshires



Concert Time — Howard S. Babbitt, Jr.

But Lenox Takes Its Fame Calmly; Likes to See 'em Come . . . and Go

By Ann M. Lingg

LENOX, MASS.

MISS AGNES DOWNS has lived for years in a cottage opposite the Curtis Hotel, which anchors one end of the long block forming Lenox's main street. Hagyard's drugstore is on the other end.

When out-of-towners start pouring in for summertime musical activities at Tanglewood near here, Miss Downs takes in roomers, even some of the students if they submit to regulations: no practicing, doors close at 11:30 p.m.

How does she like them, these people that come from all over the United States and many places overseas to study the oboe, beat a drum, or perhaps just listen?

"Well," says Miss Downs, "like to see 'em come, like to see 'em go. . . ."

A good many local citizens feel the same way. Lenox is 200 years old this summer. Its people, proud of their cultural tradition, have a strong sense of propriety.

But if the visitors sometimes disturb the natives, they also have brought considerable renown—and money—to the area. Dr. Serge Koussevitzky's pride in Tanglewood is well justified. What happens there each summer, leaving its imprint on the entire region, marks the realization of his lifelong dream.

Though retired as conductor of the Boston Symphony, Koussevitzky has not retired from Tanglewood, which he created at the age of 66, and which has become an "American Salzburg."

While European music festivals sometimes seem custom-made for the connoisseur, Tanglewood's greatest appeal lies in the popularization of fine music and in music education. In this center of the arts, as Koussevitzky likes to call it, young hopefuls work with celebrated soloists and composers. They study with the seasoned players of the Boston Symphony, who are there for the Berkshire Music Festival.

* * *

The idea of making this kind of training available to young musicians first came to Koussevitzky many years ago, in czarist Russia, when he started out on his conducting career without professional advice. He carried it along with him as an ever-growing desire, through changing lands and fortunes, from Russia to France, and from France to the United States.

Here, at last, the opportunity arrived.

In 1936 a group of Berkshire summer residents invited the Boston Symphony and its brilliant and elegant conductor to take over a brief series of outdoor concerts on an estate near Stockbridge.

After his first season, Tanglewood was donated to the orchestra as the permanent site of the festival. Koussevitzky decided that there, on the high plateau of landscaped gardens, velvety lawns, and century-old trees, his school should stand.

Within four years the Berkshire Music Festival had built up so great a regional prestige that Koussevitzky's sponsors agreed to the project that he had persistently brought up at every meeting. The Boston Symphony became, and still is, according to its officials, the only orchestra in the world to run its own school on its own property.

More than 460 students attend the Berkshire Music Center each year. Hand-picked from among some 1,200 applicants, they came from 40 states and 19 foreign countries last year. For many Americans it's the first trip east, the first opportunity to hear a "live" orchestra. They cram an ever-increasing assortment of activities into a six-week schedule already bursting at the seams.

For relaxation they may run down to the lake for a quick dip, or escape to the Pleasant Valley Bird and Wild Life Sanctuary on whose 300 acres birds sing undisturbed by hunters or musicians. Sometimes some of them play hooky to music and dash over to the Berkshire Playhouse in Stockbridge or to Ted Shawn's "University of the Dance," at Jacob's Pillow, near Lee. There, in a large wooden theater, Shawn and other famous American dancers have been teaching and performing for eight consecutive summers, covering all phases of classical and contemporary dance.

* * *

Tanglewood classes start on the first Monday of July, festival concerts shortly thereafter. Choruses rehearse in the so-called Chamber Music Concert Hall in the orchard. Some hundred yards away an orchestra swells and fades. Solo voices filter out from all quarters—from the log cabin theater down in the garden, from the garage near the main gate, from a wayside barn, from basements and from attics.

The opera department's 30 singers spread all over the grounds. They rehearse all day and when necessary after dinner. Supervising every detail onstage, backstage, and in the pit is Boris Goldovsky, the man who is never tired.

Once I saw him suddenly break up a rehearsal in the garage with a curt, "See you in the lake."

Fifteen minutes later, a group of multicolored bathing suits were slipping into the water. Goldovsky already had got wet. He swam out to a float, where he waited for the young people. There he talked to them about Rossini, whose "The Turk in Italy" they were about to perform.

The teacher-student relationship is not always quite so easy, however. Not, for instance, with Koussevitzky.

Sometimes he will jump up, slam his score on the nearest piece of furniture, and go off in a rattle of brief and colorful explanations. Tanglewood veterans appreciate them, but newcomers are sometimes left at the post; the maestro still speaks with a heavy Russian accent.

People come from all parts of the country to hear Koussevitzky's concerts, most of which take place on "long" week ends. About 175,000 visitors per season pass through Tanglewood gates. On concert nights, crowds have reached the 14,000 mark. Though these figures may not impress the baseball fan, they are considerable for an offering of serious music.

Some tourists seem to come for the fun of it rather than for the music. Families settle to picnic and to play cards; young mothers take their children to the ponds of tropical fish, and the little ones shout with delight, unconcerned about Koussevitzky and Mozart.

If quite a few Lenox people disapprove of the visitors, a good many visitors disapprove of Lenox. After a bustling Saturday night last year, when a cloudburst caused a severe traffic jam and disrupted bus schedules for hours, exhausted music lovers swamped newspaper offices with open letters, insisting that they were leaving so much money in the area that they were entitled to better roads—and on the way, to better service all around.

But the citizens of Lenox made it plain that they would not sacrifice one inch of their grooves to widen thoroughfares or put up with any other kind of inconvenience for the benefit of the week rush. Students, of course, can be a lot of trouble, even when they pay up to $2 a day for bed without breakfast.

When they stroll the streets in beach attire, citizens shudder to think what some former residents might have thought. Holmes and Longfellow spent several summers in boarding houses in the vicinity. Hawthorne lived there for 13 years. Hawthorne rented a little red wayside cottage from the Tappans, Boston bankers, to complete his "The House of the Seven Gables."

He would roam through the tangled woods with his children, take them swimming or fishing, tell them fairy tales which he later collected in the "Wonder-book" and the "Tanglewood Tales."

The Tappans proudly restored their estate Tanglewood in honor of their famous tenant. Hawthorne's little red shanty was destroyed by fire, but two years ago the National Federation of Music Clubs rebuilt it into a private studio for Koussevitzky.

* * *

"Yes, we had a great past," sighs Miss Agnes Downs.

But how about the present? And the future? Koussevitzky gave one answer on the occasion of his 75th birthday last year.

Nearly 700 people had gathered to pay him homage. There were more than 400 students brightening the scene with colorful summer clothes. There were about a hundred musicians of the Boston Symphony, plus their wives and children. There was a crowd of invited guests. Newspaper photographers prepared to record the friendly and colorful moment for history.

Koussevitzky arrived, cane thrown over his shoulder, cap shielding his face. For a moment his eyes roamed over Tanglewood's famous picture-postcard view, the green maze of grass and trees sloping down to Lake Onota-gae, to where beyond the distant Berkshires loom on top of each other in bewildering variations of green.

He raised his hand. The applause subsided. Then, in words of thanks, in a rasping voice. For a moment with a wide gesture to the end of the garden, the Department [illegible] working on a Tanglewood film for overseas [illegible] concluded:

"The world of tomorrow is not just a group of [illegible] makers. The world of tomorrow is composed of people [illegible] working for the arts [illegible] of this country."

Passage for Woodwinds. Young Musicians Practice What They've Learned from Tanglewood's Collection of Top-Flight Artists

Ann M. Lingg is a free-lance writer.

IBERT'S FIRST IMPRESSIONS OF AMERICA

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"In France we have the radio. Every week there is a program, how do you say? a test for new music, and there are some very interesting compositions. But still all the young composers must do other work to live. Even I"—and here he smoothed his white hair—"have to be director of the French Academy in Rome. I hate administration, though: I divide my time between Rome and Paris.

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chamber music

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Herald 5/19/50

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American Debut For Ibert Opera

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WOBURN, MASS.
TIMES
MAY 31 1950

John Trudeau Gets Scholarship To Tanglewood

John Trudeau, honor student at the New England Conservatory of Music and Teacher of brass instruments in this city, has been awarded a full Scholarship for the summer session at Tanglewood, Berkshire Music Center. In 1936, the estate "Tanglewood" was given to the Boston Symphony Orchestra.

The Berkshire Music Center was initiated at Tanglewood by Dr. Koussevitzky in 1940 and established by the Boston Symphony Orchestra with Dr. Koussevitzky as Director. The object of this school is not for technical training, but rather a place to study music on an advanced level through experience in actual musical performance, whereby students receive constructive advise and a cahnce to broaden their acquaintance with music.

The student body is limited in number and participants are selected on the basis of auditions and interviews.

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De Sabata To Conduct At Berkshire Festival

Boston, May 31. (AP)—Trustees of the Boston Symphony Orchestra announced tonight that Victor De Sabata, brilliant Italian conductor, has accepted an invitation to conduct at the Berkshire Music Festival in Lenox this Summer.

De Sabata cabled acceptance from his home in Rome. He will lead the Boston orchestra in the famed Tanglewood concerts Aug. 3 and 5. It will be the first time he has conducted the Boston group although he has been a frequent guest conductor in the United States.

De Sabata has been the regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in Bayreuth Festivals. He also has led the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

The trustees said Serge Koussevitsky, now in London to lead a series of concerts with the London Philharmonic, will return to conduct the Berkshire festival concerts which open July 8. He also will direct the Berkshire music center. Leonard Bernstein will conduct July 30 and Aug. 6, and Eleazar De Carvalho Aug. 12.

THE ORIGINAL
ROMEIKE
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Cir. (D 55,764) (S 93,871)
This Clipping From
HARTFORD, CONN.
COURANT

De Sabata to Conduct At Berkshire Festival

Boston, May 31.—(AP.)—Trustees of the Boston Symphony Orchestra announced tonight that Victor De Sabata, brilliant Italian conductor, has accepted an invitation to conduct at the Berkshire Music Festival in Lenox this summer.

De Sabata cabled acceptance from his home in Rome. He will lead the Boston Orchestra in the famed Tanglewood concerts August 3 and 5. It will be the first time he has conducted the Boston group although he has been a frequent guest conductor in the United States.

The trustees said Serge Koussevitsky, now in London to lead a series of concerts with the London Philharmonic, will return to conduct the Berkshire Festival Concerts which open July 8. He also will direct the Berkshire Music Center. Leonard Bernstein will conduct July 30 and August 6 and Eleazar de Carvalho August 12.

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LEWISTON, ME.
SUN
MAY 31 195

To Present Opera "Le Roi d'Yvetot" At Tanglewood; First American Performance

The opera, "Le Roi d'Yvetot," by Jacques Ibert will have its first American performances at Tanglewood this Summer by the Opera Department of the Berkshire Music Center, Serge Koussevitsky, director, on Aug. 7 and 8. The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood. "The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, January 6, 1930, and has since been given in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

The one-act opera, "The Jumping Frog," by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, will also be produced in the Theatre at Tanglewood, and other opera scenes at dates to be announced.

Jan Popper will be acting head of the Opera Department this Summer in the absence on leave of Boris Goldovsky, who will continue in an advisory capacity. Additions to the faculty of the Opera Department are Philipe de Rosier (stage design), F. Cowles Strickland who will join Sarah Caldwell as instructor of stage directing and Arnold Sundgaard who will instruct in the writing of librettos. Mr. Sundgaard is the librettist of Kurt Weill's "Down in the Valley." Jan Meyerowitz has been reappointed to instruct in operatic repertoire; Leo van Witsen (costumes), Felix Wolfes (coaching).

The operatic, as well as the orchestral, choral and chamber music performances by the students of the Berkshire Music Center, are open by invitation to those who endorse this education project of this Orchestra by joining the Society of Friends of the Berkshire Music Center. Friends are also invited to a cycle of four Bach concerts, to be presented by the Elizabeth Sprague Coolidge Foundation, and three organ recitals in the Shed by E. Power Biggs, likewise devoted to the music of Bach, the 200th anniversary of whose death occurred July 29.

The school term will be from July 3 to Aug. 13 and will run concurrently with the six weeks of the Berkshire Festival at Tanglewood in which Serge Koussevitzky will conduct the Boston Symphony Orchestra.

THE ORIGINAL
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WORCESTER, MASS.
TELEGRAM

ITALIAN CONDUCTOR TO LEAD AT TANGLEWOOD

BOSTON, Thursday (AP)—Trustees of the Boston Symphony Orchestra announced last night that Victor De Sabata, brilliant Italian conductor, has accepted an invitation to conduct at the Berkshire Music Festival in Lenox this Summer.

De Sabata cabled acceptance from his home in Rome. He will lead the Boston Orchestra in the famed Tanglewood concerts August 3 and 5. It will be the first time he has conducted the Boston group although he has been a frequent guest conductor in the United States.

DeSabata has been the regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in Bayreuth festivals. He also has led the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

The trustees said Serge Koussevitsky, now in London to lead a series of concerts with the London Philharmonic, will return to conduct the Berkshire Festival concerts which open July 8. He also will direct the Berkshire Music Center. Leonard Bernstein will conduct July 30 and August 6 and Eleazar De Carvalho August 12.

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ATTLEBORO, MASS.
SUN

TO LEAD SYMPHONY
BOSTON (AP)—Victor De Sabata, brilliant Italian conductor, will lead the famed Boston Symphony orchestra at the Berkshire Music festival in Lenox, Aug. 3 and 5.

THE ORIGINAL
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220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 4,416)
This Clipping From
ATHOL, MASS.
NEWS

Italian Conductor To Lead Hub Symphony

Boston, June 1 (AP)—Victor De Sabata brilliant Italian conductor, will lead the famed Boston Symphony Orchestra at the Berkshire Music Festival in Lenox Aug. 3 and 5.

Trustees of the orchestra said last night they had received De Sabata's cabled acceptance from Rome. It will be the first time that he has conducted the Boston group although he has appeared as a guest with other American orchestras.

He has been regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in Bayreuth festivals. He also has led the Vienna, Berlin and London Philharmonics and the Augusteo Orchestra of Rome.

Dr. Serge Koussevitzky, now in London, will return to conduct the Tanglewood concerts which open June 8. He also will direct the Berkshire Music Center.

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Cir. (D 14,428)
This Clipping From
MERIDEN, CONN.
RECORD
JUN 1 - 1950

De Sabata Accepts Berkshire Invite

Boston, May 31 -- (AP) — Trustees of the Boston Symphony Orchestra announced tonight that Victor De Sabata, brilliant Italian conductor, has accepted an invitation to conduct at the Berkshire Music Festival in Lenox this summer.

De Sabata cabled acceptance from his home in Rome. He will lead the Boston Orchestra in the famed Tanglewood concerts August 3 and 5.

THE ORIGINAL
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Cir. (D 36,208)
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PAWTUCKET, R. I.
TIMES
JUN 1 - 1950

Italian To Conduct Boston Symphony

BOSTON (AP)—Victor de Sabata, brilliant Italian conductor, will lead the Boston Symphony Orchestra at the Berkshire Music Festival in Lenox, Aug. 3 and 5.

Trustees of the orchestra said last night they had received De Sabata's cabled acceptance from Rome. It will be the first time that he has conducted the Boston group.

He has been regular conductor of the Monte Carlo Orchestra, the Opera at La Scala, Milan, and in Bayreuth festivals.

Dr. Serge Koussevitzky, now in London, will return to conduct the Tanglewood concerts which open June 8. He also will direct the Berkshire Music Center.

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LEOMINSTER, MASS.
ENTERPRISE
JUN 1 1950

De Sabata to Be Conductor

BOSTON, June 1 (AP)—Victor De Sabata, brilliant Italian conductor, will lead the famed Boston Symphony orchestra at the Berkshire Music Festival in Lenox, Aug. 3 and 5.

Trustees of the orchestra said last night they had received De Sabata's cabled acceptance from Rome. It will be the first time that he has conducted the Boston Group although he has appeared as a guest with other American orchestras.

He has been regular conductor of the Monte Carlo orchestra, the opera at La Scala, Milan and in Bayreuth festivals. He also lead the Vienna, Berlin and London Philharmonics and the Augusteo Orchestra of Rome.

Dr. Serge Koussevitsky, now in London, will return to conduct the Tanglewood Concerts which open June 8. He also will direct the Berkshire Music Center.

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This Clipping From
WORCESTER, MASS.
GAZETTE & POST
JUN 1 - 1950

De Sabata To Lead Boston Symphony At Lenox

BOSTON, June 1 (AP)—Victor de Sabata, brilliant Italian conductor, will lead the famed Boston Symphony Orchestra Aug. 3 and 5 at the Berkshire Music Festival in Lenox.

Trustees of the orchestra said last night they had received De Sabata's cabled acceptance from Rome. It will be the first time he has conducted the Boston group although he has appeared as a guest with other American orchestras.

He has been regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in Bayreuth festivals. He also led the Vienna, Berlin and London philharmonics and the Augusteo Orchestra of Rome.

Dr. Serge Koussevitzky, now in London, will return to conduct the Tanglewood concerts which open June 8. He also will direct the Berkshire Music Center.

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUN 1 - 1950

De Sabata Will Conduct Concerts at Tanglewood

Noted Italian Accepts Invitation to Lead Boston Orchestra in Berkshire Music Festival

Boston, May 31 (AP)—Trustees of the Boston Symphony Orchestra announced tonight that Victor de Sabata brilliant Italian conductor, has accepted an invitation to conduct at the Berkshire Music Festival in Lenox this summer.

De Sabata cabled acceptance from his home in Rome. He will lead the Boston Orchestra in the famed Tanglewood Concerts Aug. 3 and 5. It will be the first time he has conducted the Boston group, although he has been a frequent guest conductor in the United States.

De Sabata has been the regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in Bayreuth festivals. He also has led the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

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THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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Cir. (D 32,154)
This Clipping From
PORTLAND, ME.
EXPRESS
JUN 1 - 1950

Italian Conductor To Lead Famed Boston Symphony

Boston, June 1. (AP)—Victor De Sabata, brilliant Italian conductor, will lead the famed Boston Symphony Orchestra at the Berkshire Music Festival in Lenox Aug. 3 and 5.

Trustees of the orchestra said they had received De Sabata's cabled acceptance from Rome. It will be the first time that he has conducted the Boston group although he has appeared as a guest with other American orchestras.

He has been regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in Bayreuth festivals. He also led the Vienna, Berlin and London Philharmonics and the Augusteo Orchestra of Rome.

Dr. Serge Koussevitzky, now in London, will return to conduct the Tanglewood Concerts which open June 8. He also will direct the Berkshire Music Center.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 1 - 1950

Victor de Sabata To Conduct Boston Symphony at Festival

BOSTON — Victor de Sabata, widely known conductor, has cabled from Rome his acceptance of an invitation by the trustees of the Boston Symphony Orchestra to conduct at the Berkshire Festival in Tanglewood, Lenox, this summer. He will conduct in the Music Shed on Thursday and Saturday evenings, Aug. 3 and 5.

Dr. Serge Koussevitzky, who is now in London to lead a series of concerts with the London Philharmonic Orchestra, will return to conduct the Festival concerts, which open July 8, and to act as director of the Berkshire Music Center at Tanglewood.

Leonard Bernstein will conduct the concerts of July 30 and Aug. 6 and Eleazar de Carvalho the concert of Aug. 12, as previously announced.

Victor de Sabata, who has led principal orchestras of this country as guest on many occasions, is to conduct the Boston Symphony Orchestra for the first time. He has been the regular conductor of the Monte Carlo Orchestra, the Opera at La Scala, Milan, and in Bayreuth Festivals. He has likewise conducted the Vienna Philharmonic, the Augusto Orchestra of Rome, the Berlin Philharmonic and the London Philmarmonic.

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LEWISTON, ME.
SUN
JUN 1 - 1950

DE SABATA TO LEAD BOSTON ORCHESTRA

Italian Conductor Will Appear At Berkshire Center August 3 and 5

BOSTON, May 31-(AP)-Trustees of the Boston Symphony Orchestra announced tonight that Victor De Sabata, brilliant Italian conductor, has accepted an invitation to conduct at the Berkshire Music Festival in Lenox this Summer.

De Sabata cabled acceptance from his home in Rome. He will lead the Boston orchestra in the famed Tanglewood concerts August 3 and 5. It will be the first time he has conducted in the Boston group although he has been a frequent guest conductor in the United States.

De Sabata has been the regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in Bayreuth Festivals. He also has led the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

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This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
JUN 1 - 1950

De Sabata to Conduct at Lenox

BOSTON, June 1 (AP)—Victor De Sabata, brilliant Italian conductor, will lead the famed Boston Symphony orchestra at the Berkshire Music festival in Lenox Aug. 3 and 5.

Trustees of the orchestra said last night they had received De Sabata's cabled acceptance from Rome. It will be the first time that he has conducted the Boston group although he has appeared as a guest with other American orchestras.

He has been regular conductor of the Monte Carlo orchestra, the opera at La Scala, Milan, and in Bayreuth festivals. He also led the Vienna, Berlin and London philharmonics and the Augusteo orchestra of Rome.

Dr. Serge Koussevitzky, now in London, will return to conduct the Tanglewood concerts which open June 8. He also will direct the Berkshire music center.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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Cir. (D 8,990)
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NEWPORT, R. I.
NEWS
JUN 1 - 1950

De SABATA TO DIRECT

BOSTON, June 1 (AP)—Victor De Sabata, brilliant Italian conductor, will lead the famed Boston Symphony Orchestra at the Berkshire Music Festival in Lenox Aug. 3 and 5.

Trustees of the orchestra said Wednesday night they had received De Sabata's cabled acceptance from Rome. It will be the first time that he has conducted the Boston group although he has appeared as a guest with other American orchestras.

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Dr. Serge Koussevitzky, now in London, will return to conduct the Tanglewood concerts which open June 8. He also will direct the Berkshire Music Center.

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WORCESTER, MASS.
GAZETTE & POST
JUN 2 - 1950

Koussevitzky Conducts

LONDON, June 2 (UP)—Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, led the London Philharmonic Orchestra in Royal Albert Hall last night in his first London appearance in 15 years

The London Times commented that "great expectations . . . were realized in performances of great intensity."

Koussevitzky will conduct the Philharmonic June 8 and 11 before continuing his European tour.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUN 2 - 1950

CONDUCTOR DE SABATA TO APPEAR AT TANGLEWOOD

BOSTON (U.P.) — The Boston Symphony Orchestra announced today that Victor De Sabata has cabled from Rome to accept an invitation to conduct Aug. 3 and 5 at the Berkshire Music Festival at Tanglewood, Lenox. Regular conductor of many European orchestras, De Sabata never has appeared with the Boston Symphony.

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WACO, TEXAS
NEWS-TRIBUNE
JUN 2 1950

Berkshire Music Festival Okehs Bid of Clifton Youth

CLIFTON, June 1 — SPL — Thomas C. Hardie, son of Mrs Chris Strand of Clifton, recently received notice from the Boston Symphony Orchestra that his application to participate in the festival at the Berkshire Music Center at Lenox, Mass, has been accepted. The 1950 festival includes the dates July 3 to Aug. 13.

The purpose of the Berkshire Music Center is to provide an opportunity for music study in connection with the Festival Concerts. It is not a school for technical training, but rather a place for the study of music on an advanced level through experience in actual musical performances. The work is carried on in five departments—conducting, orchestra and chamber music, composition, opera and choral singing and orchestra. Outstanding musicians such as Serhe Koussevitzky, Leonard Bernstein, Heazar de Carvalho, Hugh Ross, Robert Shaw, Aaron Copland, Jacques Ibert, Gregor Pitaigorsky, Lukas Foss, and Boris Goldovsky will direct the various departmental work.

Hardie, recommended for the center by Dr. Winfred C. Bain of Indiana University, is director of choral music in Stephen F. Austin High School, Bryan.

Mrs. Orval Fl...

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This Clipping From
WASHINGTON, D. C.
TIMES HERALD
JUN 4 - 1950

The opera "L'Roi d'Yvetot," by Jacques Ibert will have its first American performance August 7 and 8 at Tanglewood. It will be produced by forces of the Berkshire Music Center, Serge Koussevitzky, director. Ibert will make his first visit to America to join the faculty of the Boston Symphony's summer school in the composition department where his colleague will be Aaron Copland.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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Cir. (D 26,159)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 2 - 1950

Dr. Koussevitzky Impresses London

LONDON (UP)—Serge Koussevitsky, retired conductor of the Boston Symphony Orchestra, led the London Philharmonic Orchestra in the Royal Albert Hall last night in his first London appearance in 15 years.

The London Times commented that "great expectations . . . were realized in performances of great intensity."

Koussevitzky will conduct the Philharmonic June 8 and 11 before continuing his European tour.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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HARTFORD, CONN.
TIMES
JUN 3 - 1950

Victor de Sabata To Conduct at Berkshire Festival

Victor de Sabata, vivid figure among guest conductors in America, has cabled from Rome his acceptance of an invitation by the trustees of the Boston Symphony Orchestra to conduct at the Berkshire Festival in Tanglewood, Lenox, Mass., this summer. He will conduct in the Music Shed on Thursday and Saturday evenings, Aug. 3 and 5.

* * *

SERGE KOUSSEVITZKY, who is now in London to lead a series of concerts with the London Philharmonic Orchestra, will return to conduct the festival concerts, which open July 8, and to act as director of the Berkshire Music Center at Tanglewood.

Leonard Bernstein will conduct the concerts of July 30 and Aug. 6, and Eleazar de Carvalho the concert of Aug. 12, as previously announced.

* * *

VICTOR DE SABATA, who has led principal orchestras of this country as guest on many notable occasions, is to conduct the Boston Orchestra for the first time. He has been the regular conductor of the Monte Carlo Orchestra, the Opera at La Scala, Milan, and in Bayreuth Festivals. He has likewise conducted the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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WINSTED, CONN.
CITIZEN
JUN 5 - 1950

FAMOUS CONDUCTOR MAKES APPEARANCE TANGLEWOOD, LENOX

Victor de Sabata, vivid figure among guest conductors in America, has cabled from Rome his acceptance of an invitation by the trustees of the Boston Symphony orchestra to conduct at the Berkshire festival in Tanglewood, Lenox, this summer. He will conduct in the Music shed Thursday and Saturday evenings, Aug. 3 and 5. As usual, a number of Winsted music lovers will be in attendance.

Serge Koussevitzky, who is now in London to lead a series of concerts with the London Philharmonic orchestra, will return to conduct the festival concerts, which open July 8, and to act as director of the Berkshire music center at Tanglewood.

Leonard Bernstein will conduct the concerts of July 30 and Aug. 6 and Eleazar de Carvalho the concert of Aug. 12, as previously announced.

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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Cir. (D 30,032) (S 42,468)
This Clipping From
TERRE HAUTE, IND.
TRIBUNE
JUN 3 - 1950

THE WORLD OF MUSIC

NEW YORK, June 3.—(U.P.)—The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood, Mass., this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug. 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan. 6, 1930, and has been given since in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

The one-act opera, "The Jumping Frog," by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, also will be produced in the theater at Tanglewood.

High in the North Carolina Balsam Mountains, where the fiddle [illegible] banjo long have been king, a [illegible] of mu[illegible] taken over.

piano which the city council has appropriated funds for the orchestra.

Mayor Bernard Samuel observed:

"If there was any doubt about the desire of a large number of Philadelphians to hear their orchestra, it was dispelled by the throng of 15,000 music lovers who filled convention hall each evening."

THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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This Clipping From
MONTREAL, CANADA
GAZETTE

Berkshire Festival Engages De Sabata

Boston, June 2.—Victor de Sabata, vivid figure among guest conductors in America, has cabled from Rome his acceptance of an invitation by the trustees of the Boston Symphony Orchestra to conduct at the Berkshire Festival in Tanglewood, Lenox, Massachusetts this summer. He will conduct in the Music Shed on Thursday and Saturday evenings, Aug. 3 and 5.

Serge Koussevitsky, who is now in London to lead a series of concerts with the London Philharmonic Orchestra, will return to conduct the Festival concerts, which open July 8, and to act as director of the Berkshire Music Centre at Tanglewood.

Leonard Bernstein will conduct the concerts of July 30 and August 6, and Eleazar de Carvalho the concert of August 12, as previously announced.

Victor de Sabata, who has led principal orchestras of this country as guest on many notable occasions, is to conduct the Boston Orchestra for the first time. He has been the regular conductor of the Monte Carlo Orchestra, the Opera at La Scala, Milan, and in Bayreuth Festivals. He has likewise conducted the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

THE ORIGINAL
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This Clipping From
YAKIMA, WASH.
MORNING HERALD
JUN 4 1950

Berkshire Center Sets Opera Debut

New York, June 3 (UP)—The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood, Mass., this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on August 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony orchestra's school at Tanglewood.

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The one-act opera "The Jumping Frog" by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, also will be produced in the theater at Tanglewood.

THE ORIGINAL
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SAN JOSE, CAL.
MERCURY HERALD
JUN 4 1950

WILL ENTER MUSIC CENTER John Robert Dunlap, Palo Alto, voice major at, Susquehanna University, Pa., has been accepted at Tanglewood Music Center, home of Berkshire Festivals in Massachusetts. Dunlap was boys' group supervisor at Juvenile Detention Home here during 1948-49.

THE ORIGINAL
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Cir. (D 46,049) (S 164,683)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
JUN 4 - 1950

Tanglewood to Have Ibert Opera Premiere

The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood, Mass., this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug. 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan. 6, 1930, and has been given since in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

The one-act opera "The Jumping Frog" by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, also will be produced in the theater at Tanglewood.

THE ORIGINAL
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ALBANY, N. Y.
TIMES-UNION
JUN 4 - 1950

Music

Events Ahead In Area

By EDGAR S. VAN OLINDA

THE BERKSHIRE festival fo 1950 will consist of thre series of three concerts each i the Music Shed, preceded b three week-ends of concerts i the theatre-Concert hall, wit four Bach anniversary pro grams and two devoted to th music of Mozart. The first Bac program will be given Saturda evening, July 8 and will include the Brandenburg concertos, No 1 and 3; Cantata, No. 83, Concerto, No. 8 and Suite, No. 4 Sunday afternoon, July 9th, the works to be played are the Brandenburg concertos, No. 2 and 5; Suite for unaccompanied 'cello with Gregor Piatigorsky as soloist, and Suite, No. 3.

* * *

ELIZABETH FITZGERALD, ficial pianist of the Youth ra, directed by Edgar a piano re-

THE ORIGINAL
ROMEIKE
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TAMPA, FLA.
TRIBUNE
JUN 4 - 1950

IBERT OPERA TO GET U. S. PREMIERE

NEW YORK, June 3.—(U.P.)—The opera Le Roi d'Yvetot by Jacques Ibert will have its first American performances at Tanglewood, Mass., this Summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug. 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

The King of Yvetot is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan. 6, 1930, and has been given since in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

The one-act opera The Jumping Frog by Lukas Foss of the Tanglewood faculty, based on the short story of Mark's Twain, also will be produced in the theater at Tanglewood.

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DALLAS, TEXAS
TIMES HERALD
JUN 4 1950

World of Music

New York, June 3 (UP).—The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood, Mass., this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug. 7 and 8.

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High in the North Carolina Balsam Mountains, where the fiddle and banjo long have been king, a new kind of music has taken over.

French horns, violins and piano echo daily through the hills which surround the Transylvania music camp and the Brevard music festival, twin projects which have brought the mountain town the distinction of being the South's first music center.

It started in 1937 when a young graduate of the University of Michigan who was director of music at Davidson College in North Carolina established a summer session in music for high school students.

That was the first step, but in 1945, when its director, James Christian Pfohl, stumbled across an abandoned boys' camp near Brevard, N. C., in the shadow of the Balsams, he established the music camp. It was a place for young men and women to come for six weeks and study music at the same time they enjoyed mountain camp life.

The following year, the Transylvania music camp was followed by the first Brevard music festival, with prominent artists from outside coming to join camp graduates in concert presentations.

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CINCINNATI, OHIO
ENQUIRER
JUN 4 - 1950

Opera Premiere Dated; City Backs Philharmonic

NEW YORK, June 3—(UP)—The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood, Mass., this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on August 7 and 8.

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* * *

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SPRINGFIELD, MASS.
UNION-REPUBLICAN
JUN 4 - 1950

DE SABATA ACCEPTS BID TO TANGLEWOOD

To Conduct Two Concerts In Music Shed

Victor de Sabata, vivid figure among guest conductors in America, has cabled from Rome his acceptance of an invitation by the trustees of the Boston Symphony Orchestra to conduct at the Berkshire Festival in Tanglewood, Lenox, this summer. He will conduct in the Music Shed on Thursday and Saturday evenings, Aug. 3 and 5.

Serge Koussevitzky, who is now in London to lead a series of concerts with the London Philharmonic Orchestra, will return to conduct the Festival concerts, which open July 8, and to act as director of the Berkshire Music Center at Tanglewood. Leonard Bernstein will conduct the concerts of July 30 and Aug. 6, and Eleazar de Carvalho the concert of Aug. 12, as previously announced.

Victor de Sabata, who has led principal orchestras of this country as guest on many notable occasions, is to conduct the Boston Orchestra for the first time. He has been the regular conductor of the Monte Carlo Orchestra, the Opera at La Scala, Milan, and in Bayreuth festivals. He had likewise conducted the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

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RIVERSIDE, CALIF.
ENTERPRISE
JUN 5 1950

In the World of Music

American Premier of Ibert Opera

The opera "LeRoi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood, Mass., this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug. 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

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Mayor Bernard Samuel observed:

"If there was any doubt about the desire of a large number of Philadelphians to hear their orchestra, it was dispelled by the throng of 15,000 music lovers who filled convention hall each evening."

Robert Rounseville, leading tenor of the New York City Opera Company, has gone to England to sing the music of Hoffmann in the film version of the Offenbach "Tales of Hoffmann."

Rivers Moved Around

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SCHENECTADY, N. Y.
GAZETTE
JUN 6 - 1950

Victor de Sabata will conduct the Boston Symphony Orchestra on the evenings of Aug. 3 and 5 during the series B programs of the Berkshire Festival at Tanglewood. Although de Sabata has led the principal orchestras of this country as guest on many notable occasions, this will be his first apperance with the Boston Symphony.

Serge Koussevitzky, now in London to lead a series of concerts with the London Philharmonic Orchestra, will return to conduct the Festival concerts, which open July 8, and to act as director of the Berkshire Music Center at Tanglewood. Leonard Bernstein will conduct the concerts of July 30 and August 6 and Eleazar de Carvalho the concert of Aug. 12.

De Sabata has been the regular conductor of the Monte Carlo Orchestra, the Opera at La Scala, Milan, and in the Bayreuth Festivals. He has also conducted the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

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OTTAWA, CANADA
CITIZEN
JUN 10 1950

Jacques Ibert At Tanglewood

The opera Le Roi d'Yvetot by Jacques Ibert will have its first American performances at Tanglewood this summer by the Opera Department of the Berkshire Music Center, Serge Koussevitzky, Director, on August 7 and 8. The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood. The King of Yvetot is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, January 6, 1930, and has since been given in Duesseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

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EL DORADO, ARK.
NEWS
JUN 5 1950

The World Of Music

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Cir. (D 19,168) (S 38,362)
This Clipping From
WATERBURY, CONN.
REPUBLICAN
JUN

Ibert Opera To Have U. S. Premiere

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New Mountain Music

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Rounseville In England

Robert Rounseville, leading tenor of the New York City Opera Company, has gone to England to sing the music of Hoffmann in the film version of the Offenbach "Tales of Hoffmann" which Emeric Pressburger and Michael Powell, the team responsible for "The Red Shoes," will make in English with Sir Thomas Beecham conducting.

Moira Shearer, star of "The Red Shoes," will dance the role of Olympia, the doll, and Ann Ayars, another City Center singer, has been engaged for the singing part of Olympia, another of Hoffmann's loves. The film will be in technicolor.

A baby-sitting service for music lovers will be inaugurated next season by the Austin Symphony.

The plan was decided upon by symphony leaders who expressed concern over falling attendance. Mrs. Darrell Hughes, chairman of the symphony society woman's committee, said parents could have access to a list of approved sitters or leave their children at a central nursery.

The Austin Symphony during the current season made a bid for increased attendance by establishing a drive-in concert and a disc-jockey type broadcast of symphony music.

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TUSCALOOSA, ALA
CITIZEN
6/10/50

Alabamian Wins Musical Laurels

Boston, Mass. — Ernest W. Simms, outstanding musician wins new laurels from music loving Bostonians for the newly organized Boston Negro American Chorus. Already there is a wide range of applications for auditions which will be held at the Simms' Studio, 33 Winthrop Street, Roxbury, at an early date.

He holds a B.S. degree in Industrial Arts from Tuskegee Institute in Alabama, and is a recent graduate of the New England Conservatory of Music, holding a B.M. degree and a Master's degree in Musical Research. He has won scholarships three consecutive summers to the Berkshire Music Center, directed by Koussevitzky. At Tuskegee, Simms was a member of the Institute's famous band and he also played in the Chapel orchestra.

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WASHINGTON, D. C.
TIMES HERALD
JUN 1 1950

Session Planned At Tanglewood

The Boston Museum school has announced that its six-week summer session will be held this year at "Wheatleigh," on the Tanglewood property in the Berkshires, by special invitation of the Boston Symphony orchestra. A number of rooms in the estate have been placed at the school's disposal.

The school will thus be an integral part of the art program of the world-famous Berkshire festival, and its students will enjoy class privileges similar to those offered music students.

The school is open to students interested in painting, both landscape and figure; sculpture, both carving and modeling, and the graphic arts, drawing, lithography, etching, woodblocking and serigraphy.

NATURAL BRIDGE, VA.

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TACOMA, WASH.
NEWS-TRIBUNE
JUN 11 1950

RECORD BOX

With the 200th anniversary of the death of Bach coming on July 30, there have been more Bach records this winter and spring than a reviewer can keep up with. One of the best sets is the six Brandenburg concerti with Fritz Reiner conducting soloists and chamber group on three large Columbia long plays. Reiner a couple of times seems a little impatient with slow movements, as if he wanted to go on to something livelier, but this is beautiful music and his soloists are first rate, among them Leonard Rose, cello; William Lincer, viola; Rober Bloom, oboe; William Vacchiano, trumpet; and Sylvia Marlowe, harpsichord . . . and many people will think it should be harpsichord, not piano, in these compositions.

A second worthwhile set, also 12-inch Columbia long plays, is entitled "Bach's Royal Instrument." E. Power Biggs, the only organist who seems to matter to the majority of record collectors, plays a dozen selections on the new organ in Boston's Symphony hall. Among the [illegible] the six "Schubler" chorale-preludes, the tocatta, adagio and fugue in C major, the trio sonatas Nos. 1 in E flat major and 2 in C minor, and the G major and B minor prelude-and-fugues.

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COLUMBUS, OHIO
DISPATCH
JUN 11 1950

De Sabata To Conduct At Tanglewood

BOSTON — Victor de Sabata vivid figure among guest conductors in America, has cable from Rome his acceptance of an invitation by the Trustees of the Boston Symphony Orchestra to conduct at the Berkshire Festival in Tanglewood, Lenox, Massachusetts, this summer. He will conduct in the Music Shed on Thursday and Saturday evenings August 3 and 5.

Serge Koussevitzky, who is now in London to lead a series of concerts with the London Philharmonic Orchestra, will return to conduct the Festival concerts which open July 8, and to act as Director of the Berkshire Music Center at Tanglewood.

Leonard Bernstein will conduct the concerts of July 30 and August 6, and Eleazar de Carvalho the concert of August 12, as previously announced.

Mr. V. de Sabata, who has led principal orchestras of this country as guest on many notable occasions, is to conduct the Boston Orchestra for the first time. He has been the regular conductor of the Monte Carlo Orchestra, the Opera at La Sala, Milan, and in Bayreuth Festivals. He has likewise conducted the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic.

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LOS ANGELES, CAL.
TIMES
JUN 11 1950

De Sabata Bid to Berkshire Fete Accepted

Victor de Sabata has accepted an invitation to conduct at the Berkshire Festival in Tanglewood, Lenox, Mass. this summer. He has been the regular conductor of the Monte Carlo Orchestra, the opera at La Scala, Milan, and in Bayreuth festivals.

He has likewise conducted the Vienna Philharmonic, the Augusteo Orchestra of Rome, the Berlin Philharmonic and the London Philharmonic, besides serving as guest conductor of principal orchestras in this country.

Serge Koussevitzy, who is now in London to lead a series of concerts with the London Philharmonic Orchestra, will return to conduct the festival concerts, opening July 8, and to act as director of the Berkshire Music Center.

Other conductors who will lead the Boston Orchestra at the festival are Leonard Bernstein and Eleazar de Carvalho.

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NORTH ADAMS, MASS.
TRANSCRIPT
JUN 13 1950

Koussevitzky Expected In Lenox Tomorrow

Serge Koussevitzky is expected to arrive in Lenox tomorrow from an extended European tour, to put the final touches on plans for the Berkshire Music center and the Berkshire Symphonic festival.

The noted orchestra conductor who has directed concerts in London, Tel-Aviv, Brussels, Rome and Paris, will fly back to America and proceed at once to Lenox where the Music center, of which he is director, will open July 2 and the festival concerts on July 8. Dr. Koussevitzky will conduct the Boston Symphony orchestra in several of the festival concerts but will be assisted by Victor de Sabata, Leonard Bernstein and Eleazar de Carvalho.

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MOUNT VERNON, WASH.
HERALD

... the direction of Charge.

The World of Music

* * *

Ibert Opera to have American Premiere at Tanglewood—South's First Music Center in North Carolina

NEW YORK, June (U.P.) — The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood, Mass., this summer by the opera department of the Berkshire Music Center, Serge Koussevitsky, director on Aug. 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 13 1950

Koussevitzky Returns to Lenox Home

Sabata's Programs For Festival Are Announced

Serge Koussevitzky, having completed a series of concerts in London following guest appearances in Tel-Aviv, Rome, Brussels and Paris, arrived in New York by plane today and went directly to his home in Lenox where he will open the Berkshire Music Center on July 2, and the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood on July 8.

Victor de Sabata will shortly return to America from his home at Stresa, on Lago Maggiore in Italy, to be the guest conductor in the second week of the concerts in the Music Shed, conducting the Boston Symphony Orchestra for the first time on the evenings of Thursday, Aug. 3 and Saturday, Aug. 5. His programs will be as follows:

For Thursday: Brahms, Academic Festival Overture; Schubert, "Unfinished" Symphony; Respighi, "Pines of Rome;" Gould, "Spirituals," for string choir and orchestra; Wagner, prelude and love-death from "Tristan and Isolde." For Saturday: Bach, Sinfonia from the Christmas oratorio; Mozart, symphony in E-flat major, K. 543; Berlioz, Overture "The Roman Carnival;" Ghedini, Pezzo Concertante; Beethoven, Symphony No. 5, in C minor.

Leonard Bernstein is to conduct the concert of Sunday afternoon, Aug. 6, in this series, and the concert of Sunday afternoon, July 30. Eleazar de Carvalho will conduct the concert of Aug. 12. Serge Koussevitzky will be the conductor of all the other Shed concerts for which the programs stand as announced. He will also conduct four Bach and two Mozart programs in the Theatre-Concert Hall by a chamber orchestra on July 8-9; 15-16; 22-23.

Dr. Koussevitzky will address the Berkshire Music Center, of which he is director, at the opening exercises of the Boston Symphony Orchestra's school at Tanglewood on Sunday, July 2.

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HOUSTON, TEX.
POST
JUN 13 1950

Berkshire Music Center To Bring Out Ibert Opera

BOSTON, June 12—The opera "Le Roi d'Yvetot," by Jacques Ibert, will have its first American performances at Tanglewood this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan 6, 1930, and has since been given in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodies of folk character.

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NEW HAVEN, CONN.
REGISTER
JUN 14 1950

Koussevitzky Returns, Sets Out For Tanglewood

New York, June 14—(AP)—Serge Koussevitzky, conductor, returned today from London to prepare for opening of the Berkshire Music Festival at Tanglewood, Mass. July 2.

While abroad Koussevitzky conducted a series of concerts by the young Israel Symphony orchestra in Israel. He and his wife left the airport immediately by car for their home in Lenox, Mass.

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HARTFORD, CONN.
TIMES
JUN 14 1950

Koussevitzky Back at Lenox

Special to The Hartford Times

Lenox, Mass. — Serge Koussevitzky, having completed a series of concerts in London following guest appearances in Tel-Aviv, Rome, Brussels and Paris, arrived in New York by plane today and went directly to his home in Lenox where he will open the Berkshire Music Center July 2, and the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood July 8.

Victor de Sabata will shortly return to America from his home at Stresa, on Lago Maggiore in Italy, to be the guest conductor in the second week of the concerts in the Music Shed, conducting the Boston Symphony Orchestra for the first time on the evenings of Aug. 3 and Aug. 5.

His programs will be as follows: For Thursday: (Brahms), Academic Festival Overture; (Schubert), "Unfinished" Symphony; (Respighi), "Pines of Rome"; (Gould), "Spirituals," for String Choir and Orchestra; (Wagner), Prelude and Love-Death from "Tristan and Isodle." For Saturday: (Bach), Sinfonia from the Christmas Oratorio; (Mozart), Symphony in E-flat major, K. 543; (Berlioz), Overture "The Roman Carnival"; (Ghedini), Pezzo Concertante; (Beethoven), Symphony No. 5 in C minor.

* * *

LEONARD BERNSTEIN is to conduct the concert Aug. 6 in this series, and the concert July 30. Eleazar de Carvalho will conduct the concert Aug. 12.

Serge Koussevitzky will be the conductor of all the other Shed concerts for which the programs stand as announced. He will also conduct four Bach and two Mozart programs in the Theater-Concert Hall by a chamber orchestra July 8-9; 15-16; 22-23.

Dr. Koussevitzky will address the Berkshire Music Center, of which he is director, at the opening exercises of the Boston Symphony Orchestra's school at Tanglewood July 2.

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NEW YORK, N. Y.
POST HOME NEWS
JUN 2 1

"Tanglewood" to Accompany "With These Hands" at Gotham

"Tanglewood," a short film produced by the U. S. State Department around the annual music festival in the Berkshires, has been booked for the program surrounding the presentation of "With These Hands," opening at the Gotham Theatre this evening.

"Tanglewood" is a musical record of the school and festival conducted each summer in the Massachusetts hills. Among those to be seen in the short are Serge Koussevitsky, Gregor Piatigorsky, Boris Goldovsky, Hugh Ross, Aaron Copland and Leonard Bernstein.

"With These Hands" is the film sponsored by the International Ladies' Garment Workers' Union, starring Sam Levene, Arlene Francis and Joseph Wiseman. It was directed by Jack Arnold from the screenplay by

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TRIBUNE
JUN 15 1950

The World Of Music

NEW YORK, (U.P.) — The opera "Le Roi d'Yvetot" by Jacques Ibert will have its first American performances at Tanglewood, Mass. this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug. 7 and 8.

The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Ormestra's school at Tanglewood.

"The King of Yvetot" is a comic opera in four acts, to a text of Jean Limozin and Andre de la Tourrasse. It was first performed at the Opera Comique in Paris, Jan. 6, 1930, and has been given since in Dusseldorf, Gratz and Prague. The action is set in early France and uses melodie[illegible] folk character.

The one-act opera "The Jumping Frog" by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, also will be produced in the theater at Tanglewood.

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WILMINGTON, DEL.
NEWS
JUN 13 1950

LONDON GIVES OVATION TO SERGE KOUSSEVITSKY

LONDON, June 12 (U.P.)—Serge Koussevitsky, former conductor of the Boston Symphony Orchestra, received an enthusiastic welcome last night when he conducted Beethoven's Ninth Symphony at the Royal Albert Hall.

The Daily Telegraph said today that Koussevitsky raised the London Philharmonic Orchestra "high above its normal achievement," into "a full realization of the music."

Koussevitsky, an expert on symphony auditoriums, will inspect the new Royal Festival Hall before returning to the United States to open his Tanglewood Music School.

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WORCESTER, MASS.
GAZETTE & POST
JUN 14 1950

Koussevitzky Returns To Open Tanglewood

NEW YORK, June 14 (AP)—Serge Koussevitzky, conductor, returned today from London to prepare for opening of the Berkshire Music Festival at Tanglewood, Mass., July 2.

While abroad Koussevitzky conducted a series of concerts by the Young Israel Symphony Orchestra in Israel. He and his wife left the airport immediately by car for their home in Lenox, Mass.

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MORNING WORLD-HERALD
JUN 15 1950

official said.

Israel Philharmonic to Be Directed by 2

New York (AP)—Serge Koussevitzky and Leonard Bernstein will share the musical direction of the Israel Philharmonic Orchestra during its first American tour next season.

Mr. Koussevitzky made the announcement on his return Wednesday from a trip during which he conducted in seven countries, including Israel.

Israeli Conductors to Tour

NEW YORK, June 14 (AP).—Serge Koussevitzky and Leonard Bernstein will share the musical direction of the Israel Philharmonic Orchestra during its first American tour next season.

Koussevitzky made the announcement on his return today from a trip during which he conducted in seven countries, including Israel.

The American fund for Israel institutions sponsors the tour which will open in Washington Next January 7.

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NEWS
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SPRINGFIELD, OHIO
SUN
JUN 1950

Koussevitzky To Direct Israel's Philharmonic

NEW YORK, June 15.—(AP)—Serge Koussevitzky and Leonard Bernstein will share the musical direction of the Israel Philharmonic Orchestra during its first American tour next season.

Koussevitzky made the announcement on his return from a trip during which he conducted in seven countries, including Israel.

The American Fund for Israel Institutions sponsored the tour which will open in Washington next Jan. 7.

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PAWTUCKET, R. I.
TIMES

Israel Symphony Promoters Named

PROVIDENCE — Dr. Serge Koussevitsky, long loved in New England as the leader of the Boston Symphony, will appear in Providence [illegible] with the Israel Symphony Orchestra. A committee to promote the concert, which is part of a good will tour for the furtherence of cultural relations between the United States and Israel, was selected last night at the Sheraton-Biltmore Hotel.

Alex Rumpler of Pawtucket, was named to the executive board. Raymond G. Williams, also of Pawtucket, was elected executive director while Arthur Darman of Woonsocket was named chairman of the committee.

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HOUSTON, TEX.
POST
JUN 1950

Israel Orchestra In US Tour Next Year

NEW YORK, June 17—(AP)—Serge Koussevitzky and Leonard Bernstein will share the musical direction of the Israel Philharmonic Orchestra during its first American tour next season.

Koussevitzky made the announcement on his return last week from a trip during which he conducted in seven countries including Israel.

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TRIBUNE
JUN 16 1950

Record Reviews

CONCERT MUSIC

NEW YORK (U.P.) — Bach composed the six Brandenburg concertos at one time and they have a consecutive cohesiveness which multiplies the virtues of each. You can't fully realize it until you've heard the correctly proportioned complements of musicians play them correctly at one time, and you can now.

Fritz Reiner organized and then directed the instruments prescribed by the scores. The result has to be praised both for the eralized beauty of the parts and for the accumulation of an overall beauty implicit in this simple Bachian addition. The phonograph has never done so well for the Brandenburgs.

NO FRAGMENTATION

There is one concerto on each of the six sides of three 12-inch LP's — no small merit because no music is harmed more by the fragmentation of short records than Bach's. Columbia also has done this inestimable service for the six violin-harpsichord sonatas — one sonata on each of the six sides of three 10-inch LP's. The performances are the excellent ones by Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichord, issued on 78's in 1948.

Still another offering of this Bach bicentennial year is a 10-inch LP on which are the two motets, "O Praise the Lord All Ye Heathen" and "Komm, Jesu, Komm," and three chorales, "In Dulci Jubilo," Passion Chorale, and "A Mighty Fortress is Our God," resoundingly but sensitively sung by the Schola Cantorum under Hugh Ross (Columbia.)

Of Mozart, theer are three new offerings: the 36th or "Linz" Symphony, played by the Boston Symphony under Serge Koussevitzky (RCA Victor; three 45 rpm's); the 41st Symphony, the mighty "Jupiter," played by the London Symphony under Josef Krips (London; 10-inch LP); and a group of arias from "The Abduction from the Seraglio," "Don Giovanni," and "The Magic Flute," sung by the German tenor, Peter Anders (Capitol-Telefunken; 10-inch LP.)

LISTLESS LINZ

You feel Koussevitzky sees in the "Linz" all subtlety and suppleness; and you feel he comes out with a result spotted with listlessness. Nor are Krips' results with the "Jupiter" entirely beyond reproach, although he achieves pianissimos of hushed poignancies in suspension and a magically shimmering Andante. Just the same, the "Jupiter" has more spine; Krips' "Jupiter" has a rudimentary vertebra.

Anders' tenor is entirely, even extremely, lyrical. Some may say it is much too much, and too light too, for some of these arias. Yet he has warmly humanizing and characterizing inflective skills and achieves the feat of elevating Don Ottavio from stuffed shirt to authentic human.

For good tunes in lush arrangement and snappily played, try Luigini's "Ballet Egyptien" recorded by the Boston Pops under Arthur Fielder (RCA Victor; two 45 rpm's.) For a good tune and a hammy bit of pianistic exhibitionism ,ham is fun, in this case) try Alexander Brailowsky's treatment of von Weber's "Invitation to the Dance" (RCA Victor; single.)

—Delos Smith.

HENRY THE ORIGINAL ROMEIKE NEW YORK
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AIKEN, S.C.
STANDARD
6/16/50

And now here is some news about music on the other side of the fence . . . I am speaking of music in the Classical form. Symphony No. 3, In E-Flat, Op 55 ("Eroica") Serge Koussevitzky and the Boston Symphony Orchestra.

When Koussevitzky one of the world's greatest musician, directs the Boston Symphony Orchestra in the world's greatest symphony —Beethoven's "Eroica" that's it! For some unaccountable reason this mighty, but elusive, work has heretofore never been fully revealed in recorded performances. Happily that is a calamity of the past, for now Serge Koussevitzky bestows upon a grateful world the definitive representation of this masterpiece of masterpieces!

No mere words can express the mighty sweep of the onrushing first movement from the two, swift, staccato chords of the beginning to the mighty culmination of vigorous tone at its ending. How can one explain the profound second movement of the symphony which Beethoven himself entitled "Funeral March"; the joyous vitality of the wonderful Scherzo, or the blazing splendors of the overpowering finale? To hear the marvelous, moving urgent music of this great symphony, in performance by Serge Koussevitzky and the Boston Symphony Orchestra, affords the listener, a thrilling, uplifting experience enjoyed but rarely.

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BERKSHIRE EAGLE
JUN 16 1950

BSO Pianist Resigns Post

Lukas Foss' Opera Slated For Tanglewood

Lukas Foss has resigned as pianist with the Boston Symphony Orchestra, according to Time magazine. He plans to spend next season in Italy as a winner of the American Academy in Rome's Prix de Rome.

Scheduled for a performance at the Berkshire Music Center at Tanglewood this summer is the Berlin-born composer's one-act opera based on the Mark Twain

Lukas Foss

story, "The Celebrated Jumping Frog of Calaveras County." It was produced for the first time last week in New York by the new After Dinner Opera Company. Time describes it as "just about the livest and jumpin'est opera yet turned out by a young composer in the U.S."

Foss, who came to this country 13 years ago, used to worry about the European flavor of his music. Once he even went so far as to say, "I want to be considered an American composer . . . one of the boys."

At 27, Foss takes a little easier view of the matter. "Now," says he, "I set a Sandburg poem to music or a story by Mark Twain without thinking of being an American or not."

The Sandburg poem, "Prairie," was the inspiration for a cantata by Foss which won him a citation from the New York Music Critics Circle in 1944.

Foss has been on the faculty of the Berkshire Music Center, and has appeared at several Tanglewood concerts as a soloist. For several years he has studied under Dr. Koussevitzky, director of the Music Center.

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SPRINGFIELD, MASS.
Sunday Union & Republican
JUN 18 1950

Four Conductors to Lead Orchestra at Tanglewood

Koussevitzky On Podium for Four Concerts in Music Shed and Bach-Mozart Series, de Sabata and Bernstein for Two Each, de Carvalho for One

Lenox, June 17—The Berkshire Festival of 1950 will consist of three series of three concerts each by the Boston Symphony Orchestra in the Music Shed, preceded by three week-ends of Bach-Mozart concerts in the Theater-Concert Hall. The full program just announced includes four Bach anniversary concerts, July 8 and 9, 15 and 16, with two devoted to the music of Mozart, July 22 and 23.

Performances in the Music Shed will take place Thursday and Saturday evenings and Sunday afternoons from July 27 through Aug. 13. Of these Serge Koussevitzky, having returned to his summer home here after a series of concerts in London and guest appearances in Tel-Aviv, Rome, Brussels and Paris, will conduct four, as well as the entire Bach-Mozart series. He will open the Berkshire Music Center at Tanglewood July 2.

De Sabata's Programs

Victor de Sabata will shortly return to America from his home at Stresa, on Lago Maggiore in Italy, to be the guest conductor in the second week of the concerts in the Music Shed, conducting the Boston Symphony Orchestra for the first time on the evenings of Thursday, Aug. 3 and Saturday, Aug. 5. His programs will be as follows:

Aug. 3: Brahms, "Academic Festival" Overture; Schubert, "Unfinished" Symphony; Respighi, "Pines of Rome"; Gould, "Spirituals," for String Choir and Orchestra; Wagner, Prelude and Love-Death from "Tristan and Isolde"; Aug 5: Bach, Sinfonia from the Christmas Oratorio; Mozart, Symphony in E-flat major, K. 543; Berlioz, Overture "The Roman Carnival"; Ghedini, Pezzo Concertante; Beethoven, Symphony No. 5, in C minor.

Leonard Bernstein is to conduct the concert of Sunday afternoon, Aug. 6 in this series, and the concert of Sunday afternoon, July 30. Eleazar de Carvalho will conduct the concert of Aug. 12. Dr. Koussevitzky will address the Berkshire Music Center, of which he is director, at the opening exercises of the Boston Symphony Orchestra's school at Tanglewood on Sunday, July 2. The complete festival program follows:

THEATRE-CONCERT HALL
Conducted by Serge Koussevitzky
Saturday Evening, July 8
Brandenburg Concerto No. 1 ..... Bach
Brandenburg Concerto No. 3 (Strings) Bach
Cantata No. 85 ..... Bach
Concerto No. 8 (Flute, Violin, Piano) Bach
Suite No. 4 ..... Bach
Sunday Afternoon, July 9
Brandenburg Concerto No. 2 ..... Bach
(Trumpet, Flute, Oboe)
Brandenburg Concerto No. 5 ..... Bach
(Flute Violin, Piano)
Suite for Cello (Gregor Piatigorsky) .. Bach
Suite No. 3 ..... Bach
Saturday Evening, July 15
Brandenburg Concerto No. 4 ..... Bach
(Two flutes)
Brandenburg Concerto No. 6 ..... Bach
(Two violas)
Cantata No. 161* ..... Bach
Cantata No. 80* ..... Bach
*(Conducted by Hugh Ross)
Sunday Afternoon, July 16
Suite No. 1 ..... Bach
Suite No. 2 ..... Bach
Violin Concerto in E major ..... Bach
(Ruth Posselt)
Cantata No. 32 ..... Bach
Cantata No. 4 ..... Bach
Saturday Evening, July 22
Eine Kleine Nachtmusik ..... Mozart
"Haffner" Serenade ..... Mozart
Piano Concerto—467 C major ..... Mozart
(Lukas Foss)
Symphony No. 34 in C (K. 338) .... Mozart
Sunday Afternoon, July 23
Symphony in B flat No. 33 (K. 319) Mozart
Concerto for Two Pianos ..... Mozart
(Luboshutz & Nemenoff)
Serenade in C minor (Wind octet) .. Mozart
Symphony in C major, "Jupiter" .. Mozart

CONCERTS IN THE MUSIC SHED
Series A
Thursday Evening, July 27
Conducted by Serge Koussevitzky
Symphony No. 3 ("Eroica") .... Beethoven
Symphony No. 2 ..... Sibelius
Saturday Evening, July 29
Conducted by Serge Koussevitzky
Symphony No. 7 ..... Bruckner
Two Nocturnes ..... Debussy
La Mer ..... Debussy
Sunday Afternoon, July 30
Conducted by Leonard Bernstein
Adagietto ..... Shapero
Timon of Athens ..... Diamond
The Song of Songs ..... Foss
(Ellabelle Davis)
Symphony No. 2 ..... Brahms

Series B
Thursday Evening, August 3
Conducted by Victor de Sabata
"Academic Festival Overture" ..... Brahms
"Unfinished" Symphony ..... Schubert
"Pines of Rome" ..... Respighi
"Spirituals," for String Choir and Orchestra ..... Gould
Prelude and Love-Death, "Tristan and Isolde" ..... Wagner
Saturday Evening, August 5
Conducted by Victor de Sabata
Sinfonia from the Christmas Oratorio Bach
Symphony in E-flat major, K. 543 .. Mozart
Overture "The Roman Carnival" .... Berlioz
Pezzo Concertante ..... Ghedini
Symphony No. 5 in C minor .... Beethoven
Sunday Afternoon, August 6
Conducted by Leonard Bernstein
Suite, "Mother Goose" ..... Ravel
Alborada del Gracioso ..... Ravel
Piano Concerto ..... Ravel
(Leonard Bernstein)
Romeo and Juliet (Excerpts) ..... Berlioz

Series C
Thursday Evening, August 10
Mass in B Minor ..... Bach
(In two parts) at 5:00 and 8:15
Adele Addison ..... David Lloyd
Eunice Alberts ..... James Pease
Saturday Evening, August 12
Conducted by Eleazar de Carvalho
Harold in Italy ..... Berlioz
(Joseph de Pasquale)
Escales ..... Ibert
Choros 10 ..... Villa-Lobos
Sunday Afternoon, August 13
Symphony No. 6 ..... Prokofieff
Symphony No. 1 ..... Brahms

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This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL
JUN 18 1950

MUSIC: Five Composers Commissioned To Write Works for L.O. Season

By WILLIAM MOOTZ, Courier-Journal Staff Writer

THE LOUISVILLE Philharmonic Society announces that Arthur Honegger, Bohuslav Martinu, Paul Nordoff, George Perle and Vincent Persichetti have been commissioned to write special works for the 1950-51 Louisville Orchestra season.

Continuing its policy of featuring contemporary composers, the orchestra will present world premiere performances at each of its five pairs of Wednesday evening and Thursday afternoon concerts.

Darius Milhaud, who wrote a work for the orchestra two seasons ago, once wrote of his colleague: "Honegger is one of those on whom we may rely to keep the traditions of absolute music alive." With Milhaud, Poulenc, Auric, Durey and Tailleferre, Honegger was a member of the famous "Six," a group of composers whose departure from the charted courses of musical composition brought them fame —not unmixed with notoriety.

Started Study Early

Honegger was born in 1892 in France of Swiss parentage. Musical studies were begun at an early age, but more and more his concentration was in favor of composition. So thorough was his training that even his earliest works are marked with extraordinary craftsmanship. He wrote copiously for all forms, orchestral, ballet, choral and chamber music, and his works have been played in concert halls throughout the world.

One of the most outstanding contemporary composers in America today is Bohuslav Martinu. He was born in a small town in Bohemia near the birthplace of his famous compatriot, Smetana. He studied violin and began composing at the age of 6. Upon completion of his studies at the Prague Conservatory, he joined the Czech Philharmonic Orchestra. From 1923 to 1940 he lived in Paris and came to this country in 1941.

Several Symphonies

His first symphony was commissioned by the Koussevitzky Music Foundation and premiered its premiere with the Boston Symphony Orchestra in November, 1942. This orchestra and Koussevitzky have since given the first performance of many of Martinu's works, including three more symphonies. Last season Martinu enjoyed an enviable distinction among contemporary composers by having all five of his symphonies performed in this country, two of them over nationwide broadcasts.

Many Commissions

The work Martinu will write for the orchestra will be performed at the January concerts.

George Perle, an instructor in the music history department of the University of Louisville, has been commissioned to write a short work to be played at opening concerts November 15 and 16. Perle is a graduate of De Paul University and received his master's degree at the American Conservatory in Chicago. He studied privately with Ernst Krenek. In 1946, after his release from the Army, he taught at Brooklyn College. Later he joined the faculty of City College of New York, and in 1949 he accepted his present post at the U. of L. Several of Perle's works have been published, and "Lyric Piece, for Piano and Cello," has just been released on recording.

The cycle of songs which Paul Nordoff was commissioned to write last season will be heard at the January 31 and February 1 pair of concerts. The songs were to be presented by the American mezzo - soprano Nan Merriman last March, but her Louisville appearance conflicted with her engagement by Toscanini for his broadcast performance of Verdi's "Falstaff," and her performance was postponed.

Nordoff has received many commissions and awards. During the time of his Guggenheim Fellowship he composed a piano quintet which won him the Pulitzer Award in 1940. Many of his commissions have been for the contemporary theater and dance. Katharine Cornell's production of "Romeo and Juliet," "St. Joan," and "Anthony and Cleopatra" had incidental music by Nordoff. He has written three ballets for Martha Graham, one for Agnes DeMille and the Ballet Theater, and other compositions for Doris Humphrey and Peter Hamilton.

Vincent Persichetti is the fifth composer to be presented. He has studied with two composers who have been identified with the Louisville Orchestra programs—Paul Nordoff and Roy Harris.

Director at 17

Born in 1915, Persichetti at 17 became director of music at a large Presbyterian church in his native Philadelphia. He is a graduate of Combs College. He returned to the college in 1939 to head the composition department, and in 1942 he assumed the same position at the Philadelphia Conservatory. Since 1947, he has been a member of the Juilliard School of Music faculty.

The Philadelphia Orchestra has played several of his compositions and one of his awards was a $1,000 grant from the National Academy of Arts and Letters. Among his more recent compositions are three symphonies, a dance overture (1943 Juilliard publication award), two string quartets (the second awarded the 1945 Blue Network prize), various chamber music works, piano pieces and songs, many of which are published.

Orders for the five Wednesday evening and five Thursday afternoon concerts are now being received at the Philharmonic Society offices, 830 S. Fourth, telephone JAckson 1289.

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PHOENIX, ARIZ.
GAZETTE

Opera To Have First American Performances

NEW YORK, June 17 (UP)—The opera Le Roi d'Yvetot by Jacques Ibert will have its first American performances at Tanglewood, Mass., this summer by the opera department of the Berkshire Music Center, Serge Koussevitzky, director, on Aug. 7 and 8.

The French composer will make his first visit to America to attend Aaron Copland in the conducting class of the Boston Symphony Orchestra's school at Tanglewood.

The King of Yvetot is a comic opera in four acts, to a text of Jean Limozin and Andre de Tourrasse. It was first performed at the Opera Comique in Paris January 6, 1930, and has been given since in Dusseldorf, Graz and Prague. The action is set in rural France and uses melodies of folk character.

The one-act opera The Jumping Frog by Lukas Foss of the Tanglewood faculty, based on the same story of Mark Twain, also will be produced in the theater at Tanglewood.

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SYRACUSE, N. Y.
HERALD-AMERICAN
JUN 18 1950

Koussevitzky and Bernstein to Share Israel Tour Music

DR. SERGE KOUSSEVITSKY, noted famous conductor, announces that he and Leonard Bernstein will assume responsibility for the musical supervision of the Israel Philharmonic Orchestra in its first American tour, beginning next Jan. 7 in Washington, D. C. The American Fund for Israel Institutions will present the orchestra tour, which will be managed by S Hurok, noted impresario. Dr. Koussevitsky and Bernstein will share conducting assignments for the major part of the tour. Several other conductors who have conducted the orchestra previously will be invited to participate. Following the opening concert in Washington, D. C., the Israel Orchestra will play on Jan. 8 at a concert and supper under auspices of the American Fund for Israel Institutions, in the Waldorf Astoria, New York City. This fund has supported the orchestra for eight years.

DR. KOUSSEVITSKY, speaking of the plan, on his recent arrival from Europe, spoke of his visit to Israel where he "communicated with the people of that country in the universal language of music." He continued: "The orchestra is devoted to music and to satisfying the spiritual needs of this small but great people. The Israel Orchestra thus performs a mission which is the envy of every creative artist who sees them in action." The Israel Orchestra tour will comprise 60 cities of the United States and Canada, among them Boston, San Francisco, Los Angeles, Chicago, Montreal, Winnipeg. Edward A. Norman is president of the American Fund for Israel Institutions.

Cir. (D 75,219) (S 74,420)
This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS
JUN 18 1950

Music

Abravanel Standard Hour Works Selected

By CONRAD B. HARRISON
(Deseret News Music Editor)

A couple of short contemporary American works that won quite a hand from Utah Symphony Orchestra subscribers early this year will be included on the Standard Hour program to be conducted by Maurice Abravanel June 25.

George Antheil's "Over the Plains" and Sanders' "Saturday Night Barn-Dance" will be presented midway in the program by the Standard Symphony Orchestra of Los Angeles, under direction of the Utah Symphony maestro. The program originates in the NBC Hollywood studios and will be carried by KDYL at 9:30 p.m., mountain time.

Abravanel will open the program with the Sinfonia in B-flat by Johann Christian Bach and Rossini's Overture to "La Gazza Ladra." The hour will be climaxed with a closing performance of Ravel's "La Valse."

Soloist Vivian Della Chiesa will sing works of Cilea, Valverde, Kreisler and Obradors.

SERGE KOUSSEVITZKY and Leonard Bernstein will share the conducting when the Israel Philharmonic Orchestra makes its first American tour next season, it was reported to Associated Press last week by none other than Mr. Koussevitzky himself. Theretired Boston Symphony Orchestra conductor just returned from a conducting tour of seven countries, including Israel.

THE ORIGINAL
ROMEIKE
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SALT LAKE CITY, UTAH
TRIBUNE
JUN 18 19[illegible]

WEEK'S MUSICAL ROUNDUP

Shand Success

Dr. David Austin Shand, assistant conductor of the Utah Symphony, has returned to Salt Lake City after conducting the world famous Boston Symphony orchestra. Dr. Shand conducted the first movement of Schubert's Unfinished Symphony and a movement of Beethoven's Piano Concerto in C Minor.

Many Utahns who had received clippings from Utah friends were present. Symphony hall was packed and even standing room had been sold. Dr. Shand was applauded not only by the audience, but by members of the Boston Symphony. He has been asked to return again next season.

Symphony Singers

The Symphony Singers, under the direction of Rulon R. Brough, will present their 13th annual rose concert on Monday at 8 p.m. in the L D S institute, University st. and E. 3rd South.

Margaret Brough will be the accompanist for the concert, and Elmer Hunsaker, baritone; Ruth S. Jacob, soprano, and the Mel-O-Teens quartet will be soloists.

A variet program is scheduled, and the public is invited.

24th Ward Recital

Helen Price and Earl H. Ottley will be presented in a song recital Wednesday at 8:15 p.m. in the 24th L D S ward chapel, 710 N. 1st West. Valeea Crowther, violinist, and Earlene Christensen, pianist, will assist the vocalists. Songs of Brahms, Schubert, Debussy, and selections from "La Boheme" will be presented. The public is invited to attend.

Johnson Pupils

Junior pupils of Marguerite Johnson were presented in a recital last Sunday at the Emerson L D S ward chapel. Those who took part were Lee Andrews, Ronald Craft, Dean Craft, David Vander Linden, Earl Wolsleger, Beverly Jean Horrocks, Bobby Jensen, Blaine Kearsley, Dennis Wolsleger, Linda Bobison, Clifford Goff, Glenna Dee Petersen, Carol Naylor, Bonnie Boggess, Joan Mash, Marion Worthen, Buddy Lee, Dennis Cox, Brent Javaine, Kay Reese, Carolee Walker, Jeneal Maxfield, Sherry Davis, Deanne Jaaine, Maureen Palmer, Lee Workman, Frances Ann Tagg, Shauna Workman, Rodney Anderson, Robert Moody, and Merrill Moody.

Lindsey Students

Olive K. Lindsey will present a number of her piano students in recitals at her studio, 428 Cleveland ave., on the evenings of Tuesday, Wednesday, Thursday and Friday.

Those participating include: Joan Abernathy, Margie Galacher, Renne Crane, Barbara Conlin, Roger Jacobson, Betty Johnson, Judith Coon, LeDeal King, Ronnie King, Shirley Kuhn, Vivian Hirst, Bennie Helsten, Marcia Johnson, David Coombs, Nancy Price, Donald Helsten, Ann Hennifer, Merna Hirst, Betty Kuhn, Joyce Tayne, Jo Anne Christensen, Nancy Stevenson, Ken Morris, Mary Sorensen and Beth Lawrence.

U S A C Summer Festival

LOGAN—Young musicians of the intermountain region gathered again at Utah State Agricultural college in June for the summer music clinic. They received in struction from six experts in band, orchestra and vocal. Also there is coaching in band maneuvers and drum majoring.

Not only students but music directors will find a comprehensive program of instruction, plus recreational and cultural events of varied types.

Dates announced by Dr. John C. Carlisle, summer dean, are June 11-23. Students are housed in the Rural Arts dormitory, erected especially for such groups.

Dr. William E. Knuth, San Francisco State college, is directing choral work. Prof. Ralph E. Rush, whose bands at University of Southern California are nationally famous, has charge of band courses. Dr. N. W. Christiansen, director of the U S A C orchestra, is directing the orchestra.

Prof. Walter Welti, in charge of U S A C vocal music, has charge of vocal. George Pabtz, U S A C's well-known cellist, directs ensembles. Hollis Grange of Davis high school coaches the drum majoring and band maneuvers.

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BUFFALO, N. Y.
COURIER-EXPRESS
JUN 18 1950

On The Records

With Bach, whose bicentennial is being observed, heading the procession, all "Three Bs" are well represented in the current crop of classical recordings. And there's sparkling Tchaikovsky ballet music tossed in for good measure and lighter listening.

The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, completes its waxings of Bach's six Brandenberg Concertos for RCA Victor with the release of the Concerto No. 1 in F. Like the others, it was recorded at Tanglewood, Mass., scene of the Berkshire Festivals, and so is marked by excellent acoustical quality, as well as a fine perfromance. Rounding out the three disc album (seven-inch 45 rpm or 12-inch conventional) is a diverting composition by Mozart, the overture to his early opera, La Clemenza di Tito.

Bach Sonatas on LP

The distinguished performances by Ralph Kirkpatrick and Alexander Schneider of Bach's Sonatas for Harpsichord and Violin, have been transferred by Columbia from 78 rpm to three ten-inch Long Play records. Each of the compositions, Nos. 1 to 6, is complete on one record side.

The Paganini Quartet provides the vigorous Beethoven performance, a well-recorded (in England) reading of the master's Quartet No. 5 in A, Op. 18. Played with a sure touch and with rhythmic lightness, the result sounds as if the musicians had enjoyed their task of putting it on wax. The Paganini group previously recorded for RCA Victor the Quartet No. 4 of Opus 18. The new lelease occupies three waxings, seven-inch 45 rpm or 12-inch 78 rpm.

Last but not least of the music of the Bs is a new Columbia waxing 12-inch Long Play or conventional) of the Brahms first piano quartet, a richly-melodious composition. It is played by Rudolf Serkin and the famous Busch Quartet (minus the second violin), who have collaborated several times previously with distinguished results. This latest work is up to their high standards.

The Tchaikovsky score mentioned previously is the Russian composer's Swan Lake music, played by Andre Kostelanetz and his orchestra for Columbia (12-inch Long Play or five 12-inch standard discs). One of Tchaikovsky's most richly melodious works, it is well handled by Kostelanetz and the recording is excellent.

It consists of selections from all four acts of the ballet, including the lovely Waltz of the Swans, never recorded before. There are 15 sections, picturing musically the romance of a young prince and the swan queen.

Kostelanetz also appears in the role of orchestral director for Mrs. K. (Lily Pons) in a transfer to Long Play (12-inch) of the coloratura soprano's conventional album for Columbia of Operatic Arias. There are four selections, including polished performances of the Doll Song from Tales of Hoffman and Una Voce Poco Fa from the Barber of Seville. The LP coupling, also with orchestra, presents Miss Pons in eight French chansons, skillfully done.

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DAVENPORT, IOWA
DEMOCRAT
JUN 18 1950

OUT AT THE BOWL

. . . in Hollywood California, established in 1922, the season will open on July 7. Gounod's "Faust" in concert form with Dr. Artur Rodzinski conducting will be the opening bill. Other features on the season's program are the Beethoven Ninth symphony conducted by Dr. Sergei Koussevitsky, five performances of "The Vagabond King"; six programs by the Ballet Russe, "A Night in Vienna," featuring Milzia Korjus and concerts directed by Jose Iturbi and Alfred Wallenstein. These concerts are played by the Hollywood Bowl orchestra, composed of members of the Los Angeles Philharmonic.

THE 20TH NATIONAL

. . convention of the American Guild of Organists to be held in Boston Mass. June 19 to 24 has brought forth an interesting item concerning the first organ in the New England colonies. It was in King's chapel. The instrument, the gift of Thomas Brattle, had originally been willed to the Brattle Square church in Cambridge, Mass and was rejected by the members of that parish. The donor, however provided that in such an event the instrument was to be given to King's Chapel. Even there the prejudice was so great that the organ remained for seven months on the porch of the chapel before it was unpacked and many members of the congregation were in favor of dumping the packing case with its "box of whistles and the "Devil" into the harbor.

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DISPATCH
JUN 18 1950

De Sabata Programs Listed For Berkshire Festival

Serge Koussevitzky, having completed a series of concerts in London following guest appearances in Tel-Aviv, Rome, Brussels and Paris, arrives in New York by plane today (Wednesday), and went directly to his home in Lenox where he will open the Berkshire Music Center on July 2, and the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood on July 8.

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TOLEDO, OHIO
TIMES
JUN 21 1950

At the Ceremonial of the American Academy and Institute of Arts and Letters, William Schuman, president of the Juillard School of Music, watched the punch being poured from a can, and suggested to an employee that such things should be done behind the scenes . . . Then Schuman told of a Koussevitzky concert he had arranged; and of seeing one of Koussevitzky's aides give preliminary rehearsals to the orchestra. Schuman then submitted the program, with the credit-line "Orchestra Prepared by—," giving the aide's name—and "Directed by Serge Koussevitky" . . . The conductor returned the program, with a line struck through the credit to the aide, "You do not say," Koussevitzky ebplained, "what goes on in the kitchen."

Koussevitzky

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NEW HAVEN, CONN.
REGISTER
JUN 18 1950

MUSIC

July 8 Concert To Open Berkshire Festival Series

By GORDON E. ARMSTRONG

Lovers of serious music hereabouts are fortunate in being within "commuting distance" of what is now one of the world's greatest musical festivals. The Berkshire Music Festival at Tanglewood together with activities of the Berkshire Music Center, the school on the Festival grounds, provide each Summer a variety of musical programs which prompt an ever increasing number of local music lovers to include a trip there in their summer plans.

The Festival concerts will run this year from July 8 to August 13. Serge Koussevitsky, who returned only last week from abroad, will again be in charge of the Festival programs. He will formally open the Berkshire Music Center on July 2 and the Festival itself on July 8.

As in past years, the eminent conductor will have the assistance of two of his proteges, Leonard Bernstein and Eleazar de Carvalho, both of whom will conduct programs this season. Mr. Bernstein will conduct the concerts on the Sunday afternoons of August 6 and July 30. Mr. de Carvalho will conduct the program on Saturday evening, August 12.

Another guest conductor will conduct the Boston Symphony for the first time during the Festival. He is Victor de Sabata, who will shortly arrive in this country from his native Stresa on Lake Maggiore in Italy to conduct two evening programs on August 3 and 5.

Dr. Koussevitsky will conduct all of the remaining programs in the Music Shed. He will also conduct the six opening concerts in the Theater-Concert Hall—four Bach and two Mozart programs—on July 8-9, 15-16, and 22-23. The concerts by the full Boston Symphony in the Shed will get under way on Thursday evening, July 27, with performances of Beethoven's Symphony No. 3 and the Second Symphony by Sibelius.

Many prominent soloists are scheduled to appear during the season. At the Bach-Mozart concerts in the Theater-Concert Hall, during the first three Saturday evenings and Sunday afternoons, Gregor Piatigorsky will perform a Bach Suite for 'Cello unaccompanied (July 9), Ruth Posselt will play Bach's E major Violin Concerto (July 16), Lukas Foss will be heard in a Piano Concerto (July 22), and Luboshutz and Nemenoff will perform Mozart's Concerto for Two Pianos (July 23.)

At the concert on Saturday evening, August 5, the distinguished Cuban pianist, Jorge Bolet, will appear with the orchestra in Prokofieff's Second Piano Concerto. This program will also include the first performance of Nabokov's "La Vita Nuova," with Frances Yeend, soprano, and David Lloyd, tenor, as soloists. On Sunday afternoon, August 6, Leonard Bernstein will play the solo part in Revel's Piano Concerto while conducting from the piano.

Other soloists include Adele Addison, soprano, and Eunice Alberts, contralto, who will be heard in the presentation of Bach's B minor Mass on Saturday evening, August 12.

Numerous instrumental, choral, and operatic performances at the Berkshie Music Center will be open to members of the Society of Friends of the Berkshire Music Center. A voluntary contribution to the support of the Center constitute membership in this Society.

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DISPATCH
JUN 18 1950

Victor de Sabata will shortly return to America from his home at Stresa, on Lago Maggiore in Italy, to be the guest conductor in the second week of the concerts in the Music Shed, conducting the Boston Symphony Orchestra for the first time on the evenings of Thursday, Aug. 3 and Saturday, Aug. 5. His programs will be as follows:

For Thursday: Brahms, Adademic Festival Overture; Schubert, "Unfinished" Symphony; Respighi, "Pines of Rome"; Gould, "Spirituals," for String Choir and Orchestra; Wagner, Prelude and Love-Death from "Tristan and Isolde." For E-flat major, K. 543; Berlioz, Overture "The Roman Carnival"; Ghedini, Pezzo Concertante; Beethoven, Symphony No. 5, in C minor.

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DISPATCH
JUN 18 1950

Leonard Bernstein is to conduct the concert of Sunday afternoon, Aug. 6, in this series, and the concert of Sunday afternoon, July 30. Eleazar de Carvalho will conduct the concert of Aug. 12. Serge Koussevitzky will be the conductor of all the other Shed concerts for which the programs stand as announced. He will also conduct four Bach and two Mozart programs in the Theater-Concert Hall by a chamber orchestra on July 8-9; 15-16; 22-23.

Dr. Koussevitzky will address the Berkshire Music Center, of which he is director, at the opening exercises of the Boston Symphony Orchestra's school at Tanglewood on Sunday, July 2.

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COLUMBUS, OHIO
CITIZEN
JUN 18 1950

PLANS FOR THE 1950 season of the Berkshire Festival by the Boston Symphony Orchestra, to open at Tanglewood, Mass., on July 8, have been announced.

Charles Muuch, new conductor of the orchestra, will spend the summer in Europe. The festival concerts will be conducted by Serge Koussevitzky, director of the Berkshire Music Center at Tanglewood, and Leonard Bernstein and Eleazar de Carvalho, who are on the faculty.

Dr. Koussevitzky will conduct six of the nine concerts in the great music shed. He also will conduct six concerts with a smaller orchestra in the theater concert hall.

In observance of the bi-centennial of the death of Johann Sebastian Bach, the first four of the programs will be devoted to his music. The last two will be Mozart programs.

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DALLAS, TEXAS
TIMES HERALD

On the Record

One of the fruits of Mozart's two years in the service of Archbishop Hieronymous von Colloredo was his "Symphony No. 32 in B-Flat."

By no means one of the composer's monumental works, the piece still possesses enough Mozartean qualities and flavor to make it palatable to the listener. Add to an acceptable score the performance by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, and you have a recorded combination inviting interest.

Written in 1779, the "Symphony No. 33" is scored for strings, bassoons and horns. The development is lightly managed and melodies abound throughout the work. Filling the final side of the RCA Victor set (WIM 1369) is the overture to Mozart's "Idomeneo, King of Crete."

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This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
JUN 22 1950

The Lyons Den

Leonard Lyons

NEW YORK—AT THE CEREMONIAL OF THE American Academy and Institute of Arts and Letters, William Schuman, president of the Juilliard School of Music, watched the punch being poured from a can, and suggested to an employe that such things should be done behind the scenes . . . Then Schuman told of a Koussevitzky concert he had arranged; and of seeing one of Koussevitzky's aides give preliminary rehearsals to the orchestra. Schuman then submitted the program, with the credit-line "Orchestra Prepared by—", giving the aide's name— and "Directed by Serge Koussevitzky" . . . The conductor returned the program, with a line struck through the credit to the aide. "You do not say," Koussevitzky explained, "what goes on in the kitchen."

★ ★ ★

The ILGWU, producers of "Pins & Needles," has made its second invasion of Broadway with a new documentary film, "With These Hands." The movie tells the story of the birth and development of the union, covering every phase including contract negotiations with the manufacturers . . . This is what really happened at the last negotiations: Julius Hochman, general manager of the Joint Board of the Dressmakers Union, sat with Louis Rubin, representing the Popular Dress Mfrs. Assn. They agreed that a manufacturer caught making non-union dresses should be fined, but disagreed on whether the manufacturer should then be allowed to finish the non-union work.

Once the fine is paid, he should be allowed to finish the non-union work," Rubin insisted . . . "No. He must stop immediately," said Hochman. "If a husband catches his wife kissing another man, do you think the husband should say to them, 'Finish. Go ahead, finish?'" . . . The manufacturer reached for the contract, said "You're right. Settled," and signed.

One of the union's problems at each annual convention is the proposal for establishing a daily labor newspaper. "The Labor government in England couldn't make the 'Daily Herald' go," Hochman reminds the proposers . . . "What do you do," he was asked, "when a delegate persists in offering a resolution for a labor paper?" . . . "At each convention I tell the man who makes the proposal 'It shall be referred to the general executive board for consideration'," the union leader confided. "Naturally, nothing happens and it's rejected. But I smile, and the proposer smiles and he thinks it's a victory."

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ALBANY, N. Y.
KNICKERBOCKER NEWS
JUN 13 1950

Recorded Music

News and Reviews

By CLIF BRADT

There is a nice opportunity for those planning to attend the pre-festival Bach-Mozart series of concerts at Tanglewood to compare Koussetvitzky and the Boston Symphony Orchestra with themselves, doing the same work at different times, a year or so apart.

The recording referred to is Mozart's Symphony No. 33 in B Flat, K. 319, which Victor has just issued from a Tanglewood recording. The orchestra will repeat the work in closing the pre-festival series Sunday, July 23. Although one of the lesser Mozart symphonies, this one has freshness and charm, despite the circumstances under which the 25-year-old composer wrote it, bored with drugery, angered by his jealous and testy patron, Archbishop Hieronymous von Colloredo, and still mourning the death of his mother.

The final side of this three-record 45 rpm album has a more imposing bit, the overture from Mozart's opera, "Indomenco, King of Crete," composed a year later under far happier conditions. The entire album is well played and recorded.

record changer unit that has less machinery in it than the old 78 rpm unit.

It took about on hour to pull the old unit out of the box, enlarge the aperture a bit with a keyhole saw, insert the new unit and detach the auxiliary 33 1-3 and 45 attachments.

Instead of standing by like a tender at a flood gate, waiting to switch the stream into a new channel, it is now possible for this listener to sit down quietly and let the automatic brain handle the problem. Here's a tip, though. For the 45s, buy the best and most efficient adapters. Don't take just anything, for they may slip or snap out of place, particularly on the thin plactic records.

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SAN FRANCISCO, CAL.
CHRONICLE
JUN 22 1950

LEONARD LYONS

The LYONS DEN

NEW YORK.

At the Ceremonial of the American Academy and Institute of Arts and Letters, William Schuman, president of the Juilliard School of Music, watched the punch being poured from a can, and suggested to an employee that such things should be done behind the scenes . . . Then Schuman told of a Koussevitzky concert he had arranged; and of seeing one of Koussevitzky's aides give preliminary rehearsals to the orchestra. Schuman then submitted the program, with the credit-line "Orchestra Prepared by—," giving the aide's name—and "Directed by Serge Koussevitzky" . . . The conductor returned the program, with a line struck through the credit to the aide. "You do not say," Koussevitzy explained, "what goes on in the kitchen."

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BROOKLYN, N. Y.
EAGLE

Miss Levine to Wed M. I. T. Graduate

The marriage of Miss Florence Levine, daughter of Mr. and Mrs. Abraham Levine of 704 Madison St., to Aaron Newman of the Bronx will take place on Sunday at the Casa del Rey. Rabbi Maurice Ertsling will perform the ceremony and a dinner will follow.

Mrs. Anne Buffardi will act as matron of honor and Morton Levine will be best man.

Miss Levine is a graduate of Brooklyn College, New York University and the Berkshire Music Center at Tanglewood. She is teaching music in the New York City high schools.

Mr. Newman attended Tufts College and is a graduate of Massachusetts Institute of Technology. He served with the Navy and at present is a civilian engineer with the Navy.

Chidnoff Studio

Florence Levine

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CHICAGO, ILL.
NEWS
JUN 22 1950

RECORDS

Mozart Gets Warm Reading

BY IRVING SABLOSKY

MOZART: The beguiling Divertimento in B-flat for strings has an irresistibly warm and clean performance by Arturo Toscanini and the NBC Symphony (Victor LM-13, 10-inch L.P.) — one of the best of the fine lot of new Toscanini disks.

The merry Symphony No. 33 in B-flat loses much of its bouyancy in Serge Koussevitzky's slow tempos, despite the ultra-polished sound of the Boston Symphony (Victor set WDM-1369, three disks). Compare the Vienna Philharmonic performance (Columbia).

The Sonata in B-flat (K.378) is almost more the pianist's work than the violinist's, so one wishes Isaac Stern had a more distinctive collaborator than Alexander Zakin in this uneven recording (Columbia ML-4301, 12-inch L.P.). Haydn's filigreed Concerto in C for violin and string orchestra is coupled with it, Stern soloing.

THE ORIGINAL
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CANTON, OHIO
REPOSITORY
JUN 23 1950

Broadway Gazette

By LEONARD LYONS

A Matter of Arrangement

NEW YORK.

IDA LUPINO, the film star now producing movies with Collier Young receives many letters from hopefuls eager for Hollywood discovery. Miss Lupino finally has evolved a reply she's sending to all these young applicants: "It has been said that being discovered in Hollywood is easy, and I agree. It is just a simple matter of arTWO—

rangement. You have to arrange to be in the right place, at the right time, in front of the right person. And, oh yes, you yourself have to arrange to have experience and talent. If all these elements are there, it's easy. Just simple arrangement. Yours truly —"

-:-

AT THE CEREMONIAL of the American Academy and Institute of Arts and Letters, William Schuman, president of the Juilliard School of Music, watched the punch being poured from a can, and suggested to an employe that such things should be done behind the scenes . . . Then Schuman told of a Koussevitzky concert he had arranged, and of seeing one of Koussevitzky's aides give preliminary rehearsals to the orchestra.. Schuman then submitted the program, with the credit-line "Orchestra prepared by—", giving the aide's name—and "Directed by Serge Koussevitsky" . . . The conductor returned the program, with a line struck through the credit to the aide, "You do not say," Koussevitsky explained, "what goes on in the kitchen."

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NEW YORK, N. Y.
HERALD TRIBUNE
JUN 23 1950

Berkshire Orchestra Auditions

Auditions for the Berkshire Music Center's Department V orchestra will be held here from today through next Wednesday by Howard Shanet, assistant to Serge Koussevitzky, the center's director. Appointments may be made by telephoning ORegon 3-8320. The orchestra is for music students, college students, teachers, qualified amateurs and others who wish to have six weeks of intensive orchestral activity and experience. The center's session opens at Tanglewood, Lenox, Mass., on July 2.

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BALTIMORE, MD.
NEWS-POST
JUN 22 1950

Music Fete Scheduled At Tanglewood

The wise and fortunate Balti moreans who chose to spend thei holidays in the Berkshires, enjoy ing the climate and the scenery are even more concerned with th superb programs to be given dur ing the annual music festival a Tanglewood, near Lenox.

This festival was started a num ber of years ago, by Serge Kous sevitsky, who still supervises th outlines, as well as conducting th Boston Symphony Orchestra fo many of its concerts, and headin the fine Music School, carried o in connection with the festival.

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THE ORIGINAL
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This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

Dinner Dance Set By Kappa Epsilon At Brook-Lea Club

By JUDY DOTY

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NEW YORK, N. Y.
HERALD TRIBUNE
JUN 24

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CANTON, OHIO
REPOSITORY
JUN 23 1950

Broadway Gazette

By LEONARD LYONS

A Matter of Arrangement

NEW YORK.

IDA LUPINO, the film star now producing movies with Collier Young receives many letters from hopefuls eager for Hollywood discovery. Miss Lupino finally has evolved a reply she's sending to all these young applicants: "It has been said that being discovered in Hollywood is easy, and I agree. It is just a simple matter of arTWO—

rangement. You have to arrange to be in the right place, at the right time, in front of the right person. And, oh yes, you yourself have to arrange to have experience and talent. If all these elements are there, it's easy. Just simple arrangement. Yours truly ——"

-:-

AT THE CEREMONIAL of the American Academy and Institute of Arts and Letters, William Schuman, president of the Juilliard School of Music, watched the punch being poured from a can, and suggested to an employe that such things should be done behind the scenes . . . Then Schuman told of a Koussevitzky concert he had arranged, and of seeing one of Koussevitzky's aides give preliminary rehearsals to the orchestra.. Schuman then submitted the program, with the credit-line "Orchestra prepared by—", giving the aide's name—and "Directed by Serge Koussevitsky" . . . The conductor returned the program, with a line struck through the credit to the aide, "You do not say," Koussevitsky explained, "what goes on in the kitchen."

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NEW YORK, N. Y.
HERALD TRIBUNE
JUN 23 1950

Berkshire Orchestra Auditions

Auditions for the Berkshire Music Center's Department V orchestra will be held here from today through next Wednesday by Howard Shanet, assistant to Serge Koussevitzky, the center's director. Appointments may be made by telephoning ORegon 3-8320. The orchestra is for music students, college students, teachers, qualified amateurs and others who wish to have six weeks of intensive orchestral activity and experience. The center's session opens at Tanglewood, Lenox, Mass., on July 2.

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BALTIMORE, MD.
NEWS-POST
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Scheduled At Tanglewood

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GAZETTE

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The group will go by bus starting at 8 o'clock in the morning. A swim and a picnic lunch near Pittsfield is planned, and also a picnic supper on the way home. The concert will be at 3 p.m. at Tanglewood, near Lenox, Mass. Leonard Bernstein will conduct.

The band is earning its own way by playing parade engagements July 4 and July 29, Walter A. Beck, director, announced.

Students who will make the trip are Warren Dunham, Ray Salisbury, Kathy Grandy, James Marx, Irving Melber, Carol Melber, William Masters, Dorothy George, Barbara Maichele, Ann Schilling, Barbara Murnane, Richard Gode, Shirley Olin, Gail Olin, Carol Lee Hodgson, Virginia Adams, Chester Rychick, Pamela Warner, Larry Burton, Robert Havlic, Ross Sangster, Louise Williams, Phyllis Stevens, Gayle Moon, Andrea Ashdown, Donald Grupe, David Miller, Albert White.

Louis Getty, Janet Getty, Arlene Van Heusen, Patty Grundhoeffer, Virginia Thomas, Albert Stote, Kathleen Mooney, Joan Boice, Lewis Carpenter, Barbara Ettinger, Ronald Wetsel, Beverly Vincent, Patty Buechler, Patty Bates, Marie De Giuseppe, Shirley Merchant, Wilma Hamilton and Ann Boice.

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CHICAGO, ILL.
JOURNAL OF COMMERCE
JUN 24 1950

Ravinia Festival Marks New Pa

The Ravinia Festival opens its new annual season Tuesday evening at 8:30.

Eugene Ormandy, conductor of chestra, will occupy the podium when presents its first concert under the n "floats" on a row of slender steel columns placed at its outer edge.

Ormandy has flown back to this country from his European concert engagements to conduct the first two weeks concerts of the 1950 summer season. This is his sixth appearance at Ravinia. The opening week's four concerts will include the performance of a Ravinia "first"—Kent Wheeler Kennan's "Night Soliloquy" —on Thursday evening. A "Viennese Program" of Mozart, Schubert and Johann Strauss will be presented on Sunday afternoon.

Kent Kennan is the young American composer who won the coveted "Prix de Rome" in 1936, the same year he wrote "Night Soliloquy." This piece, scored for solo flute and strings, was first performed on a radio broadcast from Rome in 1938 and was given its first American performance in the same year by the Rochester Civic Orchestra.

Rene Rateau, principal flutist of the Chicago Symphony Orchestra, will play the flute solo.

For the initial program, Tuesday night, Ormandy has chosen the Bach - Ormandy "Passacaglia and Fugue, C Minor," Beethoven's "Symphony No. 8 F, Major, Opus 93," and Brahms' "Symphony No. 1, C Minor, Opus 68."

In addition to "Night Soliloquy," on Thursday evening the orchestra will play the Brahms' "Academic Festival Overture, Opus 80," the Sibelius "Symphony No. 2, D Major, Opus 43," and Richard Strauss' Tone Poem, "Death and Transfiguration, Opus 24."

Ormandy will begin the July 1 concert with Prokofieff's "Classical Symphony, D Major, Opus 25." The Tschaikowsky Overture - Fantasia, "Romeo and Juliet," will follow. Rimsky-Korsakow's Suite "Scheherazade, Opus 35," will conclude the program.

Maestro Nicolai Malko, who often brings the new and unusual in music to Grant Park, has a world premiere on his opening concert of this 16th season at Grant Park Wednesday night. He will introduce "Le Retour du Coche" by Alexander Tcherepnin, Russian born composer-pianist who has been a member of the faculty of De Paul University this past season.

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JOURNAL AMERICAN
JUN 25 1950

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SYRACUSE, N. Y.
HERALD-AMERICAN
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SPRINGFIELD, MASS.
Sunday Union & Republican
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SPINS & NEEDLES

Top Masterworks Topper Than Ever

Beethoven, Bach in New Treatments; Caruso Revival Special for Holy Year

BACH: BRANDENBURG CONCERTO No. 1 IN F—With this recording the Boston Symphony is represented in the Red Seal catalog by each of the six Brandenburg concertos under the baton of Serge Koussevitzky, who inscribed the No. 1 last year at Tanglewood, where he will play the same work at the first performance of the 1950 Berkshire Festival next month. Thus the past weeks have brought forth this release to complete the Boston Brandenburg cycle as well as the Fritz Reiner presentation on Columbia (three volumes of shellac or three 12-inch LPs). We give the nod to the Koussevitzky-Boston, although Reiner does superbly. On the odd side of the new Red Seal release is an early Mozart work, the overture to his forgotten opera "La Clemenza di Tito," by the same Koussevitzky-Boston combination. (Victor)

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[290]

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OKLAHOMAN
JUN 25 1950

By Tracy Silvester

THE Oklahoma City Symphony orchestra has scored again! In the annual poll conducted by the music magazine "Musical America" the city symphony came in second in the new category of "Programs on Radio Fostering Contemporary Music." It should not be too much of a disappointment that we took second place when we consider that only the New York Philharmonic-Symphony with Leopold Stokowski and Dimitri Mitroupoulos finished higher. The ABC program which Victor Alessandro conducted for 13 weeks of exclusive modern compositions scored with most critics and laymen who voted in the national poll. The symphony tied with the Berkshire Music Festival and the mighty Boston Symphony for second place. Third place went to the NBC series, Pioneers of music. A few voters said frankly that they did not want to hear contemporary music, and none explained why.

The seventh annual national radio music poll among 700 critics in the U. S. and Canada brought out the increasing importance of contemporary music and summer music. Voting was heavy in favor of more contemporary music on our networks. The Berkshire Festival was a new entrant on as a choice for the best summer music. For the first time in seven polls, the NBC symphony took first place as the outstanding symphony orchestra. Arturo Toscanini has always swept the boards as the outstanding conductor, and his ensemble joins him this year in the blue-ribbon class. Two individuals won first place for the first time—Blanche Thebom, as woman singer, and Jussi Bjoerling, as man singer. The Railroad Hour, a newcomer, topped all other operatic programs.

The critics found television still in too experimental a stage to judge as a musical medium, although those who had seen the television operas by CBS and NBC voted for them in this order: Carmen (CBS); La Traviata (CBS); Down in the Valley (NBC); Madame Butterfly (NBC); Tales of Hoffman (NBC); The Bat (NBC).

The voters asked the networks to give them more music in this order: Symphonic, opera, chamber music, solo recitals. They had by far more bouquets than brickbats for the broadcasters. Most of the complaints had to do with announcers and commercials, rather than with musical quality.

THE ORIGINAL
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Cir. (D 84,059) (S 120,830)
This Clipping From
YOUNGSTOWN, OHIO
VINDICATOR
JUN 25 1950

Boston Orchestra Offers Bach's Brandenburg Concerto

By Col. L. R. Boals

At the head of RCA Victor's release of Red Seal records for June is Bach's Brandenburg Concerto No. 1, in F Major, played by the Boston Symphony Orchestra, under direction of Serge Koussevitzky. Recorded at Tanglewood, Mass., the concerto is issued in the three-disk set No. 1362, both 45 and 78 rpm.

With this recording the Boston Symphony is represented in the Red Seal catalogue with each of the six Brandenburg Concertos, all under Kousevitzky's direction. While the Brandenburg concertos are considered "concerti grossi"—that is, a group of solo instruments (instead of one) contrasted with the main body of the orchestra—in this No. 1, there is no predetermined solo group, and it is a very fine line that separates the concerto from an orchestral work without soloists. The performance of the Bostonians is superlative and the recording very fine. On the sixth side of the set is the Overture to Mozart's forgotten opera, "La Clemenza di Tito (no relation to the marshal.)

Beethoven's Quartet No. 5

In three-disk set No. 1363 (45 or 78 rpm), the Paganini Quartet plays Beethoven's Quartet No. 5, in A, the second of the six quartets comprising Opus 18 to be recorded by this distinguished organization. Henri Temianka, 1st violin, Gustave Rosseels, 2nd violin, Robert Courte, viola, and Adolphe Fresin, cello, give a vigorous and exuberant reading marked by fine balance and excellent phrasing. The beautiful tone of the quartet is faithfully captured by the engineers.

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This Clipping From
CHICAGO, ILL.
SUNDAY SUN & TIMES
JUN 25 1950

Empty Ravini Tribute to Fri

AT THE first concert of the ning, one of the boxes in t

It will be that of the late Mrs. Louis Eckstein, and it will stand empty as a mark of respect for one who not only donated the grounds to the festival, but who was also one of its most liberal supporters.

* * *

CINCINNATI will open its four weeks of opera performances next Sunday with Saint-Saens' "Samson et Dalila," with Winifred Heidt singing the Philistine seductress and Ramon Vinay as Samson. The following performance, July 4, will introduce a new Japanese-American Madame Butterfly, in Puccini's opera of that name. She is Tomiko Kanazawa.

* * *

SUMMER music at the Berkshire Music Center at Tanglewood, Mass., will open July 8 with four programs devoted exclusively to Bach and two to Mozart, all conducted by Serge Koussevitsky. The latter also will direct miscellaneous programs July 27, 29 and 30, and other concerts in August will be led by Victor De Sabata, Leonard Bernstein and Eleazar de Carvalho.

* * *

CONCERT JOTTINGS

THE ORIGINAL
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WASHINGTON, D. C.
TIMES HERALD
JUN 25 1950

D. C. to Hear Israeli Group

The most interesting symphonic visitors from the old world who are to come to us next season comprise the Israel Philharmonic orchestra.

They have elected to launch their tour of 60 American cities in the political rather than the financial capital of the nation. So Washington will hear them first, on Jan. 7, in Constitution hall, under the baton of Serge Koussevitzky, the great Russian conductor, or his American disciple and protege, Leonard Bernstein.

Dr. Koussevitzky has assumed the musical direction of the tour but plans to share the podium with Bernstein. He has recently returned from Palestine via Belgium, France, England, Cuba, and Brazil, conducting resident orchestras in each country. He speaks in glowing terms of the art of the Israel Philharmonic and of the musical standards of their public at home.

The American Fund for Israel Institutions sponsors the tour and S. Hurok has assumed responsibility for its management.

Koussevitzky will return to Israel in October to prepare the orchestra in the repertoire which is to be played on the American tour.

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This Clipping From
TRENTON, N. J.
SUNDAY TIMES ADVERTISER
JUN 25 1950

The New Records

Bach composed the six Brandenburg concertos at one time and they have a consecutive cohesiveness which multiplies the virtues of each. You can't fully realize it until you've heard the correctly proportioned complements of musicians play them correctly at one time, and you can now.

Fritz Reiner organized and then directed the instruments prescribed by the scores. The result has to be praised both for the realized beauty of the parts and for the accumulation of an over-all beauty implicit in this simple Bachian addition. The phonograph has never done so well for the Brandenburgs.

No Fragmentation

There is one concerto on each of the six sides of three 12-inch LP's—no small merit because no music is harmed more by the fragmentation of short records than Bach's. Columbia also has done this inestimable service for the six violin-harpsichord sonatas—one sonata on each of the six sides of three 10-inch LP's. The performances are the excellent ones by Alexander Schneider, violin; and Ralph Kirkpatrick, harpsichord issued on 78's in 1948.

Still another offering of this Bach bicentennial year is a 10-inch LP on which are the two motets, "O Praise the Lord All Ye Heathen" and "Komm, Jesu, Komm," and three chorales, "In Dulci Jubilo," Passion Chorale, and "A Mighty Fortress is Our God," resoundingly but sensitively sung by the Schola Cantorum under Hugh Ross (Columbia.)

Of Mozart, there are three new offerings: the 36th or "Linz" Symphony, played by the Boston Symphony under Serge Koussevitzky (RCA Victor; three 45 rpm's); the 41st Symphony, the mighty Jupiter," played by the London Symphony under Josef Krips (London; 10-inch LP); and a group of arias from "The Abduction from the "Seraglio," "Don Giovanni," and "The Magic Flute," sung by the German tenor, Peter Anders (Capitol-Telefunken; 10-inch LP).

* * *

Listless Linz

You feel Koussevitzky sees in the "Linz" all subtlety and suppleness; and you feel he comes out with a result spotted with listlessness. Nor are Krips' results with the "Jupiter" entirely beyond reproach, although he achieves pianissimos of hushed poignancies in suspension and a magically shimmering Andante. Just the same, the "Jupiter" has more spine; Krips' "Jupiter" has a rudimentary vertebra.

Anders' tenor is entirely, even extremely, lyrical. Some may say it is much too much, and too light too, for some of these arias. Yet he has warmly humanizing and characterizing inflective skills and achieves the feat of elevating Don Ottavio from stuffed shirt to authentic human.

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TOLEDO, OHIO
BLADE
JUN 25 1950

AMONG MOZART'S symphonies, the No. 33 in B-flat is hardly the most noteworthy, nor is Serge Koussevitzky the man best able to interpret any of Mozart's music. Yet, as with Columbia's Beethoven concerto, Victor's Set DM or WDM-1369, which offers a Koussevitzky - Boston Orchestra performance of this Mozart symphony has at least the virtue of being the best available domestic performance of the work.

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PROVIDENCE, R. I.
JOURNAL

Victor de Sabata to Lead at Tanglewood

Victor de Sabata, who has led other major American orchestras, will conduct the Boston Symphony for the first time at the Berkshire festival in Tanglewood, Mass., this summer.

During the festival, Dr. Serge Koussevitsky also will have as guest conductors Leonard Bernstein and Eleazar de Carvalho.

The festival runs from July 8 to Aug. 13. Instrumental soloists will include Gregor Piatigorsky, cellist; Ruth Posselt, violinist; Lukas Foss, pianist-composer; Lubosbutz and Nemenoff, duo-pianists; Jorge Bolet, pianist, and Joseph de Pasquale, violinist. Vocal soloists will be heard in concerted numbers.

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MORNING UNION

12TH BERKSHIRE CHAMBER MUSIC FESTIVAL SLATED

First Concert Will Be Played Wednesday Afternoon

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[241]

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SPRINGFIELD, MASS.
Sunday Union & Republican

Five of Bach's 295 Cantatas On Tanglewood Programs

This Form of Composition Represents Full Flower of Master's Genius; Nos. 83, 161, 80, 12 and 50 to Be Heard; Bach Festival at Prades Concludes

By VICTOR PRAHL

It is gratifying to see that Dr. Koussevitzky has scheduled five cantatas for the four all-Bach concerts which start the season in the Theater-Concert Hall at Tanglewood on July 8. With the cantatas representing about two thirds of the master's output, it seems only just that some of them should be included in these concerts commemorating the 200th anniversary of his death.

One regrets that these masterpieces are not heard more regularly as part of the church service for which they were originally written. The reason for this is not so much a change in musical taste as other difficulties encountered in their performance. Not only does it require a choir master, organist, and group of musician-singers who approach this music with sympathetic imagination and enthusiasm, but many of the arias and choruses require the accompaniment of instruments that are not readily accessible.

Wrote 295 Cantatas

String players are often at hand but to find one who is skilled on the flute, oboe o high trumpet is another matter. And if the cantatas are to be heard in their true, full beauty, as the composer intended, these instruments are essential.

The instrument situation presents no problem of course when it comes to the Boston Orchestra. If the performances of these cantatas compare to those of previous seasons they will, in this respect, probably surpass any of those ever heard by the composer himself.

Bach composed some 295 church cantatas many of which have been lost, but the 190 which have survived represent, even more than the instrumental or larger choral works the full flower of his genius. His biographer Albert Schweitzer reminds us that "in comparison with the cantatas, everything else Bach has done appears as hardly more than a supplement. As long as the public has heard only the Passions, the Mass, and the Christmas Oratorio, we cannot say that the whole Bach is ours again."

Five Scheduled

Cantatas scheduled for these concerts are No. 83, "A Joyous Gift God's Promise Holdeth" for three solo voices, alto, tenor and bass, (July 8). and No. 161, "Come Thou Lovely Hour of Dying", with its deep, rich aria for alto and contrasting spirited solo for tenor. In addition to a sustained chorus it closes with the familiar Passion Chorale. (July 15). No. 80, "A Mighty Fortress is Our God" is probably the most familiar and often performed of all the cantatas. Its seven numbers, and opening chorus of heroic proportions, several duets and arias are all built around the well known chorale (July 15).

No. 12 "Wailing, Crying" is also one of the better known cantatas. A short but moving "Adagio" Sinfonia is followed by an even more moving full chorus written above a ground bass. The other numbers are an elaborate area for alto, one for bass, tenor, and the closing chorale. (July 16). No. 50, "Now Hath Salvation, and Strength", heard in previous seasons at Tanglewood consists entirely of one mighty, contrapuntal chorus for double choir, three oboes, three trumpets, string orchestra, organ and cembalo.

Pablo Casals

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ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

Bach: Brandenburg Concerto No. 1 in F. Serge Koussevitzky conducting the Boston Symphony. A definitive performance, recorded last Summer at Tanglewood. Final side is devoted to the diverting Overture to Mozart's forgotten opera, "La Clemenza di Tito," of which only the overture remains. (RCA Victor, three 7-inch 45 rpm, Album WDM 1362).

Tschaikowsky: Romeo and Juliet, Overture - Fantasy. Wagner: Siegfried's Rhine Journey and Funeral Music (Die Gotterdammerung.) Leopold Stokowski conducting the New York Philharmonic-Symphony. Coupled on one 12-inch Columbia LP, Album ML 4273, Stokowski gives these favorite works a sumptuous and exciting portrayal.

* * *

THE ORIGINAL
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NEW YORK, N. Y.
POST HOME NEWS
JUN 25 1950

WORDS *and* MUSIC

By Harriett Johnson

Milstein Soloist at Stadium Monday

The coming week's programs of the Philharmonic-Symphony at the Lewisohn Stadium are studded with personalities, featuring soloists at every concert through Saturday. Included are several Stadium debuts, including those of Eleazar de Carvalho, young Brazilian conductor, who will be on the podium Monday, Tuesday and Wednesday nights ;and Anna Maria Alberghetti, 14-year-old coloratura soprano, who sings on Thursday. Several veterans of Stadium concerts will also be on deck, among them Nathan Milstein, violinist, who performs the Violin Concerto in D Major by Brahms on Monday.

De Carvalho, still in his thirties, has been Music Director of the Brazilian Symphony Orchestra for 6 years and holds a chair at the National Academy of Music. He is a protege of Serge Koussevitzky, having been named by the latter as assistant teacher of conducting technique at the Berkshire Music Center during recent summers. Carvalho has conducted the Boston and Chicago Orchestras in their home cities and the former, also at Tanglewood.

At Monday's concert, in addition to the Brahms Concerto with Milstein, the Brazilian maestro will lead the Philharmonic in the Fourth Symphony of Tchaikovsky, the Overture to "Benvenuto Cellini" by Berlioz, and "An Outdoor Overture" by Copland.

Michael Rosenker on Wednesday

On Tuesday, the concert Suite from Manuel De Falla's ballet pantomime, "El Amor Brujo" (Love, the Magician) will be featured, with **Tamara Bering,** young mezzo-soprano, as soloist. De Carvahlo, also will conduct the Second Symphony by Sibelius

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ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

Israel Philharmonic To Tour America

DR. SERGE KOUSSEVITZKY and Leonard Bernstein will assume responsibility for the musical supervision of the Israel Philharmonic Orchestra in its first American tour to begin Jan. 7 in Washington. The tour will be presented by the American Fund for Israel Institutions.

Koussevitzky and Bernstein will share the conducting assignments for the major part of the tour of 60 concerts and several other conductors who have directed the orchestra previously will be invited to participate. The former Boston Symphony conductor, just returned from a tour of seven countries, will go to Israel in October to prepare the orchestra for its American visit.

* * *

Tanglewood to Hear Opera by Ibert

JACQUES IBERT'S opera "Le Roi d'Yvetot" will have its first American performance at Tanglewood this Summer by the opera department of the Berkshire Music Center, on Aug. 7 and 8. The French composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchestra's school at Tanglewood.

The one-act opera, "The Jumping Frog," by Lukas Foss of the Tanglewood faculty, based on the short story of Mark Twain, will also be produced in the theater at Tanglewood, as well as other opera scenes.

Jan Popper will be acting head of the opera department this Summer in the absence on leave of Boris Goldovsky.

School term, July 3 to Aug. 13, runs concurrently with the six weeks of the Berkshire Festival in which Serge Koussevitzky will conduct the Boston Symphony Orchestra.

* * *

THE ORIGINAL
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NEW YORK, N. Y.
COMPASS
OCT 15 1950

Child Prodigy to Be Heard at Stadium

By ALBERT J. ELIAS

The forthcoming and second week of the Lewisohn Stadium concerts—light, easy-to-take and, in almost every way, popular summer fare for New Yorkers—will be highlighted by the performance of a work about love through witchcraft and the appearance of a prodigy in the form of a child coloratura soprano. Manuel De Falla's "El Amor Brujo" with Tamara Bering, mezzo-soprano, as soloist, with conductor Eleazar De Carvalho and the N. Y. Philharmonic-Symphony, will be the feature of the program on Tuesday evening, while Anna Maria Alberghetti will sing a batch of well-known, bright if difficult coloratura pieces with orchestral accompaniment on Thursday evening.

The 14-year-old Italian soprano, whose recent Carnegie Hall appearance was greeted with considerable amazement and acclaim, will sing arias from "The Barber of Seville," "La Traviata," "Rigoletto"—and, to top it all, the "Mad Scene" from "Lucia di Lammermoor."

Making his first local appearance with a full symphony orchestra this week will be conductor De Carvalho, who will be on the podium Monday, Tuesday and Wednesday evenings. The young Brazilian, who has conducted the Boston and Chicago Symphony Orchestras, has for some time been a prominent figure at the Tanglewood music festival and is considered something of a favorite of Dr. Serge Koussevitsky.

Other features of this week's

valho. Soloist: Nathan Milstein, violinist.

"Cellini" Overture ..... Berlioz
Symphony No 4 ..... Tchaikowsky
Outdoor Overture ..... Copland
Violin Concerto ..... Brahms

Tuesday, 8:30 p.m.

Conductor: Eleazar De Carvalho. Soloist: Tamara Bering, mezzo-soprano.

"Russian Easter" Overture...R. Korsakoff
"El Amor Brujo" ..... Falla
Symphony No. 2 ..... Sibelius

Wednesday, 8:30 p.m.

Conductor: Eleazar De Carvalho. Soloist: Michael Rosenker, violinist.

"Guarany" Overture ..... Gomes
"Scheherazade" ..... R.-Korsakoff
Violin Concerto ..... Dvorak
"Batuque" ..... Fernandez

Thursday, 8:30 p.m.

(In case of rain, postponed til next clear night.)

Conductor: Alexand
lens. Soloist: Anna
ghetti, soprano.

"Ruy Blas" Ov

THE ORIGINAL
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This Clipping From
NEW REPUBLIC
NEW YORK, N. Y.
JUN 26 1950

MUSIC: Symphonies,

PARIS

THE ORCHESTRE NATIONAL is, by common agreement, the most proficient symphony orchestra in Paris. It is one of the three orchestras (there are also two choruses) maintained by Radiodiffusion Française on a year-round basis as normal functions of the government radio monopoly. These ensembles are the chief agencies for the presentation of contemporary music, by foreign as well as French composers. The three main orchestras outside the radio—the Colonne, Lamoureux, and Conservatoire societies—are less adventurous, but keep busy with creditable performances of Beethoven, Berlioz and Debussy.

Having a less acute financial problem than do the older societies, the Orchestre National is able to command the best personnel. I have heard it only once —on an exciting occasion that marked the return of Serge Koussevitzky after many years of absence from the Parisian concert platform. At the top of his form, Koussevitzky gave inspired performances of Prokofiev's Fifth Symphony (almost new to Paris) and Tchaikovsky's Fourth (usually an object of scorn) which lifted the orchestra to an unaccustomed level of virtuosity, and received an ovation at the end.

[24]

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WATERBURY, CONN.
AMERICAN
JUN 26 1950

Victor de Sabata, who has led other major American orchestras, will conduct the Boston Symphony for the first time at the Berkshire festival in Massachusetts this summer.

During the festival, Dr. Serge Koussevitsky also will have as guest conductors Leonard Bernstein and Eleazar de Corvalho.

The festival runs from July 8 to Aug. 13. Instrumental soloists will include Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; Lukas Foss, pianist-composer; Luboshutz and Nemenoff, duo-pianists; Jorge Bolet, pianist, and Joseph de Pasquale, violinist. Vocal soloists will be heard in concerted numbers.

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NEW YORK, N. Y.
JOURNAL AMERICAN
JUN 27 1950

Carvalho Bows At Stadium

By MILES KASTENDIECK

Eleazor de Carvalho made his Stadium debut and Nathan Milstein played the Brahms Violin Concerto last night. For the first time in its history the Philharmonic-Symphony was televised.

The Brazilian conductor, who first gained prominence at the Berkshire Festivals, led the orchestra in Tchaikowsky's Sixth Symphony and Berlioz's Overture to "Benvenuto Cellini."

Copland's "An Outdoor Overture," originally listed, probably as a neighborly gesture to native composers, was omitted because of the television schedule.

Carvalho conducted solid, forthright performances. There was no magic in them. Even the Berlioz lacked the dramatic punch that makes this music sparkle. Nevertheless both conductor and orchestra accounted for better all-round performances than were heard last week.

It was Milstein who set up the evening. His playing of the Brahms had that quality which only true artists bring to performances. The requisite fire and lyricism were there in wholly satisfying proportions. He also supplied a skilfully written cadenza of his own in the first movement.

The evening was just right for an outdoor concert. Since Saturday night rain checks were good, it is surprising that a crowd of only 12,000 turned up. Perhaps there should be more novelty in the programs.

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NEW YORK, N. Y.
COMPASS
JUN 28 1950

'Tanglewood' at Gotham With ILGWU Movie

"Tanglewood," a 20-minute film made at the Berkshire Music Festival last year, is currently showing at the Gotham with the ILGWU's full-length feature, ... "Ta... made for the U. S. ... Dept. and will be shown ... 35 foreign countries. One of ... highlights of the film is the p...ance of "The Last Words of David" by the Boston Symph... Orchestra.

Mr. and Mrs. C. D. Jackson of New York are spending the week end at their Interlaken home, Lakeside. They recently returned from a trip to Europe.

Jean Chauvel, French ambassador to the United Nations, will be the guest of Mr. and Mrs. George K. Livermore of Interlaken for the Bach-Mozart festival at Tanglewood.

Mr. and Mrs. Henry Cabot of Boston will drive to Stockbridge tomorrow from Walpole, N.H., to attend the opening concert at Tanglewood. Mr. Cabot is president of the Boston Symphony Orchestra board of trustees.

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NEW YORK TIMES
JUN 27 1950

DE CARVALHO BOWS IN STADIUM CONCERT

Brazilian Conductor Directs Philharmonic — Milstein Is the Violin Soloist

Eleazar de Carvalho, the young conductor from Brazil, last night made his Lewisohn Stadium debut, conducting the Philharmonic-Symphony through Tchaikovsky, Berlioz and Brahms, the last with Nathan Milstein as soloist in the Violin Concerto.

Mr. de Carvalho's Stadium bow was, to all intents and purposes, a New York debut. His only previous appearance in this city with orchestra had been a single performance uptown with the Juilliard Orchestra. That he is a Koussevitzky pupil is immediately evident: his mannerisms, like most of the Tanglewood alumni, are patterned after the Russian conductor, complete to the shaking, supplicating hand.

As do most young conductors nowadays, Mr. de Carvalho conducts from memory. His interpretations of the Tchaikovsky Fifth Symphony and Berlioz' "Benvenuto Cellini" Overture were serious, earnest and conscientious.

His tempos tended toward broadness; sometimes they were almost lethargically so, as in the pizzicato movement of the Tchaikovsky. He had the orchestra under control throughout, and his accompaniments in the concerto were excellently integrated.

What was lacking was a "lift," an individuality of conception. Perhaps it was a case of a program unsuited to this conductor's special gifts.

Mr. Milstein's ideas about the Brahms concerto are familiar to New York audiences. Last night he gave a gipsy-ish reading, brilliant (as always) in technique, tone and intonation. The first-movement cadenza was his own, as was one of his two encores, "Paganiniana." The other encore was a movement from Bach's unaccompanied Sonata in D minor.

H. C. S.

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POST HOME NEWS
JUN 27 1950

WORDS and MUSIC

By Harriett Johnson

12,000 Hear Milstein at Stadium

When the weather gets too hot, one of the best places to cool off is the Lewisohn Stadium and last night's concert of the Philharmonic-Symphony tempted a crowd of 12,000 to Convent Av. and 135th St. The music was tempting too, with Nathan Milstein, violinist, as soloist in the Brahms Concerto in D Major and Eleazar de Carvalho, young Brazilian maestro, making his Stadium debut on the podium.

Visual aspects of the concert were enlivened, not only by the two good-looking young men, Messrs. de Carvalho and Milstein, and by, (of course), the decorative Philharmonic, but also by a quantity of television apparatus for the NBC telecast of a portion of the concert.

This was the first time the Philharmonic had ever been televised. To the left of the stage was a streamlined television truck, looking in the twilight very much like one of those new slick refurbished diners that have been cropping up everywhere. Cameras were set up at either side of the stage. The entire operation, however, was carried out with little fuss or distraction though Milstein was set back further than usual in order to put him in proper line for projection.

Tone Is Amplified

Because of Stadium amplification, necessary for all concerts, this made no difference in the carrying power of the tone. The violinist played the work with an intensity that was compelling, and turned out generally a beautiful job, musician-wise and tonally.

De Carvalho conducted, before the intermission, the Tchaikovsky Fourth Symphony. His approach was direct and to the point and he achieved excellent results. The tone was well integrated, the rhythm precise and there was a fitness to his whole conception which was admirable. He is obviously a conductor of unusual gifts and considerable experience. Having worked with Dr. Serge Koussevitsky and assisted him at Tanglewood, De Carvalho exhibits gestures and an approach which belong also to the former musical director of the Bostonians. But what he has absorbed is to the good, and he does not appear tense or indulge in exaggerations. De Carvalho continues on the podium through tomorrow.

Music Tonight . . .

Tamara Bering, mezzo-soprano, makes her Stadium debut tonight as soloist in Manuel DeFalla's "El Amor Brujo" Symphony in D Major also on the program. Eleazar DeCarvalho conducts the Philharmonic - Symphony Orchestra. Lewisohn Stadium, 8:30.

... year ago, and Cheryl Crawford, it's said, although she'd hoped the late Kurt Weill would do it for the stage, still is interested.

MEMOS: Leonard Bernstein, composer of the pleasant tunes in "Peter Pan," has not yet heard the score as it is done in the Imperial's whimsical tenant. He'll make amends on Saturday when he gets in from a conducting trip abroad. The following day he'll head for the Berkshire music festival at Tanglewood where, as usual, he has a commitment or two. . . . Max Gordon's hoping

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HERALD TRIBUNE

6 Lenox Concerts Sold Out

The Boston Symphony Orchestra announced yesterday that all seats have been sold for six Bach and Mozart concerts under Serge Koussevitzky's direction in the Theater-Concert Hall at Tanglewood, Lenox, Mass. The ... place on Saturday nights and Sunday afternoons July 8, 9, ... 16, 22 and 23. General ... be on sale on ... cert. Seats a... the nine concerts by the ... chestra under Dr. Kou... Victor De Sabata, Leonard Bernstein and Eleazar de Carvalho ... the large Music Shed at Tanglewood on Thursday and Saturday nights and Sunday afternoons July 27, 29, 30; Aug. 3, 5, 6, 10, 12 and 13.

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STANDARD-TIMES
JUN 27 1950

Ella Gerber to Direct At Watkins Glen, N. Y.

HERE AND THERE—Ella Gerber, who staged the productions at Fairhaven last season, will direct plays this Summer at Watkins Glen, New York . . . The film version of Richard Wright's novel, "Native Son," just has been completed in Argentina, with the author himself in a starring role . . . Tyrone Power and Jackie Cooper will star in the London production of "Mister Roberts" . . . Columbia Records has recorded the complete Broadway production of "Peter Pan," starring Jean Arthur and Boris Karloff.

Sir Laurence Olivier will go to Hollywood in August to star in "Carrie Ames," the film version of the late Theodore Dreiser's novel, "Sister Carrie." While in this country, Olivier also will appear in Norman Krasna's new play, "Kind Sir" . . . Charles Laughton and Charles Boyer will tour in the Fall in "Don Juan in Hell," an 80-minute excerpt from Shaw's "Man and Superman" . . . The Israel Philharmonic Orchestra will give 60 concerts in this country next Winter. Serge Koussevitsky and Leonard Bernstein will be guest conductors . . . Leonard Warren, the Met's great baritone, will sing six performances at the Opera Nacional in Mexico City this month.

Dreiser

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JUN 30 1950

CONCERT SEATS SOLD OUT

Six Bach-Mozart Programs at Tanglewood Popular Draw

All seats have been sold for the six Bach-Mozart concerts at the Berkshire Music Festival, Tanglewood, Mass. The announcement was made yesterday by George E. Judd, manager of the Boston Symphony, who stated that the music could also be heard on the grass outside the Theatre-Concert Hall. The week-end series begins July 8.

Serge Koussevitzky will conduct these concerts as well as most of the others in the Music Shed. Seventeen thousand people heard a similar series of four concerts last year, so an extra pair has been added this summer.

MONDA...

DE SAB... IRKS K...

Latter Sa... Consult ... Italian...

Serge K... known yest... of the Bost... had not co... engaged V... guest cond... Festival an... all responsi... certs the It... at Tanglew... month.

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Cabot Gives ...

Special to The N...

LENOX, Mass., ... B. Cabot, presiden... Symphony's board, ... ernoon to a group ... men that the enga... tor de Sabata for ... concerts had only b... Dr. Koussevitzky h... take the series.

Mr. Cabot said ... had been engaged ... when the series was ... it was necessary to ... a conductor of inte... tation. Regarding th... cism that a foreign ... engaged when any ... ductor should have ... can, he called attent... that originally Dr. ... was to share concert... Munch, who is Fre... made no objection, ... in the Koussevitzky ... cipally for conductor... enteen nationalities ... sented.

[242]

MONDAY, JULY 10, 1950

DE SABATA'S HIRING IRKS KOUSSEVITZKY

Latter Says Trustees Did Not Consult Him About Signing Italian for Tanglewood

Serge Koussevitzky let it be known yesterday that the trustees of the Boston Symphony Orchestra had not consulted him when they engaged Victor de Sabata to be guest conductor at the Berkshire Festival and he publicly disclaimed all responsibility for the two concerts the Italian conductor will lead at Tanglewood, Lenox, Mass., next month.

Dr. Koussevitzky's chagrin came out in a roundabout way. Two weeks ago he gave expression to it in an interview, recorded at his home in Lenox, James Fassett, commentator of the Columbia Broadcasting System program, "Your Invitation to Music," was the questioner. And Dr. Koussevitzky spoke his mind in response to a question about the guest conductors at the festival this year.

Yesterday, while the conductor himself was leading a Bach program at Tanglewood, which had been approved by the conductor, the recorded interview was incorporated as part of Mr. Fassett's program that was broadcast in New York between 3 and 4:30.

The Russian-born conductor did not mention Mr. de Sabata by name, but he spoke as follows:

"This year is something happen unexpected for me. Some of the guest conductors, like my pupils, Leonard Bernstein and Eleazar de Carvalho, they are considered by myself and by the faculty the best of my pupils. Therefore I invite them to conduct the festival concerts. And I considered always that this school is for the Americas and for America's gifted people.

Responsible for Pupils

"But it happened this season the trustees, without my knowledge, without to ask me, they invited themselves a guest conductor. So this year I take off any responsibility for the programs of the festival."

"Except your own?" Mr. Fassett interjected at this point.

"Except those of my pupils and myself," Dr. Koussevitzky confirmed. Then Mr. Fassett changed the subject to one of the conductor's favorite causes: the establishing of a Department of Fine Arts in the Federal Government.

Altogether the recorded interview lasted thirteen minutes. And in response to an earlier question about his other plans the 75-year-old conductor revealed how deeply he felt about the Berkshire Music Center and the festival by saying: "I do not want any responsibilities apart from Tanglewood. Tanglewood, it is my child. It is my creation. It is my blood and tears. Tanglewood I will never give up."

The announcement that Mr. de Sabata would conduct the Aug. 3 and 5 concerts of the festival was made in Boston on May 31, when the trustees revealed that the Italian conductor had cabled his acceptance of their invitation. Dr. Koussevitzky was abroad at that time on a tour that included concerts with the Israeli Philharmonic. He reurned to this country on June 14.

An official of the Columbia Broadcasting System said that a transcription of the interview had been sent to Mr. Koussevitzky for his approval. He had expunged "several sentences," the official said, but the conductor replied firmly that he wanted his words about guest conductors to be left in and to be broadcast.

Cabot Gives Explanation

Special to THE NEW YORK TIMES.

LENOX, Mass., July 9—Henry B. Cabot, president of the Boston Symphony's board, stated this afternoon to a group of newspapermen that the engagement of Victor de Sabata for the B series of concerts had only been made after Dr. Koussevitzky had declined to take the series.

Mr. Cabot said Mr. de Sabata had been engaged late in May when the series was advertised and it was necessary to obtain quickly a conductor of international reputation. Regarding the implied criticism that a foreign conductor was engaged when any new guest conductor should have been an American, he called attention to the fact that originally Dr. Koussevitzky was to share concerts with Charles Munch, who is French, and had made no objection, and also that in the Koussevitzky School, principally for conductors, at least seventeen nationalities are represented.

MUSIC FETE OPENS IN THE BERKSHIRES

Koussevitzky and Soloists Win Ovations at First Two Concerts of Festival

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., July 9—The second of the two opening concerts of the 1950 Berkshire Music Festival, held last night and this afternoon in the Theatre-Concert Hall, just ended with ovations, first, for Serge Koussevitzky, secondly, for the principal soloist in the performance of the Bach Fifth Brandenburg concerto, Lukas Foss, and his soloist colleagues, Richard Burgin, violinist and concertmaster, and George Laurent, first flute and, lastly, for the excellent orchestra.

This was an admirably arranged program, with Gregor Piatigorsky playing the Bach C Major unaccompanied 'Cello sonata, and the orchestra, playing in addition to the Fifth Brandenburg, the second concerto in the same set and the third D Major suite, the one with the famous air. The other D Major suite was played last night with others of the six Brandenburg concertos.

The Boston Symphony Orchestra of some thirty-five players, who function at these unique concerts of chamber music by Bach and Moart, responded in noteworthy manner to Koussevitzky's master hand. In fact there is no gainsaying that Koussevitzky remains the incomparable producer of orchestral tone who unites the finest artistic discipline with his special gifts and personal magnetism as an interpreter.

This was immediately perceptible when the orchestra swung into the opening movement of the First Brandenburg last night. It became more evident as the evening went on—above all in the wonderful interpretation of the Fourth D Major suite with its splendid introduction, magnificent playing magnificent music.

Horn Players Take Bow

Naturally, in the opening Brandenburg Concerto, the two horn players, who play happily and at an unrelentingly lively pace through two virtuosos passages, were compelled to stand and take a bow. One detail of an exhilirating achievement.

The strings swept into the opening movement of the Third Brandenburg Concerto, with its splendid stride and unison ritornella, and played with the same élan. Whether the Sinfonia from the cantata, "Christ Lag in Todesbanden," which Koussevitzky uses in this composition to supply its lacking middle movement is the most appropriate selection for that place may be debated, but there is no question of the utter beauty and tragical intensity of the interpretation.

There was one fly in the ointment, a rather big one, and significant in its way of what Koussevitzky does when he exhaustively drills this orchestra and when he is not the main preparer of its performances. The second part of the program following the suite and the concertos, was an addition, and none too wise a one.

The works played were the cantata No. 88, for chorus, contralto, tenor and bass soloists, and orchestra. The vocalists were Eunice Albert, David Lloyd and James Pease. The piano concerto is the rarely heard 8th in A Minor, which is a transcription by Bach of his "trio sonatos" for organ. Both works are routine and of second-rate inspiration. Oh yes, they are, even though J. S. Bach wrote and signed them. The cantata is not only dull but rather incongruous in the nature of its movements.

The tenor, Mr. Lloyd, did a remarkable job of quick and flexible singing, with admirable control of breath and good excellent musicianship. He was the outstanding vocalist of the trio. Mr. Pease sang respectably and in a manner as pedestrian as his music. Miss Albert has thoroughly assimilated her part, but it needed more vocal body and edge than she was able to summon.

Chorale Finely Done

The one part of the cantata which was appealing was the chorale sung by the chorus at the end. It was as beautiful as practically all the chorales are likely to be, and its perfdrmance was amusingly at variance with the way in which it had been rehearsed. For it had been rehearsed "fortissimo."

Koussevitsky, at his one and final rehearsal of it, decided that it should be sung "piano" and "pianissimo" and thus die away in a mystical silence. It did so, very pleasantly for the ear. What the proper dynamic markings should be for the pasage we leave to learned musicologists.

As for the Eighth Concerto, exhumed for this occasion, it also in a brush-off piece. The piano is going lickety-split most of the time with toccato-like figures in eternal triplets. The violin, flute, and other instruments keep pace as they can, signed by some Johann Pumpernickel or Samuel Buberschein, let us say, of Bach's period, but it had the Bach ini-

Koussevitzky Raps Trustees On Tanglewood Guest Choice

Not Consulted On Conductor

Serge Koussevitzky, who retired last season as conductor of the Boston Symphony Orchestra but still retains his directorship of the Berkshire Music Festival, criticized the Symphony trustees last night for inviting a guest conductor to the Festival this year.

In a radio interview on the CBS "Your Invitation to Music," Koussevitsky divorced himself from any part of the Tanglewood program not conducted by himself or his pupils.

Not Consulted

Koussevitsky said he considered Tanglewood "a school for the Americas and for America's gifted people." "But this season," he said, "the trustees, without my knowledge and without to ask me, themselves invited a guest conductor."

He did not name the conductor, but the trustees this year have invited Victor de Sabata, Italian conductor, to conduct the Boston Symphony at Tanglewood, Aug. 3 and 5.

And at Tanglewood last night, George E. Judd, orchestra manager, quoted Henry B. Cabot, president of the trustees, as saying, "we were fortunate to secure an international figure in Mr. de Sabata."

Judd said he "understood" that Koussevitzky had been "very pleased" when todl of de Sabata's selection by the trustees after Koussevitzky notified them in May that he would not be able to conduct the second series of festival concerts.

In the radio interview, Koussevitzky described Tanglewood as his "blood and tears," which he would never give up.

He described how he chose three conductors each year to become his "active pupils" during the festival, but said that this year "something unexpected happened."

"Some of the guest conductors, like my pupils, Leonard Bernstein and Eleazar de Carvalho—they are considered by myself and by the faculty the best of my pupils. Therefore, I invite them to conduct the festival concerts.

"But this season, the trustees, without my knowledge and without to ask me, themselves invited a guest conductor. So this year, I give up any responsibility for any programs of the Festival, other than those of my pupils or those I direct myself.

10, 1950

Koussevitzky

Berkshire Music Festival Is Opened With Bach Programs

Special to the Herald Tribune

LENOX, Mass., July 9.—Serge Koussevitzky has returned from his tours abroad to continue his summer activities as conductor of the Berkshire Musical Festival, which he opened here last night with the first of six concerts devoted to music of Bach and Mozart. An audience of 1,200 jammed the Theater-Concert Hall and an overflow of 1,500 crowded the Tanglewood lawns to hear him conduct members of the Boston Symphony Orchestra in a Bach program including the Brandenburg Concertos Nos. 1 and 3, the orchestral Suite No. 4, in D major, the Cantata No. 83 and the Concerto No. 8 for Clavier with flute and violin. Soloists were Eunice Albert, contralto; David Lloyd, tenor; James Pease, bass; Lukas Foss, piano; George Laurent, flute, and Richard Burgin, violin.

This concert was followed this afternoon by another Bach program featuring the Brandenburg Concertos Nos. 2 and 5, the orchestral Suite No. 3, in D major and the cello Suite in C major. Soloists in the second program included, in addition to those named above, John Holmes, oboe; Roger Voisin, trumpet, and Gregor Piatigorsky, cello.

It is a sober, lordly Bach Mr. Koussevitzky makes us hear. Under his direction the music is everywhere clear, poised and elegant: But for all its stateliness and majesty his performances lacked real charm. Mr. Koussevitzky's Bach is a Bach perfectly tailored, impeccably dressed, and there is much to admire in the vigor of his accents and the precision of his beat. Still, one thinks there is considerably more fun to Bach's music than Mr. Koussevitzky finds in it. Saturday the conductor often allowed the dance movements of the Concerto and Suite to drag and in doing so the tunes bogged down, stuck together and lost their sophisticated grace and curve, though they were always dignified and proper, Mr. Koussevitzky's readings hovered close to the ground; they never really spread their wings and soared.

Saturday night's soloists—all of them—acquitted themselves admirably. The vocal work was colorful, warm, and Mr. Lloyd, especially, gave a virtuoso account of the cantata's fiendishly elaborate tenor air.

Yesterday's program, blessed by fair weather and also attended by an overflow crowd, was, in temper, technique and in every way a livelier affair than the preceding night's concert. There was more spirit to it, more brightness and polish to the orchestral sound and instrumental solos, more resilience to the phrase, more spring in general to the music's gait. One heard Mr. Koussevitzky's usual demand for balance, order, proportion, but there was spontaneity, too, and a good share of it.

Mr. Piatigorsky brought to the unaccompanied cello suite remarkable technical address, a rich, ringing tone and a variety of bold, flashing colors. The suite is a stark, angular work and in giving it shape Mr. Piatigorsky never emasculated its sentiment by trimming its corners or smoothing its edges. It was a performance to cl[illegible]er.

J. S. H.

Tanglewood Concert Draws Big Audience

Berkshire Festival 1950 Season Has Fine Opening as Koussevitzky Leads Boston Symphony

By WILLARD M. CLARK

Lenox, July 9—The 1950 season of the Berkshire Festival at Tanglewood is underway, opening with the traditional concerts devoted to Bach and Mozart. In many ways, these concerts are the most rewarding of the season for one listens to superb musicians playing the music they love, with utter responsiveness to their conductor, Dr. Serge Koussevitzky.

Saturday night, the opening concert found the theater shed packed to capacity and several hundred people sitting outside. The audience and small orchestra rose as Dr. Koussevitzky came on the stage and gave him a splendid ovation. Debonair and vital as ever, he led his men through an arduous program with exacting care for every detail, and evident love for every measure.

This afternoon an even larger audience was on hand to hear a thoroughly satisfying program played with the virtuosity such as only the Boston Symphony players possess. Gregor Piatigorsky was the soloist, playing "Suite No. 3, in C Major for Cello Unaccompanied." We have read much of the concerts given in Prades, France, concerts devoted to the music of Bach, during which Pablo Casals played the six suites for unaccompanied cello. Mr. Piatigorsky played the typical suite pieces, Allemande, Courante, Sarabande and Gigue, and the beautiful Prelude, with richness of

Continued On Page 7

Tanglewood Concert Draws Big Audience

Continued From Page 1

tone, brilliant technique and a genuine feeling for every line and note. He was recalled five times by the enthusiastic audience.

The program opened with "Brandenburg Concerto No. 3 in F Major for Trumpet, Flute Oboe and Violin with String accompaniment." The soloists were Richard Bergin, violin; George Laurent, flute; John Holmes, oboe; and Roger Voisin, trumpet. With such magnificent soloists, working in harmony with Dr. Koussevitzky, one heard a truly definitive performance. The tonal texture was ravishing and the clarity of line and distinction of phrasing was such that Bach, himself, might have dreamed possible, but not probable.

The second number brought the "Suite No. 3 in D Major," for orchestra. This suite includes the familiar Air on the G string and it was played with tonal beauty which left one a little breathless. Dr. Koussevitzky breathed gaiety and youth into the Gavottes, Fouree and Gigue.

The final work was the Brandenburg Concerto No. 5 in D Major, for Piano, Violin and Flute. It enlisted the services of Messers Bergin and Laurent, and of Lukas Foss. We have never heard this particular concerto played so beautifully. The balance between the three instruments was flawless and Mr. Foss won a well deserved ovation following his brilliant pianism in the Allegro. It was playing of the very first rank; playing which it would be difficult to equal. The Adagio movement was played with the closest regard for line and beauty of tone and the final Allegro was a veritable tour de force.

Throughout the afternoon Dr. Koussevitzky took every occasion to share the applause with his soloists. We think Richard Bergin deserves a very special accolade for he had a prominent part in every number played Saturday and today and his playing was always authoritative, always perfection.

Next Saturday and Sunday the concerts will again be devoted to the works of Bach with the chorus taking a prominent part in several cantatas. Soloists will be well known Tanglewood performers: Eunice Alberts, soprano; David Lloyd, tenor and James Pease, baritone.

Sunny Skies Greet Concert-Goers

Lenox, July 9—The second of the Bach concert series in the theater-concert hall with the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, was attended by 2700 this afternoon for the second consecutive overflow audience of the 1950 season. Although played beneath blue skies studded with billowy white clouds and a brilliant sun with the temperature around 85, the number on the spacious lawns was no larger than last night when some 1500 also took places on the grass in front of the concert hall in addition to the sold-out 1154 capacity inside the rustic theater.

However, the reception given the eminent conductor and his famed musicians was as great as if not greater than the tumultous applause given by the first-nighters last evening. Too, the return of Gregor Piatgorsky from a year-long vacation to be featured in this afternoon's program was enthusiastically enjoyed. The affable and foremost celloist had not played a concert since leaving Tanglewood last August but has spent his vacation in writing a book.

Prominent in this afternoon's audience was Jacques Ibert, noted French composer, and his family. Recently arrived from Europe he is on the faculty of the Berkshire Music Center here and will also supervise the first performance in this country of his comic opera, "Le Roi d'Yvetot." It was only natural that he attend for as he puts it himself, he lives for two things—music and the theater. His daughter, who accompanied him, will play the harp in his trio for harp, violin and cello here at Tanglewood.

Also attending today were Otto Anderson, professor of music and folklore and director of the Sibelius Museum at the Swedish University of Abo, Finland; Eugene Lis and Carolyn Lynn, as well as the other personalities of the Metropolitan who were present on Saturday evening, and Albert Spaulding, noted violinist.

Although the huge throng of music lovers are yet to be cared for when the main concerts of the 13th festival opens in the shed later in the season, traffic conditions appear to have been greatly improved over that of recent years with state police, local and county police being used to greater advantage and the employing of retired state police sergeant Michael Sullivan of Lee to handle incoming traffic has eliminated the annoying bottlenecks of old.

Koussevitzky Critical Of Guest Conductor

Will Give Up Responsibility for Tanglewood Programs Except Those He or His Pupils Direct

New York, July 9 (AP)—Serge Koussevitzky criticized trustees of the Boston Symphony Orchestra today for inviting a guest conductor for the Berkshire Music Festival.

Koussevitzky, who retired last season after 25 years as conductor of the Boston Symphony, retained his directorship of the annual festival at Tanglewood, Mass.

During an interview on the Columbia Broadcasting System's "Your Invitation to Music" program, Koussevitzky said he was giving up responsibility for the Tanglewood program because of the trustees' action.

Although he did not name the guest conductor involved, he said he thought the Massachusetts festival should be used as a school for American conductors.

Victor De Sabata, Italian conductor, has accepted the trustees' invitation to conduct the Boston Symphony at Tanglewood on Aug. 3 and 5.

In the radio interview recorded at his home at Lenox, Mass., and rebroadcast, Koussevitzky said he would

Continued On Page 7

Koussevitzky Critical Of Guest Conductor

Continued From Page 1

"never give up" Tanglewood because the festival was "my child, my creation, my blood and tears."

"I do not want any responsibilities apart from Tanglewood," he said.

Describing how he chooses three conductors each year to become his "active pupils" during the festival, Koussevitzky added:

"This year, something unexpected happened. Some of the guest conductors, like my pupils Leonard Bernstein and Eleazar De Carvalho—they are considered by myself and by the faculty, the best of my pupils. Therefore, I invite them to conduct the festival concerts.

"But I considered always that this school is for the Americans and for America's gifted people.

"But this season, the trustees, without my knowledge and without asking me, themselves invited a guest conductor.

"So this year, I give up any responsibility for any program of the festival, other than those of my pupils or those I direct myself."

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The Lyons Den

By Leonard Lyons

BROADWAY GAZETTE

MUSIC DEPT.: Eleanor Roosevelt, who has made radio, television, lecture and movie appearances, will venture into a new field of entertainment this summer. After her return from Europe, Mrs. Roosevelt will visit the Tanglewood Festival in the Berkshires and bring some of her grandchildren with her. And there, as if she were reciting the story only to them, Mrs. Roosevelt will do the narration for Prokofiev's "Peter and the Wolf," accompanied by Serge Koussevitzky and the Boston Symphony Orchestra.

DIPLOMACY DEPT.: At George Vournas' annual Washington [illegible] Speaker Sam Rayburn, Leon Henderson was startled [illegible] ambassador, Henri Bonnet, carrying three

[345]

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HERALD TRIBUNE
2 - 1950

Music Notes: News Roundup

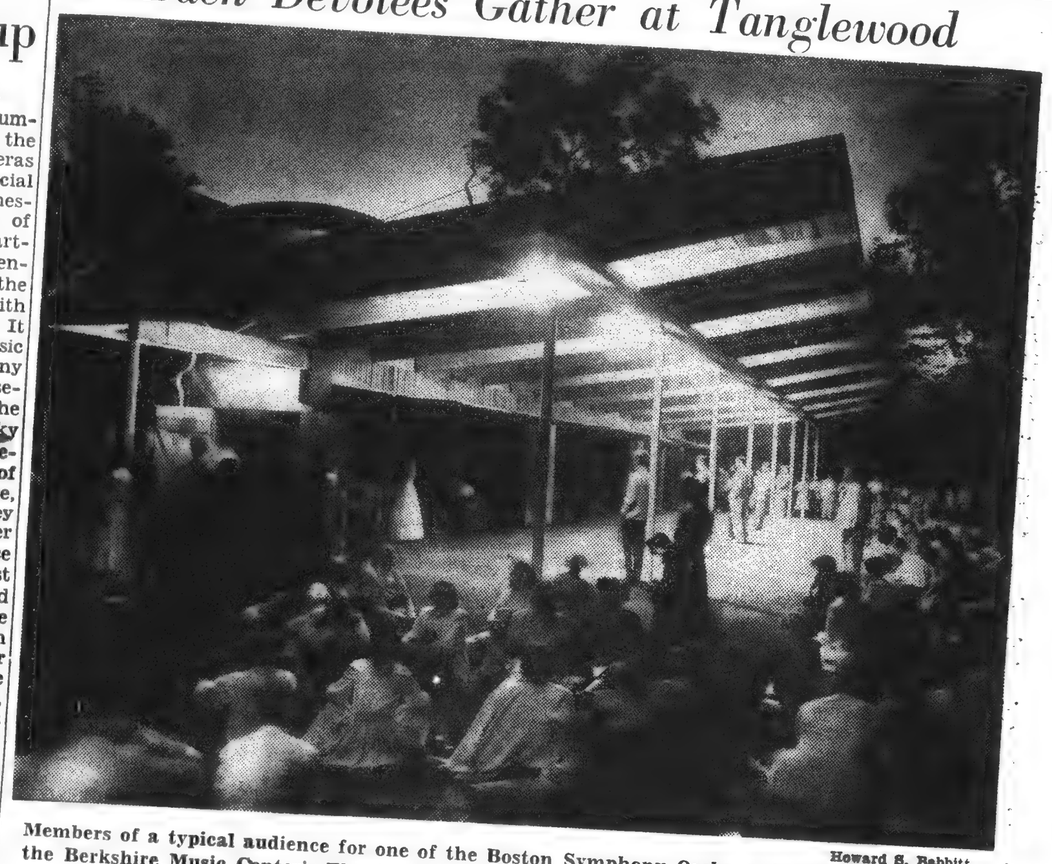
By ARTHUR BERGER

Visitors at Tanglewood last summer may recall more than the usual bustle as movie cameras ground busily away and special spotlights played on the orchestra at rehearsals. The fruit of this activity is the State Department's twenty-minute documentary now being shown at the Gotham Theater where "With These Hands" is the main film. It takes in both the Berkshire Music Center and the Boston Symphony Orchestra, with Serge Koussevitzky at the helm of both. The orchestra and Dr. Koussevitzky are heard at the opening in a rehearsal run-through of part of Beethoven's "Egmont" Overture, and again at the end, where they are joined by the Music Center chorus in a full dress performance of Randall Thompson's "Last Words of David." The unnamed young student who conducts the Music Center orchestra in his own work is Jurian Andriessen. Earlier in the film we get a brief glimpse of a session with his teacher, Aaron Copland, in which this Dutch member of the advanced composition class receives suggestions as to how to improve the melodic line in the work he later conducts. There are also snatches of an impromptu jam session on the lawn, and chamber music and choral rehearsals. The film will be shown in about thirty-five countries.

• • •

One of the problems trombonists have to contend with is that of keeping clear of their music stands and the fellow in front of them when they extend the slides far out. To circumvent this difficulty Davis Shuman has devised a trombone in which the slides point somewhat at an angle to the right. The angle may be anything up to about forty degrees, thus avoiding the fellow on the right. The instrument, which will be displayed at the National Association of Music Merchants in Chicago next week, has other improvements as well.

Bach Devotees Gather at Tanglewood



Howard S. Babbitt

Members of a typical audience for one of the Boston Symphony Orchestra's Bach programs in the Berkshire Music Center's Theater-Concert Hall, where the 1950 series opens next Saturday

Boston Symphony Begins 13th Berkshire Festival

By FRANCIS D. PERKINS

THE SUMMER'S musical activities at Tanglewood, Lenox, Mass., begin officially today at 3:30, when the Berkshire Music Center holds the opening exercises for its eighth six weeks' session under Serge Koussevitzky's direction. The Boston Symphony Orchestra's annual Berkshire Festival, opening Saturday night, will follow the general plan of the last four summers. Part of the orchestra will give four programs of Bach's music and two of Mozart's under Dr. Koussevitzky in Tanglewood's Theater-Concert Hall, and the full orchestra will give its customary nine concerts in the Music Shed. Four of these will be under Dr. Koussevitzky; two apiece under Victor De Sabata and Leonard Bernstein and one under Eleazar de Carvalho. The dates and programs (revised, in certain cases, after the original announcement) are:

Saturday, July 8, 8:15, Koussevitzky, Bach, Brandenburg Concertos Nos. 1, 3; Cantata No. 83, Concerto No. 8 for flute, violin and piano; Suite No. 4.

Sunday, July 9, 3, Koussevitzky, Bach, Brandenburg Concertos Nos. 2, 5; Cello suite (Gregor Piatigorsky), Suite No. 3.

Saturday, July 15, 8:15, Koussevitzky, Bach, Brandenburg Concertos Nos. 4, 6; Cantatas No. 161 and 80 (Hugh Ross, conducting).

Sunday, July 16, 3, Koussevitzky, Bach, Suites Nos. 1, 2; Violin concerto in E major (Ruth Posselt); Cantatas Nos. 12, 50.

Saturday, July 22, 8:15, Koussevitzky, Mozart, Eine kleine Nachtmusik; Haffner Serenade, Piano Concerto in C major, K. 467 (Lukas Foss); Symphony No. 34 in C (K. 338).

Sunday, July 23, 3, Koussevitzky, Mozart, Symphony No. 33 in B flat (K. 319), Concerto for two pianos (Pierre Luboshutz and Genia Nemenoff), Serenade in C minor for winds, Symphony in C (Jupiter).

SERIES A

Thursday, July 27, 8:15, Koussevitzky, Beethoven, Symphony No. 3 (Eroica), Sibelius, Symphony No. 2.

Saturday, July 29, 8:15, Bruckner, Symphony No. 7; Debussy, Nuages, Fetes, La Mer.

Sunday, July 30, 3, Bernstein, Shapero, Adagietto; Diamond, Timon of Athens; Foss, The Song of Songs (Eliabelle Davis, soprano), Brahms, Symphony No. 2.

SERIES B

Thursday, Aug. 3, 8:15, De Sabata, Brahms, Academic Festival Overture; Schubert, Unfinished Symphony; Respighi, Pines of Rome; Gould, Spirituals; Wagner, "Tristan und Isolde," Prelude and Liebestod.

Saturday, Aug. 5, 8:15, De Sabata, Bach, Sinfonia from Christmas Oratorio; Mozart, Symphony in E flat (K. 543), Berlioz, "Roman Carnival" overture; Ghedini, Pezzo Concertante; Beethoven, Symphony No. 5.

Sunday, Aug. 6, 3, Bernstein, Ravel, Mother Goose, Alborada del Gracioso, Piano Concerto (Bernstein); Berlioz, "Romeo and Juliet" excerpts.

SERIES C

Thursday, Aug. 10, 5, Koussevitzky, Bach, Mass in B minor (soloists, Adele Addison, Eunice Alberts, David Lloyd, James Pease).

Saturday, Aug. 12, 8:15, de Carvalho, Ilioz, Harold in Italy; Ibert, Escales; Villa-Lobos, Choros No. 10.

Sunday, Aug. 13, 3, Koussevitzky, Prokofieff, Symphony No. 6; Brahms, Symphony No. 1.

All seats for the Bach and Mozart concerts have already been sold; general admission will be on sale on the day of each concert. Seats are still available for all concerts of Series A, B and C. The annual "Tanglewood on Parade" program, featuring the Center's various activities, has not yet been announced, but will probably take place during the last week of the festival.

The Berkshire Music Center's opera department will stage Jacques Ibert's comic opera, "Roi d'Yvetot" for the first time in the United States at Tanglewood on Monday and Tuesday nights, Aug. 7 and 8. Lukas Foss's "The Jumping Frog of Calaveras County" will also be given; the dates are not yet announced. Mrs. Elizabeth Sprague Coolidge and the Coolidge Foundation in the Library of Congress are sponsoring five evening concerts of Bach's music. Other programs commemorating the 200th anniversary of Bach's death will be given by James Friskin, pianist, July 19; Alexander Schneider, in the six suites for violin alone, Aug. 1 and 2; the Ruth Quartet in Roy Harris's arrangement of "The Art of the Fugue," July 26, and Mr. Harris and an instrumental group in "The Musical Offering," Aug. 9. E. Power Biggs will play Bach's organ music on three August afternoons. These events, and others in the Center's varied schedule, are open to contributing members of the Society of Friends of the Berkshire Music Center. The full schedule and information about joining the friends can be obtained by writing to the Center at Tanglewood.

The 1950 Berkshire Festival is the thirteenth of the regular series in this region; the eleventh with the Boston Symphony's participation, the tenth at Tanglewood and the ninth since the opening of the Music Shed. In the first wartime summer, 1942, a special series by Berkshire Music Center students under Dr. Koussevitzky replaced the regular festival. Tanglewood was closed in 1943; a Mozart series with a chamber orchestra began in 1944, and the full scale festival was resumed in 1946.

Eight contemporary works (using the term for composers born less than seventy years ago) are announced in the festival programs. Four of these are by citizens of this country. Two works, David Diamond's "Timon of Athens" and "Pizzo concertante" by Giorgio Federico Ghedini, have not been played in New York. That is, pioneering is not a feature of the Berkshire Festival's present program policy, although it is not averse to contemporary music. However, the varied activities of the Berkshire Music Center, judging by previous summers, should supply a considerable element of unfamiliar music in the coming six weeks of intensive musical activity in western Massachusetts.

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NEW YORK TIMES
JUN 30 1950

IBERT HERE FROM FRANCE

Composer Is Scheduled to Teach at Berkshire Music Center

Special to THE NEW YORK TIMES.

JERSEY CITY, June 28—Jacques Ibert, French composer, was among the ninety-one passengers from Mediterranean ports who arrived here today on the American Export Line's Exochorda. The ship docked at Pier D, Exchange Place.

M. Ibert will spend the summer in New England, where he will serve on the faculty of the Berkshire Music Center. The summer school will run concurrently with the Tanglewood Festival.

The composer was accompanied by his wife; his son, Jean, and daughter, Mme. Jacqueline Ibert-Gillet. He left from Naples and has been spending most of his time in Italy, as director of the French Academy in Rome.

M. Ibert's comic opera, "Le Roi d'Yvetot," is scheduled to have its American première Aug. 7 and 8 at Tanglewood. The composer said that he was working on a new ballet, "The Triumph of Chastity."

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SPRINGFIELD, MASS.
NEWS
JUN 27 1950

Judge Davenport Orchestra Head

Will Succeed Russell Neff in Symphony Post

Judge Russell Davenport of Holyoke was named president of the Springfield Orchestra Association, Inc., last night at the annual meeting held in the Museum of Fine Arts. He succeeds Russell Neff who declined renomination.

The retiring president said that the past year had been one of great activity and listed several events in which the association had pioneered during the year. He cited the Northampton concert by the Yount People's Symphony, the Symphony Chorus' participation in Beethoven's Ninth Symphony and Handel's Messiah; and the performances of Beethoven's Ninth at Mount Holyoke and Amherst with the combined college glee clubs.

The new president named an executive committee for the coming year. Members are Mrs. Douglas V. Wallace, Henry A. Field; Russell Moffatt, Dr. Alfred M. Glickman, Neff and Edward J. Breck, vice-president.

Besides Mr. Breck, these officers were re-elected: Treasurer, Russell Moffatt; assistant treasurer, John Mansfield; secretary and clerk, J. Albin Anderson.

Alexander Leslie was renamed music director. Richard Burgin, concertmaster of the Boston Symphony, was returned to his post of honorary music director and Mayor Brunton will continue as honorary president.

[2-16]

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WATERBURY, CONN.
AMERICAN

Philadelphia Orchestra Cuts Deficit

New York, July 1 —(UP)—The Philadelphia Orchestra reports that it is still operating on the red side of the ledger, but doing better than the previous year, and, in fact, better than had been expected.

The annual report of the board of directors noted an attendance during last year's 50th anniversary season of 444,653, a substantial increase over the 423,670 figure for the preceding season.

Attendance figures were swelled by four free concerts held in the city's Convention Hall, with an estimated 60,000 attending. The concerts were given in recognition of a grant of $50,000 to the orchestra by the city council.

Several million additional listeners heard the orchestra in its seven Saturday afternoon broadcasts.

The annual report said:

"We are pleased to report that the financial picture at the close of the present season is both better than last year and better than the budget estimate, but it will be necessary for the association to continue having an annual campaign for sustaining funds.

"The operating deficit for the past season was $81,052. Against this we have applied the income from the endowment fund of $66,097, leaving a net deficit for the season 1949-1950 of $14,954 as compared with a net deficit of $78,412 for the previous season.

"The total deficit of $121,060.35 at the end of the previous season was reduced by $88,844.22 (the net amount received this year from the orchestra fund campaign less expenses), leaving an accumulated deficit of $52,216.13. With the addition of this year's operating results, the net deficit now stands at $47,170.60."

Spalding Bows Out As Recitalist

Albert Spalding, after 45 years before the public, bowed out as a recitalist and concert performer at the opening of the New York Philharmonic - Symphony's 33rd outdoor summer season at Lewisohn Stadium.

Spalding Chicago-born, made his debut in Paris in 1905 at the age of 17. Now approaching 72, he displayed in his farewell appearance the technical excellence and refined musicianship that made him a favorite with audiences and musicians for nearly half a century.

It was a strenuous evening, too. Before his outdoor appearance, he was on a radio network broadcast from 8 to 8:30 p. m. and then dashed for the stadium, where the concert started at 8:30. Despite a drizzly evening with a threat of rain, some 11,000 persons turned out at the stadium to hear and applaud.

Jewish Music Anthology Planned

An anthology of Jewish music, representing the best of every type from synagog litany to folk songs, is being compiled by Chemjo Vinaver of New York, conductor of the Vinaver Chorus. Both published and upublished works will be included.

Vinaver is working under a one-year fellowship granted to him by the World Zionist Organization. He proposes to include in his collection Chassidic music (the so-called Hebrew spirituals), the music of eastern European, Oriental and other Jewish communities and the works of composers in contemporary Israel. The anthology is intended for laymen as well as musicians.

Koussevitsky, Bernstein Conduct

Dr. Serge Koussevitzky has announced that he and Leonard Bernstein will assume musical supervision of the Israel Philharmonic Orchestra in its first American tour to begin next Jan. 7 in Washington. The two will share the conducting assignments for the major part of the tour. Several other conductors will lend their services.

The tour will cover 60 concerts in the larger cities, including Boston, Chicago, Philadelphia, Cleveland, Los Angeles, Portland, San Francisco, Seattle and others.

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POST HOME NEWS

Tanglewood Auditions Now Held

Auditions for the orchestra of Department V of the Berkshire Music Center, Tanglewood, Mass., consisting of music students, college students, teachers, qualified amateurs, etc., are now being held in New York. Howard Shanet, assistant to Dr. Serge Koussevitzky, is in charge. Applicants should telephone ORegon 3-8320 for audition appointments.

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WORCESTER, MASS.
GAZETTE & POST
JUN 26 1950

Choral Director At Tanglewood

LENOX, June 26 — Dr. T. Charles Lee, minister of music at First Baptist Church, Worcester, will be one of the choral conductors at the Boston Symphony Orchestra's six weeks' Summer course at Tanglewood which opens next Monday.

Another Worcester resident registered is Forrest Marcy of 52 Uxbridge street.

A total of 383 are expected to enter before the registration deadline Friday night.

The registration total for the eighth school season at Tanglewood is slightly less than last year.

Boys at the school will be quartered at Wheatleigh, which has been taken over by the orchestra.

The girls will be at the Lenox School.

The formal opening of the school will be at 3 p. m. Sunday in the theater-concert hall, with a welcome address by Dr. Serge Koussevitzky, conductor.

The audience will sing Randall Thompson's "Alleluiah Chorus," annually a feature of the program.

The price schedule for the entire festival is about the same as last season. For the nine concerts in the shed, starting Thursday evening and continuing over three weekends, 86 boxes are available at $6 apiece for each concert.

Minimum price for the shed concerts is $2.50 wth general admission to the grounds $2.

LEADER NOT TO BE DIRECTOR

Dr. Koussevitzky Left Off Program

LENOX, July 10 (AP)—Dr. Serge Koussevitzky's name will not be listed as musical director at Tanglewood on this year's Berkshire music festival programs, the 76-year-old retired Boston Symphony Orchestra leader, founder of the Berkshire music centre, revealed today.

Dr. Koussevitzky's statement followed one he made yesterday saying he could not assume responsibility this year for all of the Berkshire music festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Koussevitzky said in an interview today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor De Sabata, as guest conductor at the festival. But I do object to the manner in which it was done."

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LOS ANGELES, CAL.
NEWS
JUN 22 1950

★ Mildred Norton

(Drama-Music Editor)

Further developments in the podium fray that has been raging in the land of Israel bring the news that Serge Koussevitsky and Leonard Bernstein will jointly pilot the Israel Philharmonic orchestra when it comes to America next January.

Paul Paray, the former conductor of the Paris Concerts Colonne, who has held the Israel post in recent months, resigned not long ago on the grounds that "other big name conductors" were being signed to lead the orchestra on its first American tour.

Whether or not he will be among those slated to conduct some of the orchestra's 60 concerts here remains to be seen. He will be heard in America, however, in guest conducting spots, of which the first announced is a stint with the Pittsburgh Symphony next season.

The tour of the Israel Philharmonic will begin Jan. 7 in Washington, D. C., and will cover all the country's major cities. Several other conductors who have batoned the ensemble in the past will spell off the Berkshire boys at their conducting chores.

When Bernstein was here last winter to guest conduct the Los Angeles Philharmonic he told me he had been thrice offered the job of permanent conductor of the Israel Philharmonic but had turned it down, even though he admired the orchestra tremendously.

"The last time, I asked them to let me think it over," said composer Bernstein. "I had just about decided to accept, but then I came back to America and got embroiled in some new works I'm writing."

At that time, Bernstein was resolved to cut down on his conducting chores in order to have more time for composing. But the chance to bring the orchestra over here, in conjunction with his great colleague and friend, Koussevitzky, must have seemed too good to turn down.

For his own part Koussevitzky, who at 75 is maintaining a guest-conducting schedule that would exhaust most men of 40, has just returned from a series of London concerts to take up his summer task as conductor of the Boston Symphony's Berkshire performances, and to direct the Berkshire Music school which he founded several years ago.

Two months ago he conducted a series of concerts for the Israel Philharmonic, at which time he agreed to become its musical director for the coming season. He will return there in October for a month to complete arrangements for bringing the group to America.

Impresario S. Hurok will manage the forthcoming tour, which will be presented by the American Fund for Israel Institutions, sponsor of the orchestra for the past eight years.

* * *

Follow-up to our note last week about the Haydn society's efforts to promote that composer's music via research and recordings, is the announcement from its Boston headquarters that it has now brought out an important new disc release.

This, however, is of Mozart toward whom the society presumably feels as cordially as did the composer it officially sponsors. The album is a recording of the complete opera, "Idomeneo, King of Crete," KV. 367, on four long playing records, and containing a libretto in both English and Italian and historical notes on the opera.

It was recorded in Vienna this spring especially for the society under the direction of Meinhard von Zallinger, with the Vienna Symphony orchestra and soloists and chorus of the Vienna State Opera. Musicologists to the end the society faithfully compared the printed score used with the manuscript and parts used at the work's first performance in Munich in 1781, when Mozart conducted it. The ballet music which he wrote to follow the last act is included on the last side of the set.

[847]

Announcing

The Festival Symphony Hour

Monday Evenings 9.00 to 10.30 PM

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Gregor Piatigorsky

Tonight's Programs

Bach Brandenburg Concertos Nos. 4, 5 and 6

Gregor Piatigorsky, Cellist

Will be interviewed during intermission and will play

Beethoven's Sonata No. 5 in D Major

Each week on Festival Symphony WBEC will present an interview with the top Tanglewood personality of the week. Included are Dr. Serge Koussevitzky, Leonard Bernstein, Victor De Sabata, Eleazar De Carvalho, Jacques Ibert, and others.

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Among the audience at the opening Bach concerts this week end at Tanglewood were Eugene List, pianist, and his wife, Carroll Glenn, concert violinist, of Dorset, Vt.; Milton Katims, conductor of the NBC Orchestra, and his wife, Virginia Peterson, cellist; Mrs. Emanuel Feuermann, widow of the late eminent cellist; and Albert Spaulding of Great Barrington, violinist.

Otto Andersson, professor of music and folklore and director of the Sibelius Museum at the Swedish University of Abo, Finland, was the week-end guest of Mr. and Mrs. Arthur Peltosalo of 97 East Housatonic Street. He was accompanied by his nephew, Harold Andersson of Woodhaven, L.I. Professor Andersson, who now is writing a Sibellus biography, plans to be in this country for 11 months, and has left for Indiana University, where he will be a guest.

In Brief . . .

At a time when pleasant news is hard to find, we treasure the announcement that Mrs. Roosevelt is going to narrate "Peter and the Wolf" at Tanglewood. It is our candidate for the brightest box-office idea of the season . . . A salute to

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MIAMI, FLA.
HERALD
JUL 2 - 1950

Berkshire Center Opening Listed

Serge Koussevitzky will open the Berkshire Music Center today and the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood July 8. He recently returned to this country following a series of concerts in London and guest appearances in Tel-Aviv, Rome, Brussels and Paris. Victor de Sabata will return to America this month to conduct the Boston Symphony at Tanglewood the first week of August. Other conductors taking part in the Festival include Leonard Bernstein and Eleazar de Carvalho.

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DALLAS, TEXAS
TIMES HERALD
JUL 2 1950

THE DAILY TIMES HERALD, DALLAS 17—I

Tickets Gone for Berkshire Concert

Special to The Times Herald

Tanglewood, Lenox, Mass., July 1. All seats for the Berkshire Music Festival's Bach-Mozart concert series starting July 8 have been sold, George E. Judd, manager of the Boston Symphony Orchestra, announced today. The series, which precedes the main festival concerts, is held in the Theater-Concert Hall, with a seating capacity of 1,200.

Because of last year's record crowds for these chamber orchestra programs, when 17,000 persons heard the four concerts, an extra series of two concerts was added this season. It is expected now, because of the sell-out for the series, that many hundreds once again will hear the music of Bach and Mozart from the pleasant lawns surrounding the auditorium. Admission to the grounds will be available on the day of each concert—Saturday and Sunday of each week beginning July 8—at Tanglewood.

POSTSCRIPT: Fit Over Fiddles

Famine of Good String Players Has Symphony Managers Worried for Future

By Tony Rud

IF YOU THINK symphony concerts are improving every day in every way — well, hold on a bit. They're not. In fact, they probably won't hit their prewar peak in excellence for another 15 years.

You don't have to go far to learn why. Just inquire around the Berkshire Music Center next time you're there. You'll find the shortage of string players has school officials gnawing their nails molto agitato as they try to figure out ways for one violinist to take the place of three.

Up to now, the deficiency of young violinists, violists, violoncellists and contrabassists hasn't affected the quality of Boston Symphony Orchestra performances to any measurable extent. The BSO, as one of the top organizations in the country, can still replace its members with the cream of the current crop of virtuosi. But smaller city symphony orchestras across the country, and the Tanglewood student organizations, are feeling the drain.

The reasons are mostly economic. Professional competence on any of the string instruments is attained only after at least ten years of hard work. The majority of the woodwinds and brasses are mastered in a third of that time. The result is that little Willie and his friends are taking up the trumpet, clarinet, trombone, and even the oboe, flute and bassoon, in preference to the more formidable strings. It's just (they conclude) common sense.

Common sense or not, it puts a hole in symphony orchestras—and symphony orchestras in a hole. Dr. Serge Koussevitzky pointed this out in his speech at the opening exercises of the Music Center last year, when he warned against a return to "jungle music and primitive sound."

"What will become of our musical literature?" he asked. "We shall first be deprived of our classical repertoire, which requires the string element; our literature will be limited and devoted to woodwind and brass ensembles; finally, our composers will be forced to exert themselves to compose exclusively for percussion."

* * *

MORE RECENTLY, the appalling possibilities were outlined by Jacques Malkin, violinist and teacher. In a letter to Olin Downes, New York Times music critic, Malkin wrote:

"It won't take long before performances of our great symphony orchestras which we have enjoyed through our lifetime will be remembered as a noble manifestation of the past.

"I am certainly not exaggerating; orchestra conductors . . . find it already impossible to renew afresh their string sections of the orchestras. The king of all musical instruments is being neglected. Pretty soon our great orchestras will have to follow the example of the jazz bands, get along without strings."

This last prophecy is enough to send icy fingers down the spine of any serious music lover, as he hears in his inner ear the strains of the "Brandenburg Concertos" as rendered by Stan Kenton or Harry James. It's a real possibility, and there are those who loathe it.

* * *

"AREN'T THINGS bad enough over in Korea without bringing up this crisis now?" the reader may cry. "Is the situation any worse than it was 20 years ago?"

Well, the decline in string playing has been a long-drawn-out affair that started as long ago as 1920, when the jazz fever began to spread.

It was accelerated by the development of school athletics and the increased prestige of undergraduate bands. A non-athletic youngster might well wonder why he should seal himself and his fiddle in a bedroom, while his pals get free rides to football games with the team.

Then, too, the small concert or string orchestra has only a feeble appeal for a generation reared on ragtime, jazz, swing, or bebop. Only, perhaps, in St. Petersburg, can one find a hotel where the string quartet will render Tchaikovsky's "Andante Cantabile" at the drop of a hearing aid. The potted palms are still with us, to be sure, but behind them is a Muzak loudspeaker.

Anyway, the general feeling runs, we can get all the music we want (if not the kind we want) by flicking on the radio, phonograph or nickelodeon. Why support another orchestra?

* * *

THESE OPINIONS, facts and hypotheses work against the development of violinists, cellists, violists and double-bass players—especially the last two. There is a good deal of solo music for violin and cello, so an ambitious student always has a chance to become a star in his own right. But the contrabassist and the violist rarely has an opportunity to shine. There are only about half a dozen good concertos and two dozen other pieces for the solo viola, for example. And since the double-bass player can at least get a job in a dance band, the viola is left on its own little pinnacle of loneliness.

Acting on the above information, the budding musician of today picks a trumpet, ten to one. If he loves concert music, he may pick an oboe. But no strings.

Even an oboist has much more of a future than a violinist. Because a single oboe is heard in the last row (and a violin, viola, cello or double-bass is not) a good oboist who makes a few mistakes commands a nice salary.

A modern symphony orchestra needs some first-class string players, but they don't all have to be Heifetzes. A slip by the second-chair violist probably would be heard by few besides his colleagues and the conductor.

Yet in the mass, strings are the guts of a symphony orchestra. More than half of the Boston Symphony is strings. There are 65 string players in the 107-man team. At that, the BSO runs three men heavier on the horns than most other big orchestras.

* * *

THE IMBALANCE IS alarmingly evident at the Berkshire Center, a training-ground for many who go on to the nation's best orchestras. Executive Secretary Thomas D. Perry, who joined the BSO staff in 1946, remembers that about 40 good trombonists applied that year, and only six could be utilized in the two student orchestras. In striking contrast, some 50 violinists of the same caliber filed entries—just about enough to go around.

As the school developed, an opera orchestra was added (opera is necessarily a distinct branch of musical education because playing accompaniment to singers on split-second, variable cues is an art of its own). But this year the opera orchestra faced dissolution because of the string-player shortage.

Fortunately, Dr. Koussevitzky and his executive assistants, Mr. Perry and Ralph Berkowitz, were able to draw up a schedule rotating the string students among the three school orchestras and the chamber music groups. This intricate exercise in logistics, which bears a close resemblance to plans for a troop movement, entails shifting the players from opera to chamber music to orchestra so that all the instrumentalists can practice with the strings.

Let's see, now. The way it works out, some of the string players from the advanced orchestra (Dept. II) join the opera department in the afternoons, while the others are playing chamber music. But since the opera department does not give its big performance on a regular weekly schedule, the string players . . .

No, no, that's not right. Most of the string players, of course, stay with the symphony orchestras. Natural enough. When it comes time to practice chamber music and opera, however, a certain number go to those rehearsals, while the ones who were playing opera and chamber music *before*, simply go back to the orchestras. However, they do not really stop playing *chamber music*, inasmuch as chamber music is an integral part of the course. *What they really do* is to continue with their chamber music class and . . . Hmmm.

Anyway, Mr. Perry says the system is running very smoothly.

* * *

ALTHOUGH THE PRESENT problem is solved, Messrs. Perry and Berkowitz are none too sanguine about the feature. They look for a continuing drop in the number of string players until an accomplished violinist becomes such a rare bird that his value soars on the open market. Then little Willie's son and his friends will rush into the breach, brandishing their pitch pipes, to start their 10-15 years of training.

Meanwhile, a number of music organizations are doing their best to nurture string players. The Tanglewood school itself has always been liberal with scholarships for them. The University of Texas has established special string instrument scholarships. The New School of Music in Philadelphia is concentrating on the problem. And down in Sewanee, Tenn., composer Roy Harris's Cumberland Forest Festival is placing all its emphasis on the study of violin, viola and cello.

So there will always be a few fiddlers around. And it won't be a complete catastrophe, as long as musicians, educators and orchestra officials like Dr. Koussevitzky and Harris, and Messrs. Perry and Berkowitz, stay alert to the danger. So far, they have.

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OKLAHOMAN
JUL 3 1950

MUSIC DEPT.: Eleanor Roosevelt, who has made radio, television, lecture and movie appearances, will venture into a new field of entertainment this summer. After her return from Europe, Mrs. Roosevelt will visit the Tanglewood festival in the Berkshires and bring some of her grandchildren with her. And there, as if she were reciting the story only to them, Mrs. Roosevelt will do the narration for Prokofiev's "Peter and the Wolf," accompanied by Serge Koussevitzky and the Boston symphony orchestra.

[47]

Maestro Hails Sabata, Scores BSO Trustees

LENOX—Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, this morning declared that "I do not have any objection to the choice made by the trustees of the BSO in engaging my old friend, Victor de Sabata, as guest conductor at the Festival, but I do object to the manner in which it was done."

'Never Resigned'

Dr. Koussevitzky, at his home, Seranak, said he holds great admiration for Mr. de Sabata, but added, "The principle involved in this case has had me disturbed." He insisted that he was not notified of De Sabata's engagement by the board of trustees or the management.

Dr. Koussevitzky revealed that he did not know until last February that his name was not to be carried in this year's Festival programs as musical director at Tanglewood. He said, "I have never resigned from Tanglewood. If any agreement had been signed by the president of the Boston Symphony Orchestra with anyone else as musical director at Tanglewood, it was done without consulting me and without my knowledge. I strongly believe that the institution I created and developed at Tanglewood should have a strong leadership and artistic authority and the tradition I established be carried on."

This sour note in the annual Berkshire Music Festival at Tanglewood came to light yesterday afternoon when remarks by Dr. Koussevitzky were broadcast from a recording over the Columbia Broadcasting System network program, "Your Invitation to Music." The broadcast originated in New York. The interview had been recorded earlier in Lenox by James Fassett, who runs the CBS program each Sunday afternoon.

'Never Give Up'

In the interview, Dr. Koussevitzky said he would "never give up Tanglewood" because the Festival and the Berkshire Music Center are "my child, my creation, my blood and tears."

During the radio program, Dr. Koussevitzky explained that, "this year something unexpected happened" when the trustees "without my knowledge and without asking me, themselves invited a guest conductor. So this year I give up any responsibility for any program of the Festival other than those of my pupils or those I direct myself."

Henry B. Cabot of Boston, president of the trustees of the Boston Symphony Orchestra, in commenting on the radio interview said only, "We invited Mr. de Sabata, an international figure, to replace another international conductor, Dr. Koussevitzky."

George E. Judd, manager of the BSO, explained that the trustees were notified that Dr. Koussevitzky would be unable to conduct the second set of concerts in this year's Festival program and the trustees thought they had to act quickly to secure the services of another internationally famous conductor. These concerts, Series B, are scheduled Aug. 3 and 5.

FUSS OVER FOSS: The Boston Symphony Orchestra's former pianist, Lukas Foss, takes an ovation for his performance in Bach's concerto No. 8 for piano, violin and flute Saturday night at Tanglewood. Among the enthusiasts pictured are Conductor Serge Koussevitzky and Richard Burgin, the BSO's concertmaster, who played the violin part of the concerto. Babbitt

Koussevitzky Not Listed As Tanglewood Director

Says He's Never Resigned as Musicial Director, Not Informed of Any Agreement

Lenox, July 10 (AP)—Dr. Serge Koussevitzky's name will not be listed as musical director at Tanglewood on this year's Berkshire Music Festival programs, the 76-year-old retired Boston Symphony Orchestra leader, founder of the Berkshire Music Center, revealed today.

Matter of Principle

Dr. Koussevitzky's statement followed one he made yesterday saying he could not assume responsibility this year for all of the Berkshire Music Festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Koussevitzky said in an interview today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor de Sabata, as guest conductor at the festival. But I do object to the manner in which it was done."

He said, "The principle involved in the case has had me disturbed no end." Koussevitzky took issue with a statement by George E. Judd, Boston Symphony Orchestra manager, that the appointment was made with the

Continued on Page 4

Koussevitzky Not to Be Listed As Berkshire Musical Director

LENOX, July 10 (AP)—Dr. Serge Koussevitzky's name will not be listed as musical director at Tanglewood on this year's Berkshire Music Festival programs, the 76-year-old retired Boston Symphony Orchestra leader, revealed today.

Koussevitzky's statement followed one he made yesterday saying he could not assume responsibility this year for all of the Berkshire Music Festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Basis of Objection

Koussevitzky said in an interview today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor De Sabata, as guest conductor at the festival. But I do object to the manner in which it was done."

Revealing then, for the first time, that his name would not be listed as musical director on the festival program, Koussevitzky said:

"I have never resigned from Tanglewood. If any agreement has been signed by the trustees of the Boston Symphony Orchestra with anyone else as musical director, it was done without consulting me and without my knowledge."

Although the Boston Symphony would neither confirm nor deny the report, it was learned that Conductor Charles Muench's contract with the trustees makes him year-round musical director, which would include the dates of the Berkshire Music Festival.

Koussevitzky said, however, he had been informed by Dr. Muench that if ever he was to conduct at Tanglewood, he would wait to be invited by Koussevitzky.

Koussevitzky Not Listed As Tanglewood Director

Continued From Page 1

retired conductor's knowledge. Koussevitzky said that was not true.

Was Never Informed

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Recalls Muench's Statement

Dr. Koussevitzky said, however, he had been informed by Dr. Muench that if ever he was to conduct at Tanglewood, he would wait to be invited by Koussevitzky.

Tanglewood—home of the Berkshire Music Center and the Berkshire Music Festival—has until now been operated as a unit, with the Festival climaxing the closing of the studies of 425 students of the Music Center in which most of the instructors are members of the Boston Symphony Orchestra.

[25?]

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TRANSCRIPT
JUN 29 1950

Bach-Mozart Concert Seats All Sold Out

Series Opens at Tanglewood July 8—Places on Grounds Available.

All seats for the Berkshire Music festival's Bach-Mozart concerts opening July 8 at Tanglewood, Lenox, have been sold, George E. Judd, manager of the Boston Symphony orchestra, said today.

The last seats for the Bach-Mozart series were gone 10 days in advance of the first performance despite the fact that two more concerts were added this year to the traditional series of four.

The Bach-Mozart performances are listed for Saturday evenings and Sunday afternoons of three successive weeks, July 8 and 9, 15 and 16, and 22 and 23. They are given in the Tanglewood theater-concert hall, which seats 1,200 persons, by musicians from the Boston Symphony orchestra under Serge Koussevitzky's direction, preliminary to the main festival concerts by the entire orchestra in the huge Tanglewood music shed. The first of these nine major concerts is scheduled for Thursday evening, July 27, and they will follow on successive Thursday and Saturday evenings and Sunday afternoons for three weeks.

While all seats for the Bach-Mozart series have been sold, Mr. Judd said that as in past years, general admission tickets to the grounds will be sold and it is expected that hundreds again will hear the Bach-Mozart programs from the lawns and benches outside the theater concert hall.

Of the six Bach-Mozart concerts, the first four will be devoted to Bach's work in commemoration of the 200th anniversary of his death. The last two will consist entirely of Mozart's works.

This will be the 13th season of the festival at Tanglewood, and although Dr. Koussevitzky retired last winter as Boston Symphony orchestra conductor, he will direct the festival concerts this year, assisted by Victor de Sabata, Eleadar de Carvalho and Leonard Bernstein, who will appear as guest conductors. Dr. Koussevitzky also will direct the Berkshire Music Center, the six weeks' school for serious students of advanced music, which will have its formal opening with exercises in the music shed this Sunday afternoon and will run until Aug. 13.

Koussevitzky Shares Triumph With Foss in Bach Concerts

By J. ROSENFELD

Serge Koussevitzky used his wonted magic yesterday afternoon to make the Boston Symphony Orchestra produce some of the old-time dramatic effects he used to make with them when he was their permanent conductor. Returning to the theatre-concert hall podium at Tanglewood after a year's absence from the orchestra since the termination of his 25-year tenure, he led the small ensemble of some 30 men in two programs Saturday evening and yesterday afternoon entirely of the music of Bach, whose bicentennial anniversary is being observed this year.

With more people seated or strewn on the lawn outside the theatre than were seated within at both concerts, the reception accorded the venerated conductor was cordial and hearty in the extreme. Saturday the entire audience arose with the orchestra on his initial appearance to pay him their willing homage and on every occasion enthusiasm marked their appreciation of his efforts.

Yesterday afternoon in the third suite for orchestra, in D major, the orchestra reached a high point of security and relaxed playing toward which they had been building since the beginning of the first program. The tempi here were gay and free; the famous "Air" was realized with the utmost success in the matters of line and tone, and there was a general sense of happy music-making. Some of the previous attempts had not quite reached this level; the second Brandenburg concerto, in an obvious effort to avoid some of the uncertainty of the first evening, gave evidence of a stern and foremost adherence to steadiness with the attendant impression of draining it of freedom and its inherent happiness.

Foss Is Brilliant

The fifth Brandenburg with which the program closed yesterday was a virtuoso triumph for the piano soloist, the very able Lukas Foss. The first movement cadenza and the florid opportunities of the last movement evoked tremendous demonstrations which Mr. Koussevitzky shared not only with Foss, but with the violin and flute soloists, the orchestra's concertmaster, Richard Burgin, and Georges Laurent, respectively. Burgin, incidentally, had more or less a field day, for over the two programs he had many solo opportunities in which he acquitted himself impressively without exception.

The second Brandenburg, in F major, also gave John Holmes, oboe, and Roger Voisin, trumpet, in addition to Burgin and Laurent, a chance to be heard in solo parts. The high trumpet of Voisin was especially effective. He played the unusual and difficult part with exceptional dynamic control and distinction.

Gregor Piatigorsky was the soloist in the third suite in C major for violoncello unaccompanied. He gave Bach its true character of classic dignity without taking away any of its vital and lively aspects. Playing with a penetrating resonance he used his technical mastery for expressive purposes only and submerged any urge he may have had for display for its own sake. His Bach was distinguished by an approach of style in proper contrast to the music of later and more romantic composers.

'Fully Loaded Session'

Saturday evening, the first and third Brandenburg concertos were followed, before intermission, by the fourth orchestral suite, a very fully loaded session, and after the recess, by the Cantata No. 83, and the piano concerto No. 8, in A minor. The soloists in the cantata were Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass. The assignments to the soloists were of varying content, Miss Alberts drawing an unrewarding aria, Mr. Pease a much more spacious and ample page and Mr. Lloyd a repetition of the swift triplet figure which had been introduced by the strings. All the soloists are well-known to Tanglewood audiences and have been heard to their full advantage previously in better-suited works. The chorus had but one comparatively short opportunity, but one in which their training and Koussevitzky's control allowed them to sing with lovely soft restraint while still retaining tone and texture.

In the closing number, Lukas Foss had been soloist again with Burgin and Laurent in conspicuous importance. The whole opening program had been a trifle unpredictable, probably for many reasons, most of which were ironed out by the time the second program yesterday afternoon had been reached. An understandable nervousness, a modicum of preparedness and some uncharted courses all contributed but happily dissolved overnight so that the vehemence of the response of the afternoon yesterday was completely justified.

Bach-Gedenkfeier in Tanglewood

TANGLEWOOD, Lenox, Mass., 8. Juli — Das Berkshire Musik- und Festspiel-Center wird 61 Werke von Johann Sebastian Bach in 21 Konzerten im Rahmen der Festspiele zum Vortrag bringen. Die Gedenkfeier für Johann Sebastian Bach begann gestern mit der Aufführung von fünf Kompositionen des großen deutschen Meisters unter Mitwirkung des Bostoner Symphonie Orchesters unter Leitung Serge Koussevitzkys. Bis zum 10. August werden nahezu täglich Werke Johann Sebastian Bachs zur Wiedergabe gelangen, den Abschluß bildet die H-Moll-Messe.

Alle sechs Brandenburg-Konzerte und vier Orchester Suiten werden heute und kommenden Samstag, Sonntag unter der Leitung Koussevitzkys aufgeführt. Die Ausführenden der restlichen Werke sind Mitglieder des Lehr- und Studentenkörpers des Berkshire Music Center, ferner das Roth Streichquartett, der Pianist James Friskin, Alexander Schneider (Geige), der gerade von dem Bachfest in Prades zurückgekehrt ist. Arthur Mendel und Hans David werden Vorträge über Bach abhalten. Jules Herford lehrt die Analyse der Bach'schen Musik.

Viele der Veranstaltungen sind allgemein zugänglich, manche nur für die Mitglieder der "Freunde des Berkshire Music Center". Freiwillige Beiträge für diese Vereinigung zur Aufrechterhaltung der von Dr. Koussevitzky geleiteten Schule führen zur Mitgliedschaft und berechtigen zu 37 musikalischen Aufführungen, darunter zwei Opern. Beiträge können an die "Friends Office at Tanglewood" gesandt werden, die die Mitgliederkarten verteilt.

Die Mitgliederkonzerte bringen nachstehende Werke Bachs: Fünfzehn Orgelkompositionen, gespielt von E. Power Biggs, Klavier- und Violinkonzerte, Sinfonias, Kantaten und Partitas für Solovioline etc.

Die allgemein zugänglichen Konzerte weisen folgende Kompositionen Bachs auf: Brandenburgkonzerte. Suiten, Kantaten, Cellosuiten, Violinkonzert E-Dur, H-Moll-Messe etc.

(Wir werden über die wichtigsten Veranstaltungen Sonderberichte aus Tanglewood veröffentlichen. — Anm. der Red.)

Notes and Footnotes

YESTERDAY we spent a rather bewildering half hour trying to assimilate the pros and cons, the notes and half notes of the sudden, unharmonious score Dr. Koussevitzky has directed at the Tanglewood trustees.

Matters, it now appears, have been seething between the director and the board for months, and his public blast was no surprise to the insiders. The first cloud, no bigger than a band stand, appeared when the director resigned from the Boston Symphony last year. He did not resign as music director of Tanglewood. But when his successor, Mr. Munch, was engaged it was on a 12-month basis which anyone can see automatically included Tanglewood. Two directors at one Festival is no picnic. Mr. Munch put the Atlantic Ocean between him and Tanglewood.

On the home front, it appears now that the directors would like, and are rather determined, to separate the Festival from the Music Center and school, leaving Koussie in charge of the Center and Munch the Festival. This was hinted to Dr. Koussevitzky in February, but not until the 1950 programs arrived last week did he realize it was no idle talk. For the first time in history, his name appeared nowhere as music director. No one was named. It looked like a first step. But let's step back to February again.

When the trustees hinted that he might be moved to the Center from the Shed, Dr. K. hinted right back that if so he would retaliate by not conducting Series B, right in the middle of the season. He would give it to his pupils, Bernstein and De Carvalho, knowing full well they haven't the drawing power to fill the Shed.

There matters appeared to lie, until the program, appeared, and the trustees announced they'd engaged Victor de Sabata as guest conductor "an international figure to replace an international figure, Dr. Koussevitzky, whom we have been notified would be unable to conduct the second set of concerts." That's when Dr. K. took it to the public via a radio program.

Smartest move of all, we submit, was made by Mr. Munch. He's spending the summer in Europe.

—o—

In Brief . . .

There is always one thing you can rely on in such tangling of temperament as is currently roiling the musical waters of Tanglewood: When it comes time to make music, they will make music . . .

UNESCO Invites Koussevitzky For Paris Benefit

LENOX — Dr. Serge Koussevitzky, founder of the Berkshire Music Center at Tanglewood, today was notified by UNESCO that he has been elected life honorary president of the International Music Fund. At the same time he was invited to conduct the inaugural concert of the International Music Fund benefit in Paris early next spring.

The International Music Fund was started in 1948 by Dr. Koussevitzky as a result of a benefit concert at Tanglewood. The executive committee of arts and letters of UNESCO notified the retired conductor of the Boston Symphony Orchestra that his election as honorary life president was made June 13. UNESCO plans to make the fund concert an annual event. In the communication today the committee expressed the hope that the Koussevitzky Music Foundation would commission a work by "one of the greatest living composers" to be performed at the Paris concert for the benefit of the composers and to perpetuate the fund.

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JOURNAL AMERICAN
JUN 25 1950

TRAVEL—RESORTS

Gilt-Edged Fun

Millionaires' Homes Provide Unique Resorts in Berkshire Hills Region

By DON SHORT

STOCKBRIDGE, Mass.—Anyone with 45 bucks in his poke can make like a millionaire here in the Berkshires, where the gilded heaps erected by tycoons of the 90s have been converted into gay play spots for such hoi polloi as you and me.

There may be a slight sag in the rococo settee you park before the marble firepiace for an evening songfest along with the kids in plaid shirts and dungarees, but this is the same scenery, the same bracing air, the same lake-filled, stream-threaded bucolic beauty spot which lured the tired titans of industry in the days of the surrey.

Much of the massive furniture the hand-carved balustrades; the stained glass windows; tapestried drapes and crystal chandeliers are still in use. There are grand staircases down which the vacationing youngsters trip gaily three steps at a time and you'd be amazed at what has happened to a carriage house on one erstwhile millionaire's estate. The former horse-stalls have been turned into separate booths for a little night club and even the old feeding troughs have been left in place.

* * *

It is not all like this. Some of the conversion jobs have resulted in the creation of quiet country inns, with spacious guest rooms and a brand of good living which might make the gouty old money boys envious. Such a spot, for example, as the beautiful Whitman Manor, here in Stockbridge, with acres of bright green lawn and so much history lurking in the shadows that you wouldn't be a bit surprised to find yourself talking to Oliver Wendell Holmes or Nathaniel Hawthorne.

No one ever tore anything down in the Berkshires. Just across the street from Whitman Manor is the old Red Lion Inn, built back in seventeen hundred and something, where Heaton Treadway holds forth as proprietor and host. Just up the hill is another big one, Heaton Hall, with Heaton's son Royal as manager. No matter where you turn in New England you're bound to trip over a Treadway.

The big places, too, have managed to retain their character while expanding to meet the needs of a motorized world.

* * *

Odd things go on here in the Berkshires where music, art and drama wrestle violently with the muscle amusements for the attention of visitors. If you come up this way in July and see a long-haired child prodigy with a violin case slung over his shoulder pedaling a bike and wearing a pair of old blue jeans, don't rush off to sign the pledge. It can and does happen here.

The New Haven Railroad has launched its Housatonic Express for the season and each afternoon the jaded city dwellers board the shiny new air-conditioned cars for the four-hour run to yesteryear.

It will be a motley crew of all ages which makes the trek to the Berkshires this Summer. The Boston Symphony Orchestra's Berkshire Music Festival opens at Tanglewood, near Stockbridge, on July 8 and continues through August 13. Margaret Webster's Shakespearean troupe has just completed its opening week performances at the Berkshire Playhouse. The Jacob's Pillow Dance Festival begins at Lee on June 30 under direction of Ted Shawn.

All of these cultural activities are accompanied by educational programs. Hundreds of students will mingle with the vacationers and art lovers.

* * *

History is splattered all over the Berkshire map. Hawthorne, Longfellow, Thoreau, Melville and Holmes gave it a touch of genius. There are vast azalea fields in Pittsfield State Forest and wild orchids grow in the vicinity of a town called Florida in the northern Berkshire Hills.

There are wild life sanctuaries and museums planted in the hills and enough antique shops to furnish another Williamsburg, if someone could find another John D. Rockefeller Jr. to pay the tab.

The Pottery Farm near Sheffield has a fine collection of ceramics, or you can dig your own clay and turn out a personal masterpiece.

* * *

That is the way of the Berkshires—a little bit of everything which adds up to a whole lot of Summertime amusement. No one ever caught the biggest fish, or scaled the highest mountain or swam the widest lake here, because those boastful records are no part of the Berkshire character. But call it an ideal playground, with prices to match, for Joe Doakes and his wife and kids, and you come pretty close to the truth.

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Koussevitzky Returns to U. S.

BOSTON, June 17.—Serge Koussevitzky, having completed a series of concerts in London following guest appearances in Tel-Aviv, Rome, Brussels and Paris, arrived in New York by Plane Wednesday, and went directly to his home in Lenox where he will open the Berkshire Music center on July 2, and the Berkshire Festival of the Boston Symphony orchestra at Tanglewood on July 8.

Victor de Sabata will shortly return to America from his home at Stresa, on Lago Maggiore in Italy, second week of the concerts in the second week of theconcerts in the Music Shed, conducting the Boston Symphony orchestra for the first time Aug. 3 and 5.

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JUN 22 1950

Lerch to Take Summer Role At Berkshire Music Center

James R. Lerch, conductor of the Winston-Salem Symphony, has been accepted as auditor in orchestral conducting at the Berkshire Music Center in Tanglewood-Lenox, Mass., this Summer.

He will be at the center, which is directed by Serge Koussevitzky, from July 3 until Aug. 15.

Mr. Lerch, who is also a member of Salem College faculty, will have the privilege of attending the daily rehearsals of the center's advanced orchestra under Dr. Loussevitzky, Leonard Bernstein, Richard Burgin and Eleazar de Carvalle, of attending rehearsals of the Boston Symphony under Koussevitzky, Bernstein and de Carvallo; of attending daily lectures on "Aspects of Music," given by Bernstein, Hugh Ross, Lukas Foss Julius, Herford and others.

He will also play in an orchestra formed principally of conductors who will take turns conducting, will be a member of the festival chorus under the direction of Hugh Ross, will take three classes a week in orchestral conducting with Bernstein. Lukas Foss and Julius Herford and will take classes in solfege and harmonic analysis.

He will have the privilege, too, of attending all recitals and concerts given at the center during the period.

Mr. Lerch will return early in September to begin his work at Salem College in the violin department and to start rehearsals for his fifth season as conductor of the Winston-Salem Symphony.

The World of Music

New York —(U.P.)— The New York Philharmonic Symphony orchestra, which has just opened its eight-week summer season at Lewisohn stadium, is offering a lavish bill of fare.

Scheduled are 14 conductors and 52 prominent soloists. The regular program of classical music will be interspersed with popular operetta and Broadway show favorites. Twelve special programs will be devoted to the works of a single favorite composer or to full-length oratorio, ballet or opera-in-concert-form.

On the serious side, the outstanding offering will be a performance of Verdi's "Manzoni Requiem," conducted by Dimitri Mitropoulos with a quartet of soloists and the full chorus of the Schola Cantorum.

Also listed are two all-Tchaikovsky programs, conducted by Pierre Monteux and Alexander Smallens; a Sigmund Romberg night, a George Gershwin night, "night of French opera," "night of Italian opera" and many others.

Victor de Sabata, who has led other major American orchestras, will conduct the Boston symphony for the first time at the Berkshire festival in Massachusetts this summer.

During the festival, Dr. Serge Koussevitsky also will have as guest conductors Leonard Bernstein and Eleazar de Carvalho.

The festival runs from July 8 to Aug. 13. Instrumental soloists will include Gregor Piatigorski, 'cellist; Ruth Posselt, violinist; Lukas Foss, pianist-composer; Luboshutz and Nemenoff, duo-pianists; Jorge Bolet, pianist, and Joseph de Pasquale, violinist. Vocal soloists will be heard in concerted numbers.

After outdoor summer engagements in New York, Philadelphia and Chicago, William Kapell, pianist, will sail with his wife and child in mid-July for a vacation in Europe. He will open his next season with a tour of the Scandinavian countries, London, Paris, Holland and Italy.

His American tour will start in Havana on Dec. 15, to be followed by recitals in the United States and appearances with the New York Philharmonic - Symphony, Chicago, Los Angeles, Philadelphia and Dallas orchestras.

A festival of British contemporary music will be held at Cheltenham, Gloucestershire, from July 3 to 15. Scheduled are performances of Benjamin Britten's opera "Albert Herring"; the Sadler's Wells Ballet and concerts by the Halle orchestra under Sir John Barbirolli.

The society for the Publication of American Music has announced its 1951 competition, open to American citizens, for chamber music works in the larger form for three instruments, either string or wind. The winning works will be published and the composer will receive a royalty contract.

Light opera will be given this summer at Rapid City, S. D., in the natural amphitheater there with the Black Hills of South Dakota as a background. The Black Hills Light Opera company, directed by Sam Morganstern, will present the better-known light operas of such composers as Victor Herbert, Franz Lehar and Oskar Straus.

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RECORD

Cadenza

By MARJORIE C. TOWER

AMERICAN PREMIERS AT TANGLEWOOD.

"The Jumping Frog" by the rising, young American composer, Lucas Foss, will be produced at Tanglewood this summer by the opera department of the Berkshire Music Center. Based on the short story by Mark Twain, the one-act opera is called delightful. The dates of its presentation will soon be announced.

The opera department ill give the first American performance of Ibert on August 7 and 8. The Frech composer will make his first visit to America to join Aaron Copland in the composition class of the Boston Symphony Orchstra's school at Tanglewood-Lenox.

The operatic, as well as the choral, orchestral and chamber music performances by the students of the Berkshire Music Center are open to those who endorse this educational project by joining the Society of Friends of the Berkshire Music Center .Friends are also invited to a cycle of four Bach concerts to be presented by the Elizabeth Sprague Collolidge Foundation, and three organ recitals in the Shed by E. Power Biggs. These concerts also are devoted to the music of Bach, the 200th anniversary of whose death occurs July 29.

Meriden music lovefrs may obtain first hand information on dates and programs by writing the Society of Friends of the Berkshire Music Center.

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LYONS DEN

Mrs. Roosevelt to Appear With Boston Symphony

MUSIC DEPT.: Eleanor Roosevelt, who has made radio, television, lecture and movie appearances, will venture into a new field of entertainment this Summer. After her return from Europe, Mrs. Roosevelt will visit the Tanglewood Festival in the Berkshires and bring some of her grandchildren with her. And there, as if she were reciting the story only to them, Mr. Roosevelt will do the narration for Prokofiev's "Peter and the Wolf," accompanied by Serge Koussevitzky and the Boston Symphony Orchestra.

THE ORIGINAL
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MERIDEN, CONN.
RECORD

Cadenza

BY MARJORIE C. TOWER

Signing Off.

In this last Cadenza before the summer vacation I should like to draw attention to the listening pleasure Meriden people may derive from excellent concerts at home and within easy motoring distance. The Meriden City Band concerts, the New Haven Pops concerts at the Yale Bowl, and the Boston Symphony Orchestra concerts at Tanglewood, near Lenox, Mass., come quickest to mind. A holiday spirit permeates the atmosphere in all this music making, doubling the enjoyment.

* * *

MERIDEN CITY BAND

By now thousands of Meriden devotees of band music are re calling the stirring, vivacious evenings of music artistically played which the Meriden City Band provided last summer at Hubbard Park under Lucile van antwerp's direction. The 28 piece band will play at he city's 4th of July cele bration, at Columbus Park, from 8:30 to 10:30, its opening salute for its fans.

Then, beginning July 12, the band will present five Hubbard Park concerts from 8 to 10 on Wednesday evenings. The city of Meriden will sponsor two of the concerts, while the Meriden Federation of Musicians Local 55, will sponsor three. With much the same personnel as last season, the band now has a large repertoire of overtures, novelties, marches, and numbers from recent musical shows and operettas. I doubt that any person attending one of these band concerts has ever been bored. Grandmas and toddlers, college boys and matrons, a crosscut of all the good folk in this city come to these concerts. They carry cushions or lap-robes so that they can be comfortable on the beautiful expanse of grass during the entertaining evening under the stars. The Hubbard Park concerts are a valuable addition to our city's life. We should appreciate them and enjoy them to the limit.

* * *

At 8:15 Tuesday, the New Haven Symphony will present its first "Pops" concert of the season at the Yale Bowl in New Haven. Rogers and Hammerstein Night created such enthusiasm last year that a record crowd is sure to greet this Tuesday concert devoted to the music of the same two writers of current hits.

The well-trained orchestra with its talented conductor, Harry Berman; the end of the Bowl crowded with informally dressed, leisurely people intent on the sparkling shell: the cleverly programmed music, alive and appealing to a summer audience; all this spells an evening worth arranging for a choice party.

* * *

TANGLEWOOD CONCERTS

The Berkshire Music Center Serge Koussevitzky, director, commences its concerts Saturday evening, July 8. Every week through August 13 members of the Boston Symphony Orchestra, or the entire orchestra, will give concerts on Thursday and Saturday evenings at 8:15, except August 10 and Sunday afternoons at 3.

At these famous concerts, music mecca of the east, the season's conductors will be Dr. Koussevitzky, Leonard Bernstein and Eleazar de Carvalho. For music-lovers, a weekend taking in all the varieties of Tanglewood music is a memorable treat.

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PARKERSBURG, W. VA.
NEWS
JUN 25 1950

Music and Musicians

N. Y. Philharmonic Offers Lavish Fare During Summer

Eight-Week Season Has Been Opened at the Lewisohn Stadium

NEW YORK, June 24 (UP)—The New York Philharmonic-Symphony Orchestra, which has just opened its eight-week summer season at Lewisohn Stadium, is offering a lavish bill of fare.

Scheduled are 14 conductors and 52 prominent soloists. The regular programs of classical music will be interspersed with popular operetta and Broadway show favorites. Twelve special programs will be devoted to the works of a single favorite composer or to full-length oratorio, ballet or opera-in-concert-form.

On the serious side, the outstanding offering will be a performance of Verdi's "Manzoni Requiem," conducted by Dimitri Mitropoulos with a quartet of soloists and the full chorus of the Schola Cantorum.

Also listed are two all-Tchaikovsky programs, conducted by Pierre Monteux and Alexander Smallens; a Sigmund Romberg night, a George Gershwin night, "night of French opera," "night of Italian opera" and many others.

Victor de Sabata, who has led other major American orchestras, will conduct the Boston Symphony for the first time at the Berkshire festival in Massachusetts this summer.

During the festival, Dr. Serge Koussevitsky also will have as guest conductors Leonard Bernstein and Eleazar de Carvalho.

The festival runs from July 8 to Aug. 13. Instrumental soloists will include Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; Lukas Foss, pianist-composer; Luboshutz and Nemenoff, duo-pianists; Jorge Bolet, pianist, and Joseph de Pasquale, violinist. Vocal soloists will be heard in concerted numbers.

After outdoor summer engagements in New York, Philadelphia and Chicago, William Kapell, pianist, will sail with his wife and child in mid-July for a vacation in Europe. He will open his next season with a tour of the Scandinavian countries, London, Paris, Holland and Italy.

His American tour will start in Havana on Dec. 15, to be followed by recitals in the United States and appearances with the New York Philharmonic-Symphony, Chicago, Los Angeles, Philadelphia and Dallas Orchestras.

A festival of British contemporary music will be held at Cheltenham, Gloucestershire, from July 3 to 15. Scheduled are performances of Benjamin Britten's opera "Albert Herring"; the Sadler's Wells Ballet and concerts by the Halle Orchestra under Sir John Barbirolli.

The Society for the Publication of American Music has announced its 1951 competition, open to American citizens, for chamber music works in the larger form for three instruments, either string or wind. The winning works will be published and the composer will receive a royalty contract.

Light opera will be given this summer at Rapid City, S. D. in the natural amphitheater there with the Black Hills of South Dakota as a background. The Black Hills Light Opera Company, directed by Sam Morgenstern, will present the better-known light operas of such composers as Victor Herbert, Franz Lehar and Oskar Straus.

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DALLAS, TEXAS
TIMES HERALD
JUN 25 1950

Victor de Sabata, who has led other major American orchestras, will conduct the Boston Symphony for the first time at the Berkshire festival in Massachusetts this summer.

During the festival, Dr. Serge Koussevitsky also will have as guest conductors Leonard Bernstein and Eleazar de Carvalho.

The festival runs from July 8 to August 13. Instrumental soloists will include Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; Lukas Foss, pianist-composer; Luboshutz and Nemenoff, duo-pianists; Jorge Bolet, pianist, and Joseph de Pasquale, violinist. Vocal soloists will be heard in concerted numbers.

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FAIRMONT, W. VA.
WEST VIRGINIAN
JUN 25 1950

Victor de Sabata, who has led other major American orchestras, will conduct the Boston Symphony for the first time at the Berkshire festival in Massachusetts this summer.

During the festival, Dr. Serge Koussevitsky also will have as guest conductors Leonard Bernstein and Eleazar de Carvalho.

The festival runs from July 8 to Aug. 13. Instrumental soloists will include Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; Lukas Foss, pianist-composer; Luboshutz and Nemenoff, duo-pianists; Jorge Bolet, pianist, and Joseph de Pasquale, violinist. Vocal soloists will be heard in concerted numbers.

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WASHINGTON, D. C.
TIMES HERALD
JUL 2 19[illegible]

Tanglewood Opens July 8

Victor de Sabata, [illegible] figure among guest conductors in America, has cabled from Rome his acceptance of an invitation by the trustees of the Boston Symphony orchestra to conduct at the Berkshire festival in Tanglewood, Lennox, Mass.,

He will conduct in the Music Shed on Thursday and Saturday evenings, Aug. 3 and 5.

Serge Koussevitsky, who is now in London to lead a series of concerts with the London Philharmonic orchestra, will return to conduct festival concerts, which open July 8, and to act as director of the Berkshire Music center at Tanglewood.

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PHILADELPHIA, PA.
INQUIRER
JUN [illegible]

NEW YORK, June [illegible]

ELEANOR ROOSEVELT, who has made radio, television, lecture and movie appearances, will venture into a new field of entertainment this summer. After her return from Europe, Mrs. Roosevelt will visit the Tanglewood Festival in the Berkshires and bring some of her grandchildren with her. And there, as if she were reciting the story only to them, Mrs. Roosevelt will do the narration for Prokofiev's "Peter and the Wolf," accompanied by Serge Koussevitzky and the Boston Symphony Orchestra.

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NEW YORK, N.Y.
COMPASS
JUL 5 - 1950

Tanglewood Set For Visitors and Bach

The Berkshire Music Festival gets under way at Tanglewood, Mass., this Saturday evening. The accent during the summer fete, which has become an annual event for both local and itinerant music lovers, will be on Bach, this being the 200th anniversary of the composer's death. The first six concerts will feature his music, and the three regular series will be capped, on Aug. 10, with a performance of the Mass in B Minor.

Serge Koussevitzky will be back at the helm of the Boston Symphony for the Bach concerts and for some of the programs in the regular series commencing later this month. Leonard Bernstein, Victor de Sabata and Eleazar de Carvalho will assist Koussevitzky in the Series A, B and C weekend concerts which begin July 27, Aug. 3 and Aug. 10, respectively.

Statisticians at Tanglewood for the summer with the Boston Symphony outfit have assembled figures which note that Bach will have 61 of his compositions played in 20 events, including the daily programs of the Berkshire Music Center's school. All six of the Brandenburg Concertos are listed, as are all four of the orchestral suites. Among the soloists will be cellist Gregor Piatigorsky, violinist Ruth Posselt and singers Adele Addison, Eunice Alberts, David Lloyd and James Pease.

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WEIRTON, W. VA.
TIMES
JUN 1950

Victor de Sabata, who has led other major American orchestras, will conduct the Boston Symphony for the first time at the Berkshire festival in Massachusetts this summer.

During the festival, Dr. Serge Koussevitsky also will have as guest conductors, Leonard Bernstein and Eleazar de Carvalho.

The festival runs from July 8 to Aug. 13. Instrumental soloists will include Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; Lukas Foss, pianist-composer; Luboshutz and Nemenoff, duo-pianists; Jorge Bolet, pianist, and Joseph de Pasquale, violinist. Vocal soloists will be heard in concerted numbers.

* * *

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TERRE HAUTE, IND.
TRIBUNE
JUN 24 1950

Victor de Sabata, who has led other major American orchestras, will conduct the Boston Symphony for the first time at the Berkshire festival in Massachusetts this summer.

During the festival, Dr. Serge Koussevitsky also will have as guest conductors Leonard Bernstein and Eleazar de Carvalho.

The festival runs from July 8 to Aug. 13. Instrumental soloists will include Gregor Piatigorswy, 'cellist; Ruth Posselt, violinist; Lukas Foss, pianist-composer; Luboshutz and Nemenoff, duo-pianist; Jorge Bolet, pianist, and Joseph de Pasquale, violinist. Vocal soloists will be heard in concerted numbers.

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RIVERSIDE, CALIF.
ENTERPRISE
JUN 26 1950

Victor de Sabata, who has led other major American orchestras, will conduct the Boston Symphony for the first time at the Berkshire festival in Massachusetts this summer.

During the festival, Dr. Serge Koussevitsky also will have as guest conductors Leonard Bernstein and Eleazar de Carvalho.

The festival runs from July 8 to Aug. 13. Instrumental soloists will include Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; Lukas Foss, pianist-composer, Luboshutz and Nemenoff, duo-pianists; Jorge Bolet, pianist, and Joseph de Pasquale, violinist. Vocal soloists will be heard in concerted numbers.

A festival of British contemporary music will be held at Cheltenham, Gloucestershire, from July 3 to 15. Scheduled are performances of Benjamin Britten's opera "Albert Herring"; the Sadler's Wells Ballet and concerts by the Halle Orchestra under Sir John Barbirolli.

The Society for the Publication of American Music has announced its 1951 competition, open to American citizens, for chamber music works in the larger form for three instruments, either string or wind. The winning works will be published and the composer will receive a royalty contract.

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EL PASO, TEXAS
TIMES
JUN 25 1950

De Sabata To Lead Boston Symphony

New York. (UP)—Victor de Sabata, who has led other major American orchestras, will conduct the Boston Symphony for the first time at the Berkshire festival in Massachusetts this Summer.

During the festival, Dr. Serge Koussevitsky also will have as guest conductors Leonard Bernstein and Eleazar de Carvalho.

The festival runs from July 8 to Aug. 13. Instrumental soloists will include Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; Lukas Foss, pianist-composer; Luboshutz and Nemenoff, duo-pianists; Jorge Bolet, pianist, and Joseph de Pasquale, violinist. Vocal soloists will be heard in concerted numbers.

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DALLAS, TEX.
NEWS
JUN 28 1950

Israel Orchestra Here March 10

The Israel Philharmonic Orchestra conducted by either Serge Koussevitzky or Leonard Bernstein is scheduled to play a concert on March 10, 1951, at the State Fair Auditorium.

One hundred Dallas businessmen and women are being asked to put up $100 each toward a guarantee of $10,000. About half this goal has been reached already.

The orchestra's 10-week tour of the United States and possibly part of Canada, beginning in January, is being sponsored by the American Fund for Israel Institutions in conjunction with S. Hurok. Two other Texas appearances are on the schedule, in Houston and El Paso.

SATURDAY, JULY 8, 1950
THE EVENING SUN, HANOVER, PA.,

The Berkshire Music Center and Festival at Lenox, Mass., will perform sixty-one compositions by Johann Sebastian Bach in twenty events this summer. The comprehensive program, marking the 200th anniversary of the composer's death, began today with the performance by Serge Koussevitzky and the Boston Symphony Orchestra of five Bach pieces, and will continue almost daily until August 10, when the Mass in B Minor will be performed. The Mass is one of two full-length program pieces included in the commemorative series, the other being The Art of Fugue, arranged for string quartet.

All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this weekend and next in four concerts under the direction of Dr. Koussevitzky. The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist and participant at the Prades festival recently honoring Bach in France.

THE SPRINGFI

LENOX

MOZART CONCERT DAY'S FEATURE AT TANGLEWOOD

Two Areas for Bass Sung by Pease On Program

Lenox, July 14 — An all Mozart concert is scheduled at Tanglewood Saturday. The performance at 2 will be given by alumni in the chamber music hall on the grounds at the Berkshire Music Center. Irene Rosenberg will play Mozart's Sonata in C, number 330.

Two Bass Arias

Two arias for bass will follow, sung by James Pease. Wolfgang Schanzer will accompany Mr. Pease at the piano. This will be followed by the quintet for piano and woodwinds. Miss Rosenberg will be at the piano, with Gunter Jacobius on bassoon, Wayne Barrington, horn; Raymond Toubman, oboe, and Diran Chertavian, clarinet. Tomorrow afternoon's concert is open to alumni, students and the faculty of the Berkshire Music Center and the Friends of the Center. Visiting alumni will spend the week end at the Center and will attend the concerts at Tanglewood.

Bernstein Returns From Israel

Leonard Bernstein, composer and conductor, arrived by plane yesterday at the New York International Airport, Idlewild, Queens, from Israel, where he had spent seven weeks conducting the Israel Philharmonic Orchestra. It was his third engagement in Israel and he said he planned to conduct there for a fourth time beginning in December. He will leave today for Philadelphia, where he will conduct at the Robin Hood Dell.

Berkshire Programs Drop Koussevitzky as Musical Director

LENOX, July 10 (AP)—Dr. Serge Koussevitzky's name will not be listed as musical director at Tanglewood on this year's Berkshire Music Festival programs, the 76-year-old retired Boston Symphony Orchestra leader, founder of the Berkshire Music Center, revealed today.

Dr. Koussevitzky's statement followed one he made yesterday saying he could not assume responsibility this year for the festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Koussevitzky said today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor de Sabata, as guest conductor at the festival. But I do object to the manner in which it was done.

George E. Judd, Boston Symphony Orchestra manager, had said that the appointment was made with the retired conductor's knowledge. Koussevitzky said that was not true.

The largest television tube made for the home receiver measures 20 inches in diameter and the smallest three inches.

[254]

N. Y: STAATS-ZEITUNG UND HEROLD, DIENSTAG, den 11. JULI 1950

Koussevitzky dirigiert glanzvolles Eröffnungskonzert in Tanglewood

(Sondermeldung für die "New Yorker Staats-Zeitung und Herold")

TANGLEWOOD, Mass., 10. Juli. Die Musikfestwochen in Tanglewood wurden Samstag abend mit einem Bach Gedenkkonzert unter Leitung von Serge Koussevitzky feierlich eröffnet. Es ist etwas Eigenes um diese Festspiele: die großen Konzerte im Theater und im "Shed" sind die Hauptereignisse, um die sich die vielen anderen musikalischen Veranstaltungen g r u p pieren. Wenn man den Haupteingang zu dem prachtvollen Gelände passiert, hört man von allen Seiten Musik, von einem kleineren Pavillon ertönt die Cesar Franck Sonate, das Studenten-Orchester probt im Shed, Flötenklänge kommen vom Theater her und ein Trompeter übt seine schwierigen Passagen am anderen Ende der Wiese.

Schon am Nachmittag begann der Zustrom des Publikums, das Theater war ausverkauft, und lange vor Beginn des Konzerts ist der Rasen vor den weit geöffneten Toren der Theaterhalle von den vielen Zuhörern besetzt, die sich Decken mitgebracht haben und vorderhand in Erwartung des musikalischen Genusses in den Partituren noch nachlesen und Picknicks abhalten. Der wunderschöne ruhige Abend, die Landschaft — im Hintergrund die Berge und der See geben dem Konzert den stimmungsvollen Rahmen. Das Publikum ist viel aufnahmefähiger als in der lärmenden Großstadt, es herrscht die erwartungsvolle Stille, die man nur bei besonderen Ereignissen beobachten kann.

Serge Koussevitzky hatte für die erste Serie der Konzerte im Theater, die Samstag abend und Sonntag nachmittag stattfanden, ein Programm von Bach zum Gedenken des 200. Todestages des Komponisten gewählt. Zwei Brandenburg-Konzerte, die Suite Nr. 4 in D-Dur, die Kantata "Erfreute Zeit im neuen Bunde" und das Klavierkonzert Nr. 8 in A-Moll mit obligater Flöte und Geige waren Samstag abend zu hören. Serge Koussevitzky ist einer der Großen, die in der Ideenwelt des Komponisten das Werk interpretieren. Seine meisterhafte Technik der Stabführung zeigt sich vor allem in der klaren, deutlichen Zeichengebung. Es war die richtige Bach-Feier, noch selten hat man die Themen mit solcher Reinheit hervortreten gehört. Das Konzert begann mit dem Brandenburg-Konzert Nr. 1 für Streichorchester, drei Oboen, Fagott, zwei Hörner und Cembalo. Ein Separatlob dem Solo-Oboisten und den zwei Hornisten. Der Part für diese Instrumente erfordert nicht nur virtuose Beherrschung der Technik, sondern das vollkommenste musikalische Gefühl. Beides war bei den ausgezeichneten Musikern vorhanden. Im Adagio sang die Geige (Solo: Richard Burgin) mit der Oboe (John Holmes) um die Wette, von den Bässen sonor unterstützt. Das Brio des dritten Satzes (Allegro) rief beim Publikum wahre Beifallsstürme hervor. Die beiden angefügten Sätze, Menuett und Polacca sind trotz ihres Charmes und der graziösen Rhythmen nicht zu der Komposition gehörig, die Polacca wurde von den Hörnern mit bemerkenswerter Virtuosität gespielt. Das dritte Brandenburg-Konzert, das anschließend zu hören war, ist für Streichorchester geschrieben; die Suite (Ouvertüre) in D-Dur Nr. 4 gehört zu den größten Meisterwerken des Komponisten. Der erste Teil (Ouvertüre) ist ein glanzvolles Stück, gefolgt von Menuett, Gavotte und einem entzückenden kleinen Finale.

Drei Solisten und der Festival Chorus vereinten sich mit dem Orchester im zweiten Teil des Programms zu einer hervorragenden Wiedergabe der Kantate Nr. 83 "Erfreute Zeit im neuen Bunde". Eunice Alberts sang das Altsolo, James Pease mit schöner Stimme die Baßpartie, und die schwierigste Partie war dem Tenor David Lloyd anvertraut, der die Aufgabe mit bemerkenswerter Technik und Musikalität löste. Der Abschluß des ersten Festkonzertes war das Klavierkonzert Nr. 8 in A-Moll mit Flöte und Geige. Lukas Foss spielte mit seinem brillanten Können das Klaviersolo, seine Auffassung Bachs stimmte allerdings nicht immer mit der des Dirigenten überein, da der Pianist mit seinen rhythmischen Freiheiten seine Partner Georges Laurent (Flöte) und Richard Burgin (Geige) einigemale in ihrem Konzept störte. Der zweite Satz (Adagio) ist eine einzige Melodie, wundervoll in seinen Harmonien. Es wird von den 3 Solisten ohne Orchester gespielt, das Finale enthält eine zündende Kadenz für Klavier, Lukas Foss war ganz in seinem Element.

Sonntag vormittags fand das erste Kammermusikkonzert der S t u d e n t e n statt, Beethovens Streichquartett op. 95 in F-Moll. Drei kleine Stücke von Jacques Ibert für Bläserquintett und das Brahms Klavierquintett F-Moll gelangten zur Aufführung. Das Beethoven Streichquartett war von Gregor Piatigorsky einstudiert worden, die Besetzung des Kammermusikensembles war: Robert Gerle, Ronald Balazs (Geige), Robert Oppelt (Viola), Robert Sayre (Cello). An der Ausarbeitung der einzelnen Passagen merkte man die künstlerische Hand Piatigorskis, der für kurze Zeit einen Kurs in Kammermusik in Tanglewood leitet. Wir hatten Gelegenheit, mit dem berühmten Cellisten zu sprechen und einige Erinnerungen an große Abende in Deutschland und Österreich auszutauschen. Piatigorski, dessen große, elegante Erscheinung sich in all den Jahren kaum verändert hat, wird in den nächsten Wochen mit Rubinstein und Heifetz einige Trios für Schallplatten spielen und dann nach Kalifornien, wo er seinen ständigen Wohnsitz hat, zurückkehren.

Er erzählte von seiner Tätigkeit in Tanglewood, die leider nur kurz bemessen ist, von den technischen Fähigkeiten seiner Schüler, die man in der Wiedergabe des Beethoven Quartetts feststellen konnte und von der unglaublich kurzen Zeit, die zur Einstudierung dieses schwierigen Werkes nötig war. Selbstverständlich kann man in einigen Proben den tiefen Gehalt dieser Komposition nicht ausschöpfen, aber es war immerhin erstaunlich, auf welcher Höhe der Vortrag war.

Auch Iberts kleine Stücke wurden von den fünf jungen Musikern (Armer, Heard, Weerts, Petrulis und Mackey) klangschön und mit allen Nuancen gespielt. Fernand Gillet ist Kurleiter dieser Klasse gewesen. Wir hatten leider keine Gelegenheit, das Brahmsquintett zu hören, doch wurde uns von Musik-Freunden versichert, daß auch hier das Niveau ein recht ansehnliches war. Die Ausführenden: Schneider, Gillet, Montoni, Wilmers und Ralph Einstein konnten sich, ebenso wie die anderen Mitwirkenden des Konzerts, für den reichen Beifall des Publikums bedanken.

Fred Low

Koussevitzky nicht mehr Leiter in Tanglewood

LENOX, Mass., 10. Juli. (AP). Dr. Serge Koussevitzkys Name wird in diesjährigen Programmen nicht mehr als "Musical Director" der Berkshire-Musikfestspiele in Tanglewood geführt werden, wie der 76jährige Dirigent heute bekanntgab. Dieser Schritt ist darauf zurückzuführen, daß die Geschäftsleitung des Boston Symphony Orchestra ohne vorheriges Befragen Koussevitzkys den Italiener Victor de Sabata als Gastdirigenten für mehrere Konzerte verpflichtet hat. Koussevitzky sagte heute, er habe nichts gegen das Engagement "meines alten Freundes" de Sabata einzuwenden, sondern nur gegen die Art und Weise, wie dies geschah.

Millerton News Republican 7/13/50

Berkshire Music Center

Music Center and Festival will perform 61 compositions by Johann Sebastian Bach in 20 events this summer, it was announced today. The comprehensive program, marking the 200th anniversary of the composer's death, began Saturday with the performance by Serge Koussevitzky and the Boston Symphony Orchestra of five Bach pieces, and will continue almost daily until August 10, when the Mass in B Minor will be performed. The Mass is one of two full-length program pieces included in the commemorative series, the other being The Art of Fugue, arranged for string quartet.

All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this weekend and next in four concerts under the direction of Dr. Koussevitzky. The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist and participant at the Parades festival recently honoring Bach in France. Lectures on Bach will be delivered by the co-editors of the "Bach Reader", Arthur Mendel and Hans David. Julius Herford of the Faculty will hold classes on the analysis of Bach's music.

While many of the Bach programs are open to the public, many more are open to members of the Friends of the Berkshire Music Center only. Voluntary contributions to the Friends to help support the activities of the music school directed by Dr. Koussevitzky constitute membership and entitle contributors to attend 37 musical events, including two operas. Contributions should be sent to the Friends' Office at Tanglewood, which issues invitations to members subject only to limitations on seating capacity.

Included in the works to be performed at events limited to attendance by the Friends are fifteen organ compositions by Bach; to be performed by E. Power Biggs; The Musical offering; Piano concertos; a violin concerto; sinfonias, cantatas, sonatas and partitas for violin, and others.

Respect and Art

An Artist Talks With a Critic

By JAY C. ROSENFELD

"Critics are cruel," said Gregor Piatigorski in an animated conversation after his appearance at the second concert of the Bach series at Tanglewood last Sunday.

"I actually sat down and cried some time ago," he said, "when some critics wrote of me that I played so much better than Casals ever did. Not only have I respect for Casals but he is only thirty years older than I am, and I thought that very soon they will say that about me when they speak of some other younger man. Respect, yes, respect, that is what critics lack. Think of it," he continued, "an artist has won a reputation all over the world and then, one day, he plays badly, and everyone does that at some time, even you," he said, laying his finger on Koussevitsky's chest, "and what do the critics say? Do they remember the years you have conducted so beautifully? Why, I remember that some critic once wrote that Kreisler played out of tune at some concert in recent years. Think of it, Kreisler they speak of with damning remarks."

The eminent 'cellist got all "het up" on the subject. He told of the time again recently when he prepared the fifth concerto of Prokofieff. He spoke of the long time the composer took to write it, and the preparation he and Koussevitzky had expended in learning it and then some critic (fortunately, maybe, he forgot which one) spoke of it in contemptuous terms. Grischa, as his friends call him, said he sought out the critic and asked him, "Do you want to make some money?" The reply naturally was in the affirmative, and so Piatigorski said: "I told him I will give him $10,000 if he will write me out one bar, only one bar, of this concerto which he condemned so decidedly." He continued: "He didn't know one note, let alone one bar, of the music; didn't even know the key it was written in, and still he said the concerto was no good. Respect, respect is what they need! I don't care for myself, but I shudder for other artists."

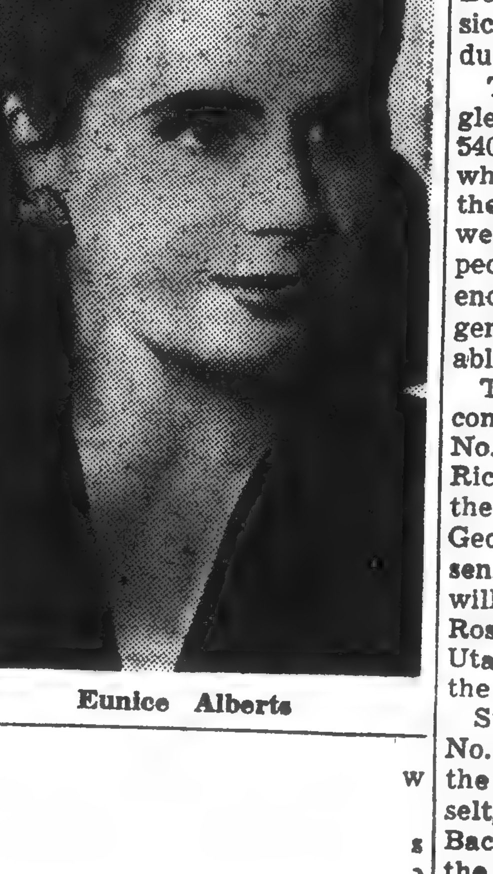
"Think what they said about Ysaye," interposed Jacque Ibert, the eminent French composer, recently arrived at Tanglewood to teach composition. "Of course, in his old age, his playing was no longer like it was when he was in his prime, but the critics were merciless."

Piatigorsky spoke of the constant fear of every artist that he is not adequate to play certain music, or that he was not at his best at a certain performance. "Every artist has an inferiority complex," interposed Koussevitsky. "He wonders if what he is doing is good and right."

All their statements and arguments are indubitably right. A great many hasty judgments are expressed. How many are incompetent may not be ascertainable, and luckily so. Respect for reputations is not generally in a critic's tool-kit. Much, of course, can be said in defense of critics and their working methods. Critics, conscientious ones, at least, are the ones most aware of the pitfalls and deficiencies of their vocation. Composers may not know how much and how often critics go to great lengths to acquaint themselves with music they are to hear for the first time, and how reluctant they are to speak unfavorably of a man who previously has deserved such favorable reports.

The function of a critic is often influenced by what he considers his obligation to the paper's readers as well as to music and musicians. There is a point where both can be served fairly and also intelligently. Whether it is always reached is another matter, but this is primarily a professional musician's sounding board, and the critic defers to the sun of his universe, without which he would cease even to be a satellite.

Several Soloists To Be Heard At Bach Concert This Week End



Eunice Alberts

TANGLEWOOD—The second of three week-end concert programs by members of the Boston Symphony Orchestra will take place tomorrow night and Sunday afternoon in the theatre concert hall. Both concerts will consist of music by Johann Sebastian Bach, conducted by Serge Koussevitzky.

The two Bach concerts at Tanglewood last week end attracted 5400 persons, more than half of whom heard the performance from the lawns outside the hall. This week-end's concerts are again expected to draw an overflow audience. All inside seats are sold but general admission tickets are available.

Tomorrow evening's program consists of Brandenburg concertos No. 4 and 6, the former featuring Richard Burgin, first violinist of the Boston Symphony Orchestra, Georges Laurent, and George Madsen. Cantatas No. 161 and 80 also will be heard, directed by Hugh Ross, Eunice Alberts, David Lloyd, Uta Graf, and James Pease will be the soloists.

Sunday's program includes suites No. 1 and 2, with Georges Laurent the flutist in the latter. Ruth Posselt, wife of Mr. Burgin, will play Bach's violin concerto No. 2, and the performance of cantatas No. 12 and 50 will conclude the concert.

Piatigorsky Solist in Tanglewood

Von FRED LOW

(Sonderbericht für die "New Yorker Staats-Zeitung und Herold")

TANGLEWOOD, 9. Juli. — Gregor Piatigorsky war der Solist des zweiten Bach - Festkonzertes Sonntag nachmittags in Tanglewood. Er spielte die Suite für Cello in C-Dur Nr. 3 prachtvoll im Klang im Präludium. die Melodie aus den mächtigen Akkorden hervorgehoben, und die technisch schwierigen Passagen mit meisterhafter Vollendung. Bachs Cellosuiten sind in eine Reihe mit den mehr bekannten Solosonaten für Geige zu stellen. Auch hier sind die einzelnen Sätze Allemande, Courante, Sarabande und Gigue, jeder einzelne grandios im Aufbau und der thematischen Konzeption. Serge Koussevitzky dirigierte das Kammerorchester der Bostoner Symphony im zweiten Brandenburg - Konzert, der Ouvertüre (Suite) Nr. 3 und im "Brandenburg" Nr. 5 zum Abschluß des Konzertes. Die überlegene meisterhafte Leitung prägt sich in seiner temperamentvollen Art, seiner impulsiven Zeichengebung aus. Unmöglich für den Musiker einen Irrtum zu begehen, mit einer energischen Bewegung seiner Hand zeigt Koussevitzky die Einsätze an, immer sicher und in der Interpretation ganz im Sinne des Komponisten.

Das zweite "Brandenburg" ist für Trompete, Oboe, Flöte und Geige mit der Begleitung des Streichorchesters. Wieder glänzten die Solisten des hervorragenden Ensembles, der Trompeter (Roger Voisin) bewältigte seinen überaus schwierigen Part mit sicherer Musikalität und ausgezeichneter Technik, assistiert von Richard Burgin (Geige), Georges Laurent (Flöte) und John Holmes (Oboe). Es war ein festliches Musizieren ganz im Stile des großen deutschen Komponisten. Im fünften "Brandenburg" vereinten sich der erste Geiger und Flötist wieder mit Lukas Foss (Klavier). Der zweite Satz ist für die Soloinstrumente allein geschrieben, hat einen brillanten Klavierpart. Die Flöte und Geige stimmen die Melodie an und werden dann durch das Klavier abgelöst. Jeder Teil des "Affetuoso" ist in einer anderen Tonart geschrieben. Die Ouvertüre (Suite) bezauberte durch ihre graziösen Tanzrhythmen die Zuhörer. Wie im Samstagkonzert gab es auch Sonntag nachmittags Ovationen für Solisten, Orchester und insbesondere für Serge Koussevitzky.

Das Programm der beiden nächsten Konzerte, Samstag, 15., und Sonntag, 16. Juli, steht noch unter dem Zeichen Johann Sebastian Bachs. Serge Koussevitzky wird zwei Brandenburg-Konzerte, zwei Suiten und die Kantaten Nr. 12 und 50 dirigieren, Hugh Ross die beiden Kantaten Nr. 80 und 161; außerdem gelangt das Violinkonzert E-Dur, gespielt von Ruth Posselt, zur Aufführung.

Tanglewood

Department II Concert

The second concert by the orchestra of Department II will be held tomorrow night at 8.15 in the Shed. The program follows:

Pacific 231 ..... Honegger
Conducter, Antonio de Almeida
Prelude to "The Afternoon of a Faun" ..... Debussy
Conductor, Charles Schiff
El Salon Mexico ..... Copland
Conductor, Irwin Hoffman
Concerto for Violin in D major Opus 77 ..... Brahms
I Allegro non troppo
Soloist, Robert Gerle
Conductor, Wolfgang Schanzer
INTERMISSION
Symphony No. 1 in B flat Opus 38 ..... Schumann
I Andante un poco maestoso; allegro molto vivace
II Larghetto
III Scherzo: molto vivace.
IV Allegro animato e grazioso
Conductor, Lukas Foss

Tanglewood

Concert Tonight

The first concert for chorus and orchestra small choir of Department 5 and the orchestra of Department 4 will be held tonight at 8.15 in the theatre-concert hall.

The program follows:

I Vespri. Monteverde
For chorus and orchestra.
Domine ad adiuvandum.
Dixit Dominus.
Ave maris stella.
Sopranos, Helen Grossman, Betty Lee Holmgren.
Tenors, Charles Lee, John Patterson.
Bass, Richard Riddell.
Conductor, Margaret Hillis.
The Lord's Prayer ..... Sirola
Baritone, Thomas Holt.
Conductor, Charles Lee.
Rattlin' Roarin' Willie. ..... Schumann
Conductor, Dorothy Holcomb.
The Dream ..... Schumann
Conductor, Dorothy Holcomb.
Five Czech Madrigals ..... Martinu
The Dove's Message.
Conductor, Alexander Main.
The Fickle Sweetheart.
Conductor, Alexander Main.
Geese on the Water.
Conductor, Susanna McCreath.
The Lovers' Ride.
Conductor, Owen Brady.
The Witch.
Conductor, Owen Brady.
Schicksalslied (song of fate) .... Brahms
For chorus and orchestra.
Conductor, Edward Barret.
Der Feuerreiter (The Fire Rider) .. Wolf
For chorus and orchestra.
Conductor, Hugh Ross.

Sistaire Organizing

All members of the Berkshire Festival ushering staff who wish to serve again this year and have not notified Willard M. Sistaire, are asked to contact him as soon as possible by letter at his home, 97 East Housatonic Street or at Tanglewood, Lenox.

Letters

Architectural Compromise at Tanglewood

To the Editor of THE EAGLE:—

I read with interest your article on July 8 about the Tanglewood Music Shed and the late Eliel Saarinen's connection with it. After reading the article I went to see the Saarinen model of the music center which is now on display at Tanglewood, it being the first time I had a chance to examine it. I also had a talk afterwards with Mr. Henry W. Dwight, one of our directors of the old Berkshire Symphonic Festival. He informed me that the model was submitted to our board in 1937 and discussed. I was not at that particular meeting. The model was immediately returned as it was entirely outside our sphere. All we wanted was something to replace the tent, not an institution.

When a comparison of the present music Shed with the one of the model is made one is confronted with certain discrepancies. On the model there is an extension of the roof in the rear which was intended for a scene loft. Also the great arc is extended on each side to include utility buildings with connecting breezeways. Also, a close observation of the model will show 15 or 20 more columns in the great arc than the present building has.

One wonders why the model was not followed in the design of the other buildings erected after the shed was built, as, for instance, the so-called opera house, the chamber music hall, etc. These buildings, incidentally, were all built according to later plans drawn by the same architect. The only building at Tanglewood that has any resemblance at all to the buildings as shown on the model is the Shed itself.

The Shed was finally built from my drawings after some quite heated discussions over changes I proposed to Mr. Saarinen on his preliminary plans, mainly to bring down the cost. Had the original scheme been carried out as shown by the model the cost of the Shed might well have reached into the millions. The contractor's preliminary estimates for the Shed itself was about $240,000 whereas we had only $80,000 promised and more could not be raised. It was a matter of either producing something for that amount or canceling the entire Festival idea. There were indeed many summer residents with estates who were not at all in favor of bringing the Festival to the Berkshires.

The changes I proposed were, first, to erect three columns in the center of the Shed to reduce the steel costs by one-third. It necessitated an entirely new steel design which was much lighter in construction. This was the main bone of contention. Mr. Saarinen said it would be a mistake and rather than make a compromise he resigned as architect for the Berkshire Symphonic Festival Corporation. I personally went to Bloomfield, Mich., in a last effort to reconcile him, but to no avail. He told me that his name should never be associated with this undertaking and later confirmed this in writing. He said we could use what we desired of his design and we paid him for the work he had done.

After that I was authorized by our board to proceed with making plans and specifications which would come within our budget. I was on my own from there on.

First, the roof extension which was intended for a scenery loft was chopped off. We did not require it for a music hall. Second, the floor had a total pitch of 12 feet in Mr. Saarinen's plan. This was reduced to 3 feet, as it is not too essential to enjoying good music to see every action of the performance. Further, the wing extensions of the great arc on the original plan were trimmed off and the wash rooms and storage rooms placed in the corner bay of the main building. Then the columns already mentioned were added in the center of the Shed. The two sides of the entire building were extended 20 feet, which increased the seating capacity from 4300 to 6000. All this was done without detracting too much from the original design of Mr. Saarinen, namely, the outside appearance of the great arc and fan shape.

Rather than have the tuning room adjoining the Shed building it was placed in the rear as a separate unit and a conductor's room and guest artist room were placed on the sides near the stage. Some additions have been made to this arrangement since.

There was nothing at that time in the preliminary plans for the Shed to give even an inkling of a stage design or interior finish, of which there is none to this date. Also all other details as to type of roof were very vague.

It must be understood that Mr. Saarinen was a friend of Dr. Koussevitzky and that the first talks as to requirements for a national music center were between these two great men and no consideration had been given as to costs. I know that Mr. Saarinen was greatly disappointed when he learned of our financial limitations.

Whenever the necessary funds are available it will be an easy matter to make the additions to the Shed that were left off and make the outside appearance in accordance with the dream of the great Saarinen. Also, the inside can be finished and decorated and doors which are needed in case of a driving storm can be added. The Shed will then fit into the scheme of the model.

But I can assure you that it was not an easy task to produce a building for as little as $80,000 which also included roadways, water mains and sewage disposal, a building that is functional, structurally safe and aesthetically in keeping with the original idea of Mr. Saarinen.

In all fairness, I also wish to mention that at the suggestion of one of the directors of the Boston Symphonic Orchestra, at a joint meeting of our board and theirs in Boston, where my plans were finally accepted, it was suggested that Professor Richard D. Fay should be consulted as to acoustics. Mr. George E. Judd, manager of the Boston Symphonic Orchestra, Mr. Norval H. Busey, member of our board, and I went to see Professor Fay at M.I.T. He called in another professor also. Both went over my plans and they said from an acoustic standpoint they could see nothing wrong at present but if anything objectionable should develop they could fix it.

Later Professor Fay added the sound reflector which I believe could have been left off. It was intended to intensify the sound in the rear section of the auditorium. Experience has since shown that the auditors can hear just as well some distance outside of the auditorium. Mr. Saarinen was also asked before he resigned about acoustics and he could give us no assurance at that time. He said that was a matter he would have to take up with his acoustics experts.

Dr. Koussevitzky was consulted and his slant on acoustics is rather interesting and worth mentioning for, after all, he has performed in most of the music halls of this globe. He said, "I know nothing about acoustics but I know this. Any hall seating over 3000 is no good." The Shed surely proved an exception.

There was, of course, nothing in those preliminary plans in reference to a stage construction. A stage fully equipped in any theatre is usually about one-half the cost of the entire building. We therefore decided to temporize by simply remounting the old shell we used so successfully in the tents. It was set on concrete piers instead of the old wood posts and erected with the aid of a few laborers and except for an addition to the platform it stands to this day. Its acoustics have proved its worth. A recent coat of paint inside the shell, however, is not of benefit. Originally it was coated with a water color.

These few facts set forth herewith should settle once and for all time the question as to changes of design, whether major or minor, of the now famous Music Shed and who was responsible for its construction. Incidentally, concrete was poured in January, 1938, and steel erection started in March. It was completed early in July in time for the concerts commencing on Aug. 4.

JOSEPH FRANZ.
Stockbridge.

[256]

The Hartford Times
HARTFORD 1, CONN.

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Form 206

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JUL 10 1950

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* * *

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THE CONCERT HALL being entirely open at the back allows all those on the grounds to enjoy the music. For general admission patrons there are 300 bleacher seats on a first-come first-served basis. Those not being able to secure seats enjoy the concert on the lawn, setting up folding chairs or spreading blankets and robes on the grass.

A cafeteria and picnic tables on the grounds add to the festivity of the concerts. Dress is optional, ranging from shorts and slacks to evening gowns.

The Hartford Times
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A clipping of [illegible] today's [illegible] enclosed [illegible] subject [illegible] extra copy of it

Form 20

Piatigorsky in Brilliant Tanglewood Performance

JUL 10 1950

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Every note, in the tradition of the orchestra and its conductor, was precise, every member of ensemble a polished musician performing brilliantly some of the greatest chamber music ever written.

And in the tradition of the festival itself, Piatigorsky offered with flawless and poetic assurance a beautiful performance of the far too seldom Suite No. 3, in C Major, for unaccompanied cello.

The ease with which he commands his instrument and the depth and purity of his tonal qualities are examples of a virtuoso at the height of his powers. The music itself is rich and demanding, and the highest possible praise is that he easily matched that music with his own brilliance and artistic comprehension.

* * *

THE THREE orchestral pieces, performed by the Chamber Orchestra conducted by Dr. Koussevitzky, produced a different but nonetheless exciting effect. The playing was as precise and studied as could be desired, but it was perhaps this very precision that lent each performance an air of heaviness and a lack of spirit.

The startling use of three double basses in all of the pieces and particularly the use of a piano in the Brandenburg No. 5 instead of the appointed harpsichord contributed, perhaps, to this sense of the heavy hand.

In the Brandenburg No. [illegible] and the Suite No. 3 in D Major, [illegible] substitution of the piano is of [illegible] matter since the harpsichord [illegible] used only as an almost metronomic continuo. But in No. 5, this part comes to the fore [illegible] presented a brilliant cadenza, and, though admirably played by Lukas Foss, the piano [illegible] instrument is unequal to the swift and delicate figures required of it.

* * *

BOTH THE Brandenburgs and the suite are light, highly spirited and, in several of the allegro passages, almost abandoned music when played with the highest fidelity and artistry. In this performance, much of that gaity and verve was surrendered to polish and a military pomp and thoroughness.

But if the overall effect was a bit disappointing, it was greatly offset by the individual performances of Richard Burgin, violin, and Georges Laurent, who played magnificently on the flute. The orchestra as a whole performed with an unerring sense of balance and provided an afternoon of musical pleasure the like of which is not often experienced.—E. C.

Stravinsky or Hindemith Work Being Sought by Koussevitzky

LENOX—The division of arts and letters of UNESCO has asked Dr. Serge Koussevitzky, founder and director of the Berkshire Music Center, to have a composition commissioned by the Koussevitzky Music Foundation to either Stravinsky or Hindemith, the famed former conductor of the Boston Symphony Orchestra revealed today at his home, Seranak.

"I'm not sure whether either of them will be able to do it right away," Dr. Koussevitzky asserted, "but I hope to know soon."

The request came to Dr. Koussevitzky in a letter from L. H. Correa de Azevedo, head of the division of arts and letters, who earlier in the week notified him that he had been made honorary president for life of the International Music Fund.

The first benefit for the International Music Fund was held Aug. 3, 1948 at a Tanglewood on Parade program when $10,000 was raised for the Berkshire Music Center and for distribution among needy composers in Europe.

While traveling through Europe last winter and spring, Dr. Koussevitzky on May 25 made a world-wide appeal in Paris on behalf of the "struggling composers of Europe." At the time he offered his help to the International Music Fund and called upon all orchestra musicians, musicians' unions, music publishers, manufacturers of records, musical societies, distributors and manufacturers of pianos and other instruments to make appropriate contributions.

After $8400 was raised in the United States to benefit the fund, UNESCO, according to Mr. de Azevedo's letter to Dr. Koussevitzky, does not want to exhaust its fund but desires to hold annual benefits to perpetuate it.

The UNESCO division of arts and letters has planned the first great benefit performance in Paris in the spring of 1951 with Dr. Koussevitzky appearing as guest conductor. It is planned to hold similar concerts annually in other great capitals of the world.

"It is for the second such benefit concert the committee would like the composition from the Koussevitzky Music Foundation," Dr. Koussevitzky said. It will be composed in the form of a concerto for piano or violin for orchestra with a soloist of "international reknown" to be later recorded and sold for the benefit of the fund.

MUSIC

By Miles Kastendieck

HOMAGE to Bach has been given special emphasis at the Berkshire Music Center this year. In the course of 20 events, 61 of his compositions will be performed. The observance will find its natural culmination in the performance on Aug. 10 of the "Mass in B Minor." Such concentration simply reflects the growing recognition of Bach's place in musical history since he was rediscovered a century ago.

In building a large part of the Berkshire Music Center's program around Bach, its director, Serge Koussevitzky, has not only planned to pay tribute but has recognized him as a symbol important to the youth of today. He urges youth to rally around music, to find an incentive for unity, confidence and integral harmony in it. He feels that the musicians have a special missionary task in building a finer, more universal culture.

"Art Is a War"

DURING his opening address on July 2, Koussevitzky explained how this concept ties up with Bach:

"It has been said: 'Art is not a thing—it is a war'; and it has also been said: 'The artist labors in the shadow of God.' How significant become these words when the shadow of political adversities falls across our century . . . how appropriate and momentous becomes the celebration of Johann Sebastian Bach, the creative giant in music, who labored in the shadow of God, who remains to this day a summit for the creative spirit of man.

"The music of Bach is being played this year in every corner of the earth. Two hundred years ago, Bach gave his immortal message to men — he gave it in his music. Is it not today a world celebration, a cosmic rejoicing, a revelation, a winning battle of the 'spirit of universality?'

"In Tanglewood we shall join forces in our homage to Bach, studying arduously and eagerly, penetrating into the mystery of his creative mind, rendering extensively and inexhaustible wealth of Bach's music. The labor in the shadow of Bach will clarify our mind, enrich our knowledge, deepen our perception and strengthen our spirit."

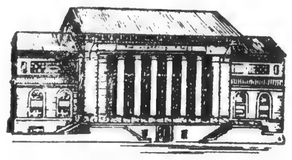
Doubling Programs

So in the opening concerts of the Berkshire Festival last weekend some of the core of Bach's music was revealed. Again this weekend there are two more programs, thus doubling the usual procedure in other years. It is doubtful that outside of the traditional Bach Festival in Bethlehem, Pa. and the one in Carmel [illegible] will be more [illegible] attention paid to Bach in this country this year.

Out of this [illegible] might happen [illegible] Berkshire Music Center [illegible] its attention [illegible] composer from [illegible] This could be reflected in [illegible] programs of the Berkshire Festival, thereby allowing a [illegible] public to share in the special interests of the [illegible]

EXTRA 5:30 MATINEE TODAY

The Hartford Times
HARTFORD 1, CONN.



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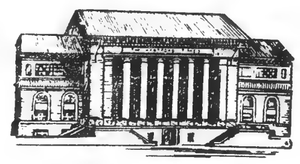

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* * *

BOTH THE Brandenburgs and the suite are light, highly secular and, in several of the allegro passages, almost abandoned music when played with the highest fidelity and artistry. In this performance, much of that gaity and verve was surrendered to polish and a military pomp and thoroughness.

But if the overall effect was a bit disappointing, it was greatly offset by the individual performances of Richard Burgin, violin, and Georges Laurent, who played magnificently on the flute. The orchestra as a whole performed with an unerring sense of balance and provided an afternoon of musical pleasure the like of which is not often experienced.—E. C.

Stravinsky or Hindemith Work Being Sought by Koussevitzky

LENOX—The division of arts and letters of UNESCO has asked Dr. Serge Koussevitzky, founder and director of the Berkshire Music Center, to have a composition commissioned by the Koussevitzky Music Foundation to either Stravinsky or Hindemith, the famed former conductor of the Boston Symphony Orchestra revealed today at his home, Seranak.

"I'm not sure whether either of them will be able to do it right away," Dr. Koussevitzky asserted, "but I hope to know soon."

The request came to Dr. Koussevitzky in a letter from L. H. Correa de Azevedo, head of the division of arts and letters, who earlier in the week notified him that he had been made honorary president for life of the International Music Fund.

The first benefit for the International Music Fund was held Aug. 3, 1948 at a Tanglewood on Parade program when $10,000 was raised for the Berkshire Music Center and for distribution among needy composers in Europe.

While traveling through Europe last winter and spring, Dr. Koussevitzky on May 25 made a world-wide appeal in Paris on behalf of the "struggling composers of Europe." At the time he offered his help to the International Music Fund and called upon all orchestra musicians, musicians' unions, music publishers, manufacturers of records, musical societies, distributors and manufacturers of pianos and other instruments to make appropriate contributions.

After $8400 was raised in the United States to benefit the fund, UNESCO, according to Mr. de Azevedo's letter to Dr. Koussevitzky, does not want to exhaust its fund but desires to hold annual benefits to perpetuate it.

The UNESCO division of arts and letters has planned the first great benefit performance in Paris in the spring of 1951 with Dr. Koussevitzky appearing as guest conductor. It is planned to hold similar concerts annually in other great capitals of the world.

"It is for the second such benefit concert the committee would like the composition from the Koussevitzky Music Foundation," Dr. Koussevitzky said. It will be composed in the form of a concerto for piano or violin for orchestra with a soloist of "international renown" to be later recorded and sold for the benefit of the fund.

MUSIC

By Miles Kastendieck

HOMAGE to Bach has been given special emphasis at the Berkshire Music Center this year. In the course of 20 events, 61 of his compositions will be performed. The observance will find its natural culmination in the performance on Aug. 10 of the "Mass in B Minor." Such concentration simply reflects the growing recognition of Bach's place in musical history since he was rediscovered a century ago.

In building a large part of the Berkshire Music Center's program around Bach, its director, Serge Koussevitzky, has not only planned to pay tribute but has recognized him as a symbol important to the youth of today. He urges youth to rally around music, to find an incentive for unity, confidence and integral harmony in it. He feels that the musicians have a special missionary task in building a finer, more universal culture.

"Art Is a War"

DURING his opening address on July 2, Koussevitzky explained how this concept ties up with Bach:

"It has been said: 'Art is not a thing—it is a war'; and it has also been said: 'The artist labors in the shadow of God.' How significant become these words when the shadow of political adversities falls across our century . . . how appropriate and momentous becomes the celebration of Johann Sebastian Bach, the creative giant in music, who labored in the shadow of God, who remains to this day a summit for the creative spirit of man.

"The music of Bach is being played this year in every corner of the earth. Two hundred years ago, Bach gave his immortal message to men — he gave it in his music. Is it not today a world celebration, a cosmic rejoicing, a revelation, a winning battle of the 'spirit of universality'?

"In Tanglewood we shall join forces in our homage to Bach, studying zealously and eagerly, penetrating into the mystery of his creative mind, rendering extensively and inexhaustible wealth of Bach's music. The labor in the shadow of Bach will clarify our mind, enrich our knowledge, deepen our perception and strengthen our spirit."

Doubling Programs

So in the opening concerts of the Berkshire Festival last weekend some of the core of Bach's music was revealed. Again this weekend there are two more programs, thus doubling the usual procedure in other years. It is doubtful that outside of the traditional Bach Festival in Bethlehem, Pa. and the one in Carmel, Calif., there will be more devout attention paid to Bach in this country this year.

Out of this intensification it might happen that the Berkshire Music Center might focus its attention on some major composer from year to year. This could be reflected in the programs of the Berkshire Festival, thereby allowing a larger public to share in the special interests of the students.

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EXTRA 2:30 MATINEE TODAY

Evolution of a Great Summer Resort

Millionaires' Playground Fades, Goes in for Culture and Revives

LENOX MANSION OF ANSON PHELPS STOKES, New York banker, later owed by Andrew Carnegie, now a novitiate where young men are trained for Jesuit priesthood.

By JOHN WM. RILEY

A century ago the Berkshire Hills were just beginning to change from a simple farming countryside into a pretentious

Summer resort colony. Wealthy New Yorkers built homes, some of which had 100 bedrooms. Then fashions changed, about 50 years ago. The rich found other playgrounds and the Berkshires fell into drab days as an exclusive, high-toned colony.

But now industry and the tourist business and developing cultural atmosphere, led by music, are bringing the Berkshires back to new fame.

* * *

The Berkshires were one of America's first great resort sections. Tanglewood was built in 1840, and was one of the first big Summer homes in the region.

Shadowbrook, today at Jesuit novitiate, was built by Anson Phelps Stokes and later was acquired by Andrew Carnegie. It was described as "the largest private residence in the country."

When Emily Vanderbilt and William Sloan were married in 1887, they ordered built a 100-room mansion, Elmcourt.

The building of grand estates in the Berkshires reached its peak perhaps in 1870, but scarcely slackening until afound 1900, when Wheatleigh was erected. This was the home of the Countess Carlos de Heredia, a 200-acre estate with a 25-room mansion of indeterminate style and period.

Most of these great estates, Villas, chateaux or what-have-you's were built more for social and economic prestige, for impressiveness, than for architectural beauty, for comfort, attractiveness or plain usability. They were distinguished chiefly for their size, great expense and general ugliness.

* * *

At the turn of the century Newport and Long Island, being closer to New York, began to draw the wealthy families. The seven Vanderbilt children scattered, each to a different area. Emily had already settled in the Berkshires. The building of large estates tapered off gradually until World War I. The way, the new income taxes, the slackening of interest among the coming generation (which wanted something different) and general economic factors practically precluded the erection of a house much larger than any family actually needed for its own uses.

In the next 15 years some estates of modest size were fairly well kept up; the large places began to deteriorate.

This reporter recalls a Summer spent at camp outside Pittsfield in the late 20's. We used to go on hikes beyond the camp grounds, climbing a mountain on one trip, making a foray in the foothills another. Often we walked through large estates, past huge, empty, cavernous and depressing houses. There were broken windows. The lawns were ragged. Owls hooted in the barns and carriage houses. It was as though a civilization had disappeared. And it had, for all practical purposes.

* * *

What has become of these once-famous places? Actually, the face has changed little. But the activity has.

Many of these fabulous old estates have become inns, schools or religious retreats. Some are being operated as money-making specialty farms, like the George Wilde's Highlawn, a 1500-acre place with 750 under civilization, and 350 head of cattle producing 2500 quarts of Jersey milk a day, as well as the finest purebred stock for sale the world over.

But the large estates find few customers in the real estate market. Last year, one of the major realtors had 20-odd places up for rent. Only one was taken.

The Berkshire estates offer special advantages to schools and religious orders. No doubt the scenery helps to encourage the contemplative life. But the economic reasons are more important. Since there are no buyers for these large places, they go a-begging. Some have actually been torn down for the value of their salvage. They can be bought by anyone who wants them, at a relatively low price and a minute fraction of their replacement cost Schools need large places, and seldom can afford the price in urban neighborhoods. Thus, Wheatleigh, and 21 adjacent acres was acquired by the Boston Symphony for $26,000. That's a piddling price for a building which will make a grand dormitory. But no one wants it today as a home at any price.

* * *

Today, Emily Vanderbilt's Elmcourt is an inn, the like of which you won't see anywhere else. The Griswold place became the Berkshire Hunt Club, and now is the well-reputed Cranwell Preparatory School, run by the Jesuit Fathers. Bing Crosby sent a son there. The John Haven place is now the Episcopal Lenox School for Boys. Foxhollow School for Girls once belonged to George Westinghouse, later to Alfred Vanderbilt. Foxhollow also now owns the old Shattuck place where Edith Wharton lived for many years, holding court among young authors, admiring critics and fawning friends.

Jerome Foster left his place to his son. Today, part of it is owned by Our Lady of Mercy School, another part by a dairy farm. The old Winthrop place is a school. A music colony for girls near Tanglewood was owned by George Teneur. The Fahnstock estate is now a sort of weekend Summer and Winter retreat catering to secretaries, clerks and other professional people of low income.

* * *

With the transfer of these properties to tax-exempt townees, the Berkshire towns have been handed two new economic problems. One is the loss of employment for residents, the other loss of tax revenue. According to Selectman Joe McCabe, the town of Lenox alone has lost $750,000 in evaluations. Fortunately, some of the schools, while they have applied for tax exemption, nevertheless voluntarily pay a fee to the town for services rendered.

The slack has been taken up since the Berkshires began to recover by industry and the thriving tourist trade, with music playing a large part. Paul Foster of the Berkshire Hills Conference can show a conservative estimate of $12,000,000 Summer tourist trade gross. While the largest part of this is not traceable to the Berkshire Symphonic Festival, it is during those few weeks of concerts that the "Big Push" is on.

The Berkshires are once again in a healthy state of transition and growth. Music has given the Berkshires a new focal point. And as Thomas Perry, assistant Boston Symphony manager, put it: "The Berkshires are again a name and a place to go."

Bach at Tanglewood

Today's Bach program played by members of the Boston Symphony at Tanglewood will be conducted by Serge Koussevitzky. The program includes Suites No. 1 and 2 with Georges Laurent as flutist in the latter. Ruth Posselt will play the Second Violin Concerto. Performances of Cantatas Nos. 12 and 50 complete the program.

TRAVEL TOPICS

By BEACH CONGER

Twenty-four-hour tender service will be maintained by the hotel.

Tanglewood Tours

In addition to its four-day all-expense tours to the Berkshire Music Festival at Tanglewood, the New Haven Railroad has announced three one-day round-trip excursions which includes all transportation, general admission and taxes for $6.35. The trains will leave New York at 8:15 a. m. (D.S.T.) on July 30, Aug. 6 and Aug. 13. Buses will transport the passengers to and from the station at Pittsfield. The return trip will leave Pittsfield at 7:30 p. m.

Mr. Koussevitzky's Peeve

It's very hard for most people to make retirement and replacement. Especially if the creation is our own, we don't like to find that being chairman of the board cramps our style.

So with Serge Koussevitzky, who has had magnificent support all the years from the Boston Symphony Orchestra and who now rises up to deny its choice of Victor de Sabata, Italian conductor, to lead the orchestra on August 2 and 3 at Tanglewood

The Berkshire Musical Festival is the joint creation of the Boston Symphony and its distinguished conductor. The money to establish and continue the Festival came first from a few devoted people connected with the orchestra and a woman who had a great desire to have the Boston Symphony, and its great conductor, do something to make a heart for music in this part of the country. They found all the country ready and waiting for just this movement.

Mr. Koussevitzky has had a wonderful opportunity and a great happiness in making Tanglewood what it is. Having duly retired as conductor of the orchestra he was retained as director of the Berkshire Festival. On Sunday night he went on the air to say he would have nothing to do with the early August concerts.

He told the world that the trustees without asking him have invited Mr. de Sabata. He will have nothing to do with it, having reserved conducting the Tanglewood concerts for himself and his pupils. He mentioned Leonard Bernstein and Elezaerde Carvalho as the best of his pupils.

Mr. Koussevitzky's revolt over the de Sabata incident recalls that there was much expectation that the Boston Symphony would invite Bernstein to be Mr. Koussevitzky's successor. That didn't happen.

There will be much trumpeting of this incident. There will be those to say that there has been a very slight to the great maestro and that it has taken place in his own postures. There will be those to say that the Boston Symphony has made it possible for the name of Koussevitzky to be written large in the world of music—and that Tanglewood is not the director's sole field.

But after all the issue is just something that goes on when there is any transfer of power and place. It is the unending struggle—sometimes very polite— between the old and the new, which means the old and the young. The world of music can be a bit sorry this has happened. But it must be admitted that education in music as in every other field must keep all the doors open. Mr. de Sabata may have a lot to give to Tanglewood.

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In 16 Years Berkshire Festival Audiences Have Grown From 5000 to Nearly 200,000—an Artistic Enterprise Unique in the World

Hotel Dinner Orchestra Started Something Big

SHELL AT TANGLEWOOD WHERE BERKSHIRE FESTIVAL IS HELD

By JOHN WM. RILEY

To most music lovers the Berkshire Festival means the Boston Symphony and Serge Koussevitzky. But dinner music in a Summer hotel probably was the start of music in the Berkshire hills.

"Mrs. Elizabeth Sprague Coolidge," writes M. A. DeWolfe Howe in his slim little volume, "The Tale of Tanglewood," was "the planter of the seed from which the great tree of music-consciousness in that mountain region has grown."

A few weeks ago Mrs. Coolidge told this reporter that the performances of a quartet of Boston Symphony men, playing dinner music at a Berkshire hotel more than 35 years ago, probably marked the beginning of her passionate and life-long interest in playing and aiding music.

* * *

The Sunday after she heard these men play she engaged them to perform at her home. That same summer she was visited by Frederick Stock, a family friend and conductor of the Chicago symphony. Noting her interest, Stock suggested that Mrs. Coolidge do for the Berkshires what Carl Stoeckel had done for Norfolk, Conn., with the music festival he established there in 1899. She began to hold Sunday afternoon concerts, attendance by invitation, in the music room of her Pittsfield home, "Upway Field" on West st.

In 1916 Mrs. Coolidge established the Berkshire String Quartet. And in 1918 she presented the first Berkshire Festival of Chamber Music at South Mountain, their present home where a series of five Bach concerts are being given this summer, again by invitation and without admission charge.

* * *

The festival was held regularly for seven years, then intermittently. The Berkshires began to take on the aura of a select and rather esoteric, to be sure, musical neighborhood. It was something quite removed from any previous musical activity sponsored by wealthy families more as a sign of social prestige than any real desire for music.

It was Mrs. Coolidge's interest which first encouraged composer-conductor Henry Hadley to go ahead with his cherished ambition "to conduct a symphony orchestra, out of doors, under a sky full of stars, in the shadow of great hills."

* * *

In the Spring of 1934 a group of Berkshire citizens, and various local organizations, got behind the project of a Summer music festival. Residents furnished funds for the building of a stage, benches and a plywood shell. Henry Hadley assembled an orchestra of New York Philharmonic players and late in August three concerts were given in the horseshow ring of the Dan Hanna (Mark Hanna's son) Farm at Interlaken.

The practical and artistic success of the three-day festival encouraged the backers to meet that Fall and formally to organize the Berkshire Symphony Festival, Inc., as a non-profit and cultural institution. The following Summer, Mr. Hadley brought together a larger orchestra of 85 men from a number of major symphonies and again three concerts were given at the Hanna Farm.

Attendance of 5000 the first year rose to 8000. Interest grew accordingly. So, with Mr. Hadley's resignation because of ill health, the trustees of the Festival cast about for a permanent organization to take over. The Boston Symphony was the answer, especially because of the warm response of the trustees, the manager, George E. Judd, and Serge Koussevitzky.

* * *

It was on Thursday evening, Aug. 12, 1937, that the Berkshire Festival got its second great impetus. Most appropriately, during an all-Wagner program, the heavens burst, the rain came down in sheets and thunder boomed through the Stockbridge Bowl. The concert was not finished—even Wagnerian tuba could not compete with nature.

All had known that if the Festival were to continue and prosper it must have a permanent home. The thunder storm proved the absolute necessity. During the Autumn of 1937 the Berkshire trustees raised $80,000 and commissioned the late Eliel Saarinen to design what is now the famed and unique Shed.

The Berkshire Music Center followed in 1940, and the Festival was increased from six to nine concerts. Now as many as 13,000 people attended a single concert and the season saw 95,000 pass through the gates of "Tanglewood," lured by the extraordinary experience of hearing great music in great surroundings, among the most majestic that nature can muster.

So, in 16 years since its inception, the Berkshire Festival has grown from a local to an international affair; attendance has sprung from 5000 the first season, to 170,000 last year, perhaps 200,000 this Summer. The Berkshire Music Center has grown with it—an artistic enterprise that is unique in the world.

Friends of Berkshire Music Center Lend Fifth Year of Support

The Friends of the Berkshire Music Center will be marking their fifth year of support of the music school this Summer. The group will attend nearly 40 musical events performed by musicians whose study their contributions make possible.

Jacques Ibert's comic opera, "Le Roi d'Yvetot," will be given two performances by the Opera Department under the direction of its acting head, Jan Popper. "The Jumping Frog" by Lukas Foss and Mozart's "La Finta Giardiniera" also will be produced at the Center for Friends' audiences. Thirty-four other concerts and recitals will have been played for them before the end of the season in mid-August.

These will once again include a series of chamber music programs made possible by the Elizabeth Sprague Coolidge Foundation of the Library of Congress with performances by Alexander Schneider, James Friskin, the Roth String Quartet, and the Ricci Trio.

The financial support of the Friends makes possible their attendance at these events. Much of this support is in the form of modest contributions, but a growing number of full-tuition, $150 scholarships are being provided to enable young musicians to study at the Center. Last year, the Friends were instrumental in obtaining for the Center the former Wheatleigh estate as a men's dormitory; total contributions by Friends amounted to $27,000, and more than 65,000 attended.

ter of Music—The popular operatic ... More Ladies" ... Tuesday through

TRAVEL—RESORTS

Long-Hair Fun

Symphony Concerts, Operas, Dramas Bring Culture to Vacation Lands

By DON SHORT

CHANGE, say the psychos, is the most important ingredient of any vacation. That seems to account for the groundswell of festivals, concerts and symphonic dramas now engulfing the nation's vacation places. Long hair amusement is an escape just like a good detective story or a horror movie.

Half of the people who go hammering up to Tanglewood or thundering at the doors of the Summer symphonies probably think Bach is a position on a football team. I went to a couple of those things myself and, while I thought the music was mighty purty, was delighted to observe that most of the people present were as dumb as I was when it came to figuring the thing out. Frankly, I couldn't tell the nimble little monkeys from the lions and tigers in "Animal Fair" and even the birds had me buffaloed for a while.

Nevertheless, it is a popular trick of the times to gaily let slip such cultural trivia as: "Oh, we're running up to Tanglewood for the festival this week end. Bahston symphony...Koussevitsky...that sort of thing, y' know."

There isn't anything you can do about it and, while it's a strange way to spend a vacation, I guess thehre is a lot to be said in favor of the brain trust if it makes people happy n holidays .

* * *

Surprising how much of the stuff is scattered around the country. The Shell Oil Company has compiled a sort of directory as an aid to its touring service which routes people all over America.

The Berkshire Music Festival, with the aforementioned Boston Symphony Orchestra performing at Tanglewood, is on now and continues through Aug 13. A series of concerts, including two operatic world premieres, is being presented at North Plymouth, Mass., and will continue through Aug. 12. The recorded candlelight concerts at Provincetown's oldest house will be a Cape Cod feature each Monday, Wednesday and Friday evening all Summer.

A big outdoor affairs is being planned for New Hampshire with the fourth annual Eastern Slope Music Festival slated for Aug. 26 and 27 at Mt. Cranmore.

The Trapp Family is pretty well established after seven years in Vermont and will make a slight bow to the usual vacation amusements by including a hike up Mt. Mansfield and a swim in Lake Elmore at Stowe, during the usual "Sing Week." Everyone joins in the open-air vocal exercises and the Trapps haul out some ancient European instruments to make with the music.

Maine proves that there's culture as well as moose in them thar woods with a Bach Observance at Calais, on July 26; chamber music recital at Eastport on Aug. 16; piano recitals at Camden Opera Hous during the last week in August; concerts on the Kotzschmar Memorial Organ in the City Hall at Portland every day during Summer; light opera by the Arundel Civic Light Opera Association in the Town Hall at Kennebunk every day during Summer; and free concerts at the New England Music Camp in Oakland on Sunday afternoons.

It may be a little difficult to apply the long-hair appellation to the Barbershop Quartet Contest at Newport, R. I., on Sept. 2, but the third annual Newport Music Festival on Sept. 15-17 gets in nicely. The littlest State is sponsoring free band concerts at Newport Aug. 27, Providence Aug. 20, Chepachet July 23, Bristol Aug. 8, Pawtucket next Sunday, Woonsocket next Sunday, Warren July 30, Centerdale Aug. 10, Manville Aug. 13, Jamestown Aug. 13, Cranston Aug. 14 and Narragansett Aug. 20.

They won't be playing Boola Boola in the Yale Bowl this Summer but there will be concerts on July 25, Aug. 1, 15 and 20. The New Haven Junior Chamber of Commerce is sponsoring concerts on July 25, Aug. 1, 15 and 29. Another Connecticut concert series will be staged on Music Mountain at Falls Village today, next Sunday, July 30, Aug. 6, 13, 20, 27 and Sept. 3.

Both Wildwood and Ocean City, N. J., stage free concerts for their vacation guests throughout the Summer.

Paul Green's symphonic drama, "The Common Glory," is having another Summer run at the Matoaka Lake Theatre, Williamsburg, Va., all Summer and there are regular carillon recitals at the Luray Singing Tower, Luray, Va., on Tuesdays, Thursdays, Saturdays and Sundays at 7:30 p. m. during July and August.

Interlochen is the big music center in Michigan, with a series of symphony concerts, operas and operettas daily, except Mondays, through Aug. 21.

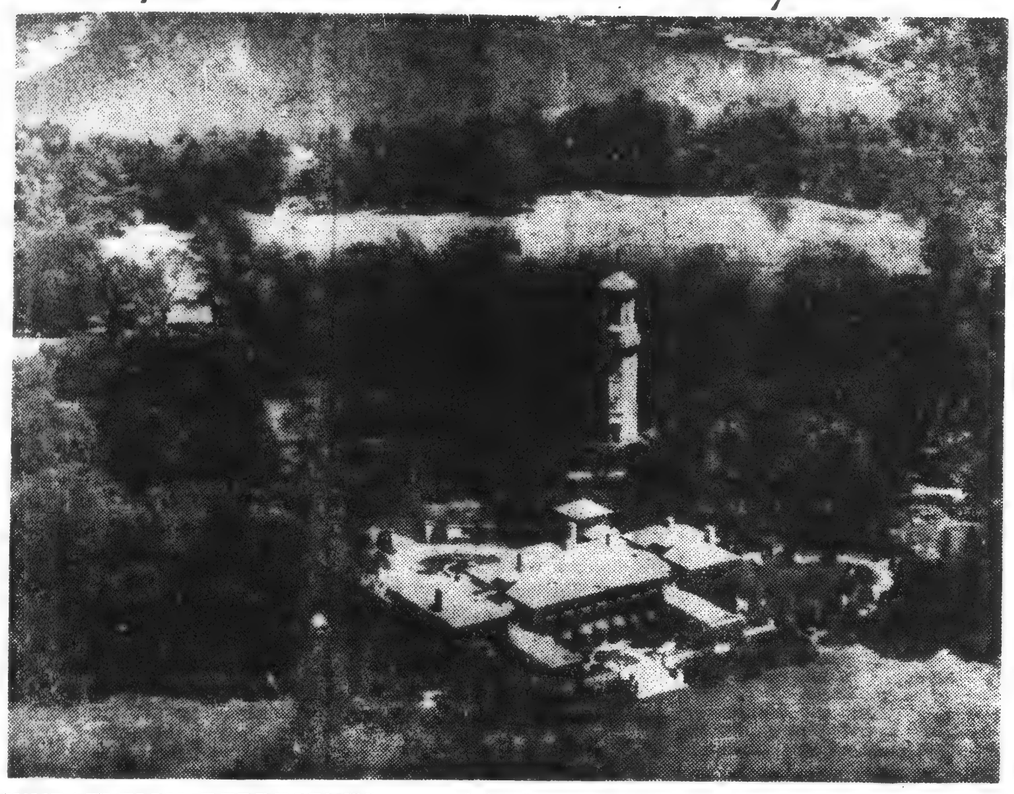
"The Lost Colony," symphonic drama about the early settlers, is staged nightly, except Mondays, at Fort Raleigh on Roanoke Island, Manteo, N. C., and the Annual Brevard Music Festival is slated for Brevard, N. C., on Aug. 11, 13, 18 and 20.

Michigan City, Ind., has scheduled the Chicago Musicland Festival for July 29 and a performance of "Faust" for Aug. 5. The city of Chicago has a big musical shindig with bands from 30 states and Canada listed for Aug. 12 and Wisconsin will put on the Saengerbezirk (German-American singing societies) at Milwaukee July 29 and 30.

Proving that the old South

Evolution of a Great Summer Resort

9 Bedrooms for Servants; Only 8 for the Family



WHEATLEIGH REPRESENTS a vanished way of life; it's soon to be renamed Music Inn.

By JOHN WM. RILEY

LENOX, July 12—Wheatleigh is a squat, ugly Tudore brick mansion which commands a magnificent view of the Stockbridge Bowl. Built around 1900 by the Countess Carlos de Heredia, a wealthy American lady who married a Spanish Ambassador to the United States, Wheatleigh sets in the middle of 250 grandly landscaped acres. It represents a vanished way of life belonging to another era: there are more servants' than master bedrooms (nine to eight)!

Particularly because of its nearness to Tanglewood, Wheatleigh and 21 adjacent acres was acquired this year by the Boston Symphony for $26,000. The place could not be built and landscaped today for a quarter of a million—a layman's rough guess. Renovations will take another $25,000. The servants' wing will be occupied by the Summer school of the Boston Museum of Fine Arts. The greenhouses have become the Lenox Art School.

The carriage house and nearby grounds have been sold to Philip Barber, a New York publicity man. There he is installing a kitchen, a flagstone floor, rooms for his help, rough benches, tables and a new name: Music Inn. The story is that folksong entertainment, square dances and the like will be the attractions.

That's what happened to Wheatleigh in the transition from the period of great estates to a cultural epoch.

* * *

A really staggering place in Elmcourt; a home, perhaps more properly a private hotel, of 100 rooms on 100 acres, with its own lake, barns, stables, servants' cottages and nine greenhouses wherein grows lemons, peaches (well ahead of season) and nectarines, as well as rare and fine varieties of flowers.

When Emily Vanderbilt and William Sloan married in 1887, they planned a honeymoon trip to Europe. But, before they sailed they called in a Boston architect, described their needs and directed that Elmcourt be completed in a year. And it was, all 100 rooms. Sloan (he was the "W" of W. & J. Sloan, the New York antique dealers and decorators) imported or had custom made the complete furnishings.

Today the estate is still maintained in the grand manner, one of the Berkshires most impressive Summer inns.

* * *

By today's standards of light and air in architecture, the inn's grandeur is dark and gloomy. But it is mightily impressive. A statue in the front courtyard is said to be worth $100,000. The entrance hall fireplace is large enough for a six-footer to walk into. Some of the sofas are 15 feet long. The chairs are massive. There are dining rooms, living rooms, drawing rooms, music rooms, conservatories, porches in abundance. A guest bachelors' wing, separated from the rest of the house, (probably to isolate late evening carousers) has its own billard room. There's a fine Mason and Hamlin organ in the upstairs hall. There are five huge furnaces in the cellar; a wine cellar, bakery, huge walk-in cold rooms, large enough to hang a side of beef and then some.

Most of the rooms are furnished in French style in one period or another. Marble abounds on table tops, mantels and bureaus. The carpets are thick, huge and irreplaceable. The master bedroom is the size of a small ballroom, with a bed that could accommodate three comfortably. Attached bathroom, with its own breakfast porch, is the size of a normal bedroom. It is lined, floor to ceiling, with drawers and cabinets, a cabinet-maker's delight, made, apparently of poplar wood. But there's no washstand. The wash basin was brought to Mrs. Sloan. The bathtubs are sensible; high and narrow, so you can really soak in them.

Everything at the inn is in large proportion, from chairs in which a big man can lose himself, to the incredible elm on the lawn, 30 feet in circumference, said by some to be the largest and oldest in the country.

* * *

In 1920, Mrs. Sloan, whose husband had died some years earlier, married Henry White, Ambassador to France and Italy. She was then 68. She died in 1947 and one of her brothers became trustree of the estate. After much discussion within the family, it was decided to dispose of the place. An auction of the furnishings, and probably demolition of the buildings for scrap, threatened. There seemed nothing else to do. Who could, or would, for that matter, buy the place?

But Emily Vanderbilt's granddaughter had fond memories of Elmcourt. For a number of years she, her husband, H. George Wilde,, and their six children, had lived at nearby Highlawn Farm. There were both sentimental and practical reasons for the Wildes' interest in the home. When it came to a decision, they bought the place (in a family transaction) in a day. Immediately, they turned it into a hotel.

Koussevitzky Looks Back Over 14 Festival Years

"NOW EVERYTHING is different," says Serge Koussevitzky, father of Berkshire Festival.

By JOHN WM. RILEY

The Berkshire Festival did not begin, nor will it end, with Serge Koussevitzky. But he is the Grand Seigneur of music in the hills. He has been present at the festival's burgeoning and considers it his baby.

That, no doubt, is why Koussevitzky was irked when the Boston Symphony management engaged Victor de Sabata to conduct a series of concerts in August, which he himself had declined.

"Tanglewood, it is my child," he said in a recent radio interview. "It is my creation. It is my blood and tears. Tanglewood I will never give up."

Thus, he has declined responsibility for any programs but his own and will not be listed as Festival director, although he will conduct his scheduled concerts.

* * *

Koussevitzky felt, apparently, that he should have had a say in the selection of guest conductors. "Some of the guest conductors . . . like . . . Leonard Bernstein and Eleazar de Carvalho . . . are considered the best of my pupils. Therefore I invite them to conduct the festival concerts. And I considered always that this school is for the Americas and for America's gifted people."

To Koussevitzky, the Festival is his own creation. True enough, his vision, in part, made it a national rather than a regional affair.

* * *

Today, long before the Festival opens, long after it closes and before his Winter season begins, Koussevitzky is in residence at his mountain side home, Serenac. The spaciousness befits a man of vision. From his living room windows, Koussevitzky has one of the grandest views in all the Berkshires. Looking down the mountain he can see the Shed and main house at Tanglewood, and beyond Lake Mahkeenac nestled in the Stockbridge Bowl, the rolling hills in the distance.

In the living room of Serenac, Koussevitzky the other day looked back over 14 years.

"When I came here," he said, "the manager of the Curtis Hotel told me he would have to close the hotel. No more business."

Remember, we were just beginning to pull out of the depression.

"We gave three concerts that year," Koussevitzky went on. "When they were over the same hotel man said to me, 'This and a little more will save us.' The next year, with two weeks of festival, the hotels had the business they needed.

"Now everything is different. Grounds are more expensive. (Like many Berkshire County folk, Koussevitzky speaks of "land," in the sense of real estate, as "ground.") Every house in the village has become an inn. The season is lengthened."

* * *

Having helped to make what is truly a "Salzburg in America" and founded a school of world-wide eminence, one might expect a man of Koussevitzky's attainment and age to let the school continue a natural growth. But when asked of the future, he is ready with plans.

"Tanglewood is only half way," he said, earnestly, and with the passion for an idea which only the good doctor can muster. "The rest of the way we have to work. This school should be an example to schools. I will tell you. We need to improve many things.

"Today composers are complaining they haven't subjects for opera. So we have written the universities to find their most gifted writers and poets. We give the tuition and expenses to come here. And we give them the idea of what makes a liberetto for an opera. They must come to listen to words and music. They must get a feeling for staging and for music. It won't go if it's not for the theatre. And we want people to know this business.

Lukas Foss was mentioned, and the critical success of his short opera, "The Jumping Frog" (based on a Mark Twain story) this Spring in New York.

Did this success hark back to what Foss' librettist had learned at Tanglewood?

"Yes," said Koussevitzky, and his eyes lit up. "Lukas Foss is a son of Tanglewood. We will do his opera this Summer."

'kshire Evening Eagle

ttsfield, Massachusetts, Saturday, July 15, 1950.

Babbitt

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UNIVERSAL GENIUS

The Bach Concerts at Tanglewood Reveal German Master Speaking for Our Time

By OLIN DOWNES

THAT Bach opened the fiftieth season of the Berkshire Music Festival at Tanglewood was to have been expected as a ceremonial observance, if no more, of the two-hundredth anniversary of the death of a supreme master. Let there be given some Bach programs, with due reverence and applause, and on to the rest of the season!

But Bach is nearer and farther than that. It was not with any purpose beyond the one of example and inspiration to the students of the Berkshire Music Center, and the edification of such adjacent listeners as might choose to assemble for them, that the Bach-Mozart series of chamber music programs, by a small number of picked players, members of the Boston Symphony, were instituted by Dr. Koussevitzky during the period of the second World War. Dr. Koussevitzky had neither the purpose nor the need to emphasize the significance of the art that they represented, or to do less than make the Bach-Mozart series an annual feature of the festival. But Bach takes his own place, carries his own profound and unadvertised message to humanity, in this troubled and tortured time of the world, as few other composers might ever hope to do. "It is not the sounds alone that move you," said Whitman, "but their exquisite meanings." Rarely in the history of the race has there been a greater need of this sovereign art—not only its strength and affirmation, its beauty and order, but its pulse of the universe, its faith and communication of eternal verities, which now fall with a special beneficence upon the ears and the understanding.

Masterly Readings

It may be said, en passant, that the performances set a special standard from the moment when the orchestra swung into the opening movement of the First Brandenburg Concerto, and were testimony to Koussevitzky's mastery and individuality, and his effect upon the playing of the men, not only as regards shaping of phrase and balance of orchestral tone, but upon the architecture and expressive quality of the interpretation. This impression was strengthened as the performances proceeded.

One anticipated, of course, the sturdy tread, the rapid figurations which support the structure like the flying buttresses of some tonal cathedral, the march and countermarch of the variously assembled instruments, to a rhythm that seems like the pulse of the universe. So much is inherent in the music. But how often does one hear the short, infinitely pathetic, and finely chiseled, melody of the slow movement played with such plasticity and sensitiveness by the solo oboe and solo violin—a melody heard like a still, small voice, lonely and imploring, speaking from the solitariness of the human heart, in the midst of the rhythms of infinity?

We are not particularly concerned here with the details of these programs and performances. If they were to be considered from that angle, then the playing, on the same evening, of the Fourth D Major Suite, and of the Second Brandenburg Concerto the following afternoon, must stand as some of the finest orchestral interpretations that we have heard in long months, and as outstanding features of a unique series of concerts. Most, though not all, of the instrumental works on the programs had been prepared in previous seasons by Koussevitzky. It was not surprising that when he returned the orchestra snapped back, if not with instantaneous and infallible precision, nevertheless in complete accordance with the spirit and letter of his conceptions. But the importance of these Bach concerts is of a greater perspective than all that, and in nothing more striking, through the juxtaposition of certain compositions, than their demonstrations of Bach's ever-amazing power of synthesis and reshaping of musical ideas of his and preceding periods.

Foreign Origins

We speak particularly of the concertos and suites exemplified by the First and Third, Second and Fifth Brandenburg concertos, and the Fourth and Third Suites, both in D major, heard respectively at the two opening concerts of this series.

The striking fact in these works is the manner in which the Brandenburg concertos, which are "concerti grossi," follow clearly the Italian precedent, especially as exemplified by Vivaldi, and the manner in which the suites are as surely an evolution of the Lully overture and the suite of French origin. Only today is Bach's enormous indebtedness to Vivaldi beginning to be realized, although he has carried the concerto grosso ideal to a point that the brilliant and phenomenal Vivaldi did not conceive, as he has developed what appear by the side the germinal concepts of French composers to the heights of wit and fancy, imagination and workmanship that the suites embody.

As there is the most striking contrast between these two groups of compositions in spirit and design, so is there corresponding difference in the form and contents of the movements. The concertos develop ideas in a manner and in proportions which anticipate later symphonic developments. The suites remain a succession of dance movements each complete in itself, and a veritable apotheosis of the Gallic spirit and esthetic.

The Italian concerto grosso reaches its culmination here. And now hearken to the suites, the delicacy, grace, ingenuity and refinements of the dance movements, and then—the grand overtures, or opening movements, as they had best be designated, since Bach called the suites themselves by the generic terms of overtures when he wrote them. But these first movements are true overtures, in the grand old French style of the seventeenth century.

They are splendid as Lully, who established this form, was splendid; and even more splendid than Handel, who also wrote his overtures and concerti grossi. But neither Handel, nor Lully himself, ever contrived pieces of such magnificence, such grand gesture and imposing architecture, as these superb overtures that open the suites of Bach.

Are they not—they, and other wonders of Bach's creation, as again communicated at Tanglewood—in the words of Dr. Koussevitzky's opening address of the season to his students, "a world celebration, a cosmic rejoicing, a revelation, a winning battle of the spirit of universality"?

Two Brandenburg Concertos And Two Bach Suites Heard

Piatigorsky Cello Soloist in Second Concert of Series at Tanglewood; Ruth Posselt Soloist in Violin Concerto On This Afternoon's Program

By VICTOR PRAHL

The concerts at Tanglewood got under way with a successful start during the past week. Beatiful weather smiled on the opening concerts encouraging a large outdoor attendance, and with the late afternoon shadows extending over the expansive lawns, the old estate has seldom looked more attractive.

Dr. Koussevitzky is back and obviously in high spirits and fine fettle. Every piece he conducted in these concerts bristled with vitality. Always a Bach enthusiast, he stated in his opening address, "Two hundred years ago, Bach gave his immortal message to the men—he gave it in his music. Is it not today a world celebration, a cosmic rejoicing, a revelation, a winning battle of the 'spirit of universality?...The labor in the shadow of Bach will clarify our mind, enrich our knowledge, deepen our perception and strengthen our spirit."

Future Programs

This afternoon's all-Bach program will not be the last in the Bach commemorative series. Next Wednesday night James Friskin, pianist will play a Bach program which includes Preludes and Fugues, the Chromatic Fantasy and Fugue, and the Goldberg Variations; Saturday at 4, E. Power Biggs will give the organ recital made up of the Toccata, Adagio and Fugue in C major, the Chorale Prelude "When I Approach Thy Throne," and the Prelude and Fugue in B minor; on the 26th the Roth String Quartet will play the Art of the Fugue.

On the afternoon of Aug. 1 the small choir will sing three Bach Cantatas, Nos. 21, 34, and 60; on the evenings of Aug. 1 and 2 Alexander Schneider, violinist, will play the three sonatas and three suites for unaccompanied violin. Mr. Schneider was a participant and prime spirit in the recent Bach Festival in Prades, France, and it was he more than any other one person who persuaded Pablo Casals to emerge from his retirement and play before the public again.

Altogether the summer concerts will include 61 major works by the master culminating with a performance of the B minor Mass on Thursday, Aug. 10. It will be given in two parts, the first at 5 p. m. and the second at 8.15. The soprano soloist will be Adele Addison of Springfield. Having heard Miss Addison sing this part in Boston several seasons ago we anticipate with pleasure hearing her in it again. The other soloists will be Eunice Alberts, alto, David Lloyd, tenor, and James Pease, bass. The performance will be conducted by Dr. Koussevitzky.

Organ Recital

On Saturday afternoon E. Power Biggs' organ recital consisted of the Prelude and Fugue in E flat major, the Chorale Prelude "Deck Thyself," the Pastoral in F major and the Passacaglia and Fugue in C minor. This is the same program Felix Mendelssohn played in Leipzig and about which Robert Schumann wrote a long, enthusiastic review which began, "Would that I could record last even in these pages with golden letters! It was, for a change, a concert for men, a complete whole from beginning to end. Again I thought how we are never at an end with Bach, how he seems to grow more profound the oftener he is heard.

Those who think of Bach exclusively as a master of counterpoint and a forbidding formalist would have to change their minds after listening to Sunday afternoon's concert which consisted of the second and fifth Brandenburg Concertos, the Suite No. 3 for orchestra and the Suite No. 3 for cello alone. A breezy lightness, a lively gaiety and an exhilarating rhythmical lift brought all of these old dances to life in the most delightful way.

The delicate dialogue for violin, flute, oboe, and piano was uttered with consumate art by Richard Burgin, Georges Laurent, John Holmes, and Lukas Foss, respectively. The clear, high tones of Roger Voisin's small trumpet articulated with such skill lent flavor and punch to the second Brandenburg and Lukas Foss received a big hand after his playing of the extended passage for piano alone at the close of the first movement of the fifth Brandenburg.

Gregor Piatigorsky was the soloist in the Suite for cello alone. He delivered the opening Prelude with dignity, poise, and a fine breadth in the true Bach style and invested the following five dances with an intimate charm and sensitive musicality. All of the musicianly qualities of this fine artist were in evidence, the secure intonation, beauty of tone, subtle phrasing and infectious rhythmical pulse. The audience recalled him enthusiastically.

This afternoon's program, one of unusual variety, will include the Suite No. 1 and Suite No. 2 with Georges Laurent, flute soloist in the second, the Violin Concerto No. 2 in E major with Ruth Posselt soloist, the Cantata No. 12 "Weinen, Klagen" with Eunice Alberts alto, David Lloyd tenor and James Pease bass. The concert will close with the Cantata No. 50 for double chorus and orchestra. The cantata choruses are prepared by Professor of Art.

FRIENDS CONTRIBUTE TO MUSIC CENTER

Their Fifth Year of Support at Tanglewood

Lenox, July 15—The Friends of the Berkshire Music Center will be marking their fifth year of support of Serge Koussevitzky's music school this summer, according to Dr. Lewis Perry, their chairman, and the group will attend nearly 40 musical events performed by musicians whose study their contributions make possible.

$27,000 Given

Just as the Berkshire Music Center is unique in that it is the only full-sized school maintained by a large orchestra on its own grounds and with its own dormitory, the Friends of the Center are a unique means of support for a school. The group is composed of persons who have enough interest in music and in Director Serge Koussevitzky's school to contribute financial support and also to make up the audiences for the students, who are thus given an opportunity to be heard by many music lovers at a stage in their development when most musicians have no audience.

Last year, the Friends were instrumental in obtaining for the Center the former Wheatleigh estate as a men's dormitory; total contributions by Friends amounted to $27,000, and more than 65,000 attended. The latter figure compares with an attendance of more than 110,000 at the Boston Symphony Orchestera's nine Berkshire Festival concerts.

The younger and better musicians of today make up the student body, 400 strong, at the Berkshire Music Center; they come from 37 states and 15 foreign countries to study under a distinguished faculty; and they perform in orchestras, ensembles, and in three operas for those who endorse their efforts by joining the Friends of the Berkshire Music Center at Tanglewood, in which a voluntary contribution constitutes membership.

Times 7/17

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TANGLEWOOD HOST TO 5,900 BACH FANS

2 Concerts Offered During Second Week-End Devoted to Works of the Master

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., July 16.—For the second week-end in succession Serge Koussevitsky and a contingent from the Boston Symphony Orchestra played two concerts devoted to Johann Sebastian Bach in the Theater-Concert Hall here at Tanglewood. Today's concert drew an audience of 2,800, with 1,600 of these persons scattered on the lawn, and last night's was 3,100, with 1,900 of the gathering on blankets and folding chairs on the lawn.

The size of today's overflow was more impressive than last night's, because today the sky was overcast and occasional drops of rain fell. Last night the skies were clear and the air was balmy, ideal weather for music.

This afternoon's audience, which would not be detained by the threat of rain, was rewarded by a far livelier concert than last night's. Though the weather was not kind to string players, the strings of the Boston Symphony played with glowing warmth. The soloists—Ruth Posselt, violinist, who was heard in the E-Major Concerto, and George Laurent, flutist, who showed his virtuosity in the Suite No. 2, in B minor—contributed a valuable share to the program, and Mr. Koussevitzky kept everything going in sprightly fashion.

Small Orchestra Used

Mr. Koussevitzky chose to play most of today's and last night's programs with reduced forces. It was as though he sought to recreate the atmosphere of an eighteenth century drawing room with a small company of guests to listen to the music. Thus in the Suite No. 2 he had, all told, sixteen players, including the soloist. And at times in this score he cut down the playing group to even smaller proportions. In one place only the first desks of the violins played, and the effect was one of a lacy background for the solo flute.

In last night's performance of the Brandenburg Concerto No. 6, in B flat, the orchestra was also small, and the voices of the two solo violas stood forth with mellow richness.

The only reservation one had about Mr. Koussevitzky's procedure was that it did not seem to take into account the people out on the lawn. While the acoustics beyond the rear of the theatre-concert hall are good, they are not so remarkable as those behind the music shed, where the full-dress festival concerts take place. It was evident this week-end that this section of the audience had to strain to hear the nuances of performance.

Adagio Reading Praised

The most moving place in the week-end's programs was the adagio of the violin concerto. Here is music of seraphic purity, and it was played with a delicacy of texture and a searching penetration of emotion that made one remember again that Bach's music, at its finest, holds its power to reach the heart 200 years after his death.

Today's program opened with a businesslike performance of the C major suite, and ended with two cantatas—"Weinen, Klagen, Sorgen, Zagen" and "Nun Ist Das Heil Und Die Kraft." The able soloists were Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. The festival chorus, drawn from the Berkshire Music Center's enrollment took part.

Last night's concert began with the Brandenburg Concerto No. 4, in G and ended with two cantatas —"Komm, Due Suesse Todes-

tonight in Manchester.

...ata" and "Ein' Feste Burg Ist Unser Gott." Hugh Ross of the center staff conducted the cantatas. And in addition to the soloists who appeared today, there was Uta Graf, soprano. The festival chorus was also on hand.

Next week-end Mozart is on the agenda. It should be worth the trip to Tanglewood.

Capacity Audience At Tanglewood Concert

Superb Performance Is Most Impressive and Thrilling of Series at Lenox

By WILLARD M. CLARK

Lenox, July 16—The fourth in the series of six concerts devoted to the music of Bach and Mozart was held this afternoon in the Theater-Shed at Tanglewood before an audience of nearly 3000 which packed every inch of the Shed and every bit of space within hearing distance. In many ways this concert, the final one devoted to the music of Bach, was the most impressive and thrilling. It was a heroic program, superbly played, with Dr. Serge Koussevitzky, the orchestra, soloists, and chorus at their very best.

The audiences which have attended the concerts thus far are hearing

Continued On Page 7

Capacity Audience At Tanglewood Concert

Continued From Page 1

definitive performance by an orchestra of selected players utterly responsive to the demands of their conductor. The result is, that one hears the music of Bach in all its beauty, with line, architecture, tone and intent fully revealed.

This afternoon the program opened with "Suite No. 1 in C major." This suite, like its three companions, opens with an impressive Overture and this is followed by the chain of dance-like movements. The overture, with its impressive fugal passages was played with notable clarity and perfection of balance. Each little dance movement became an individual drama, particularly the graceful menuet, and the brittle, brilliant, Bouree and Paspied.

This suite was followed by a "Suite No. 2 in B Minor" for flute and orchestra. Cutting his orchestra down to some 16 players and Georges Laurent, flutist, Dr. Koussevitzky treated his audience to some of the most enchanting music ever written, and to a performance of this music so nearly perfect that it will take a lot of listening before its equal is heard again.

The charm, the intimacy, and the melodic appeal of every phrase was a joy to the ear, and the performance a source of wonderment to those fully cognizant of the technical demands involved.

Mr. Laurent is probably the greatest French flutist to be heard today. His musicianship, technical prowess and formidable command of his instrument is tempered by the humbleness of the truly great artist. Had it not been, we doubt if the performance of the Polonaise would have had the emotional impact, or the virtuosity of the Overture have affected us as they did.

Ruth Posselt, wife of Richard Burgin, concertmaster of the Boston Symphony Orchestra, is a violinist of great accomplishment. She is a well known figure at Tanglewood and has assisted in the performance of some of the outstanding programs given there.

She plays with effortless vitality. Her conception is always just, and this afternoon her performance of the "violin concerto in E major" was something to treasure in memory. She had the technique, spirit and musicality to make the extended and somewhat unorthodox opening movement something tremendously exciting. One kept alert for the next phrase.

The lovely adagio movement she played with a tenderness and fluidity that was truly affecting, and she returned easily to the final allegro, with its dazzling pyrotechnics and technical demands. Bach was a clever violinist and knew how to write for that instrument quite as forcibly as any composer.

Miss Posselt received at least a half dozen recalls and shared them gracefully with Dr. Koussevitzky and the orchestra which provided so sumptuous an accompaniment. We have heard Miss Posselt play many times but seldom so effectively as this afternoon.

The concert closed with two dramatic cantatas. The first enlisted the services as soloists of Eunice Alberts, contralto; James Pease, bass and David Lloyd, tenor. Miss Alberts, whether one likes her voice or not, is a fine musician and she sang the lengthy, demanding, recitative and air with absolute assurance.

Mr. Pease, with his vital voice, fine production and full understanding of what he is about, sang effectively, as he always does. One wonders when youthful David Lloyd has the time to learn the variety of works he undertakes and how he seems to be at ease in any style of song.

The school chorus sang the chorales beautifully, but with so fine a conductor and coach as Hugh Ross to lead them, this is not surprising. The final Cantata, a monumental chorale for double chorus, brought the series of concert devoted to the music of Bach to a triumphant close.

Notables Attend Lenox Concert

By ED TOOLE

Lenox, July 16—The fourth in the series of Bach concerts by the Boston Symphony Orchestra in the concert-theater hall here at Tanglewood was attended by 3000 this afternoon. Although some 1400 music lovers shrugged off the threatening skies and took places on the lawn to enjoy the performance by Dr. Serge Koussevitzky and his famed musical unit, many more were kept away by the fact that weather conditions were such that it appeared as though rain would arrive before the end of the concert.

All told 11,800 have attended the back concerts which this year opened a week end earlier in order that an extra series might be included in the Bach-Mozart part of the Berkshire Festival before the start of the main concerts in the shed with the full orchestra. These will open on Thursday, July 27.

Notables reported in this afternoon's audience included a group of distinguished foreign visitors. Amongst these were Mr. and Mrs. Theodore Vavayannis of Athens, Greece and Mr. and Mrs. Adnan Saygun of Ankara, Turkey. Both men are noted musicians in their respective countries. They are currently guests of the Berkshire Music Center.

Mr. Vavayannis is conductor of the Athens Symphony Orchestra as well as being professor at the Athens Conservatory. A student under Demitrios Mitropoulous of the New York Philharmonic Orchestra, he will spend the next few weeks here at Tanglewood observing instructions as given by Dr. Koussevitzky.

A composer of stature, Mr. Saygun is a professor at the University of Ankara and is keenly interested in the study of folk music.

Also present today was Henry Morganthau, Jr., former secretary of the treasury in the Roosevelt Administration, who greatly enjoyed the Bach concert of last night as well as this afternoon's program in the concert-theater hall.

A week end guest of Dr. and Mrs. Koussevitzky, the vice-mayor of Tel-Aviv, Israel, Dr. Eliezer Peri took the opportunity to attend the concert as did Peter Grandenwitz, also of Israel, who is here at Tanglewood for the season to lecture on oriental elements in contemporary music at the invitation of Dr. Koussevitzky.

Seen in the hall also were Mr. and Mrs. Werner Josten of Northampton. He is a former member of the Smith College faculty and respected in the musical field as a composer-conductor.

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The Berkshire Evening E

Second Section

Pittsfield, Massachusetts, Monday, July 17, 1950.

Bach Concerts at Tanglewood Attract 6600 Over Week End

Dr. Koussevitzky Leads Select Ensemble Of 30 Boston Symphony Players in Four Programs Devoted to Great Master

By JAY C. ROSENFELD

Dr. Serge Koussevitzky brought yesterday afternoon's concert in the theatre-concert hall at Tanglewood to a close on a moment of inspired grandeur.

A crowd of 6600 turned out for the two week-end performances, 3600 Saturday night and 3000 yesterday afternoon, bringing the total attendance to date for the Berkshire Festival Bach-Mozart series to 11,600.

Through two successive week ends Dr. Koussevitzky had led the select ensemble of some 30 men from the Boston Symphony Orchestra in four programs devoted entirely to Bach. This has been the plan each summer for the last few years but this year there was special significance to the concerts because they observed the 200th anniversary of the death of the great master. Yesterday with the massive chorus from the cantata No. 50, "Now is come salvation and strength", Koussevitzky raised the large festival chorus, trained by Hugh Ross, and the large audience to a point of near-exultation.

This excerpt from the cantata came at the end of a program which had been on a generous side in the matter of sheer length. There had been the first two orchestral suites, in C major and in B minor, in the latter of which Georges Laurent had been the exceedingly satisfying soloist, the E major violin concerto with Ruth Posselt as soloist and the long cantata, No. 12,: "Sorrow, Sighing, Trouble, Crying."

Miss Posselt Superb

Miss Posselt's playing was top-notch in every respect. She played with a sure and confident attack and varied the running detached figures in the first movement with a lovely soft contrasting tone which carried with easy and round sonority. Her whole approach to the concerto was healthy and straightforward. There was a positiveness which was relaxing to listen to. She very patently knew how she wanted it to sound and she proceeded to make it so. Especially gratifying were the long sustained notes in the first movement which are reached through long running passages. Here she made her tone stand out immediately and her bowing control was masterful. The slow movement was equally effective. She planned her bowing with astute artistry and never allowed the sustained line to fade or waver. She was accorded a well-deserved ovation.

The suites are delightful in the diversity and contrast of their dance tunes and rhythms. Koussevitzky lent them charm and fascination as they proceeded from one variety to another. In the cantata No. 12, the chorus is called upon for restrained singing and the preparation that Mr. Ross had given them was well realized by Koussevitzky from the podium. On the preceding evening Ross had conducted the cantatas himself and had accomplished the results which he invariably reaches and for which he is so highly regarded. The soloists were Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass. Bach served the bass the most viable portion and Pease met its requirements with eminent success. The other assignments had suggestions of the figures the orchestra also played and while there was no lack of ability or acquaintance with the score, the bass still had the most tasty allotment.

Saturday Concert

Saturday evening in the cantata No. 80, the aforementioned soloists had the assistance of Uta Graf, soprano marking her Tanglewood debut and making a very deep impression. The cantata "Ein Feste Burg'ist unser Gott" is the one from which excerpts were used for the opening of the program which dedicated the great Shed at the Fifth Berkshire Festival in 1938. Miss Graf projected her ample voice easily and entirely within the spirit of the cantata.

Saturday's program had opened with the fourth and sixth Brandenburg concertos. The soloists in the fourth were Richard Burgin, violin, and Laurent and George Madsen, flutes. In the sixth Joseph De Pasquale and Jean Cauhape were the viola soloists. This latter concerto omits violins entirely and uses only violas and celli, each section divided into three voices. Koussevitzky gave each of the top two viola voices to one instrumentalist, giving them a wonderful opportunity to let the rich timbre of their instruments be heard. Indeed, they were so concerned with that part of their playing that at times they overlooked the nature of the music at hand and gave an indiscriminate full rich sound to everything in their path.

The remaining week end of this theatre-concert hall series will be devoted to Mozart and then the larger activities of the Festival move to the large Shed the following Thursday, July 27, when the complete orchestra makes its seasonal bow.

Babbitt

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Will Not Be Listed as Musical Director at Tanglewood in '50

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Koussevitzky said in an interview today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor de Sabata, as guest conductor at the festival. But I do object to the manner in which it was done."

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The guest is the Italian conductor, Victor De Sabata, whom Koussevitsky did not name.

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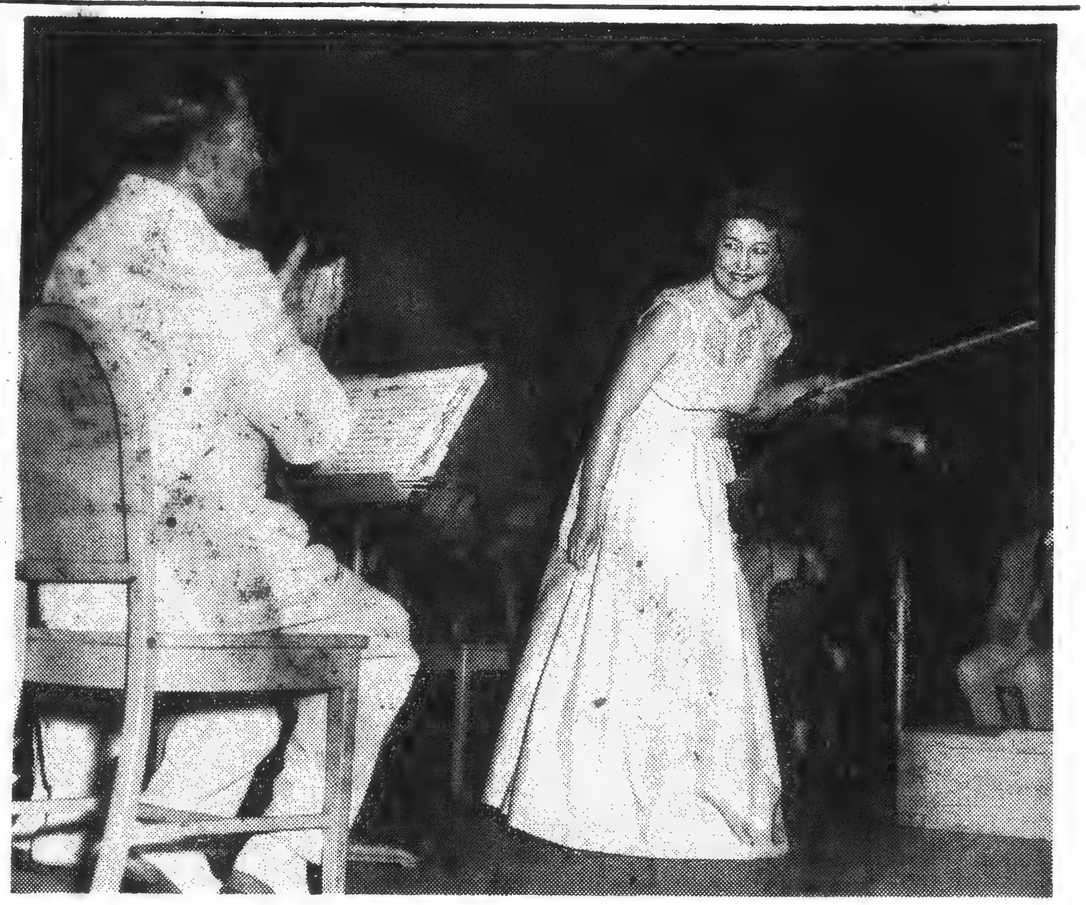

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STRICKLAND AT TANGLEWOOD: F. Cowles Strickland, first director of the Berkshire Playhouse, Stockbridge, back in the county as stage director of the opera department at the Berkshire Music Center, assists two students at rehearsals for scenes from operas to be presented in the theatre-concert hall tonight. The students are Marni Nixon and Willabelle Underwood.

Opera Scenes Open Tonight For Friends

First Performance Of Season To Start at 8.15

TANGLEWOOD—Several scenes from operas will be presented by students of Department 4 of the Berkshire Music Center in the theatre concert hall here tonight at 8.15 for Friends of the Center. It will mark the first evening of opera scenes this season.

The opera scenes will be presented under the direction of Dr. Jan Popper, acting head of the opera department in the absence of Boris Goldovsky, assisted by Sarah Caldwell, music director and F. Cowles Strickland, stage director.

Miss Caldwell has been associated with the opera department since 1946 when she was a student. In the past two years she has been on the faculty. This is Mr. Strickland's first year at Tanglewood. He was the first director of the Berkshire Playhouse, Stockbridge, having served in that post from 1928 to 1934. He came here from California where he is professor of speech and drama at Leland Stanford University.

Tonight's Program

Tonight's program, which will commence at 8.15 in the theatre concert hall, follows:

The Marriage of Figaro ..... Mozart
Scenes from Act I.

Susanna ..... Nancy Trickey
Figaro ..... Robert Minser
Marcellina ..... Helen McCloskey
Bartolo ..... Julian Batrick
Cherubino ..... Edith Evans

Directed by Sarah Caldwell.
Pianists, Felix Wolfes and Lee Shaynen.

Carmen ..... Bizet
Act III, Card Scene.

Carmen ..... Rosalind Elias
Frasquita ..... Nell Foster
Mercedes ..... Marguerite Willauer

Directed by Jan Popper.
Pianists, Louis Lane and Jan Popper.

The Bartered Bride ..... Smetana
Act II, Scenes 2 and 3.

Marenka ..... Ewan Harbrecht
Vashek ..... Morton Shames

Directed by F. Cowles Strickland.
Pianists, Lee Shaynen and Jan Popper.

Aida ..... Verdi
Act II, Scene I.

Amneris ..... Angelica Sarris
Aida ..... Sara Carter
Attendants to Amneris, Margaret Backer, Nell Foster, Dorothy Miller, Claire Oxenberg, Naomi Sherman, Lois Toman.

Directed by Jan Popper.
Pianists, Kurt Saffir and Jan Popper.

Hansel and Gretel ..... Humperdinck
Act I, Scene I.

Gretel ..... Marni Nixon
Hansel ..... Rosalind Elias

Directed by Sarah Caldwell.
Pianists, Felix Wolfes and Lee Shaynen.

Intermission.

The Old Maid and the Thief .... Menotti
Scenes I, II and III.

Miss Todd ..... Rosalind Elias
Miss Pinkerton ..... Sarah Carter
Laetitia ..... Nancy Trickey
Bob ..... Irvin Nordquist

Directed by Sarah Caldwell.
Pianists, John Cunningham and Lee Shaynen.

Der Freischutz ..... Weber
Act II, Scene I.

Agatha ..... Willabelle Underwood
Aennchen ..... Marni Nixon
Max ..... Earl Ringland

Directed by F. Cowles Strickland.
Pianists, Felix Wolfes and Jan Popper.

La Boheme ..... Puccini
Act I.

Rodolfo ..... Mario Lalli
Marcello ..... Julian Patrick
Colline ..... Robert Minser
Schaunard ..... Irvin Nordquist
Benoit ..... Richard Riddell
Mimi ..... Ewan Harbrecht
Street urchins,
Andreas Lehner and Sandy Ulanowsky

Directed by Sarah Caldwell.
Pianists, John Cunningham and Lee Shaynen.

Student Production Assistants

Stage manager—Robert Ackart.
Properties—Dorothy Troupin and Ellen Berkowitz.
Scenic department—Robert Ackart, Ellen Berkowitz, Peter Herford, Henry M. Holland, Frank Miller, Betty Porter, Dorothy Troupin, Moritz Von Bomhard.
Costume department — Mary Denison, Gertrude Moore, William Tracy.
Coaches — John Cunningham, Arlene Gerstenberger, Kurt Saffir.

MUSIC

Berkshire Festival

Two concerts devoted to the music of Bach were presented at Tanglewood Saturday and Sunday, Serge Koussevitzky and Hugh Ross conducting. The soloists were Uta Graf, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass. Ruth Posselt was violin soloist in the Bach concerto. The program was as follows: Brandenburg Concertos Nos 4 and 6; Centatas Nos. 161 and 80; Suites Nos. 1 and 2; Concerto for violin No. 2, and the Cantatas Nos. 12 and 50.

The music of Bach stands as one of the supreme achievements in art, and one could not but feel that in these concerts perfection of interpretation was closely approached. The musicians, conductors, and soloists acquitted themselves both technically and emotionally with the musical conception required of the music.

Dr. Koussevitzky, again at the head of the Boston Symphony Orchestra, brought the musicians to a peak of virtuosity; and while the performances were marred by inadequacies of tempo, such as overextended retards and exaggerated allegros (as in the Brandenburg Concertos and the Suites especially), seeming to this listener illogical and lacking in proportion, there can be no doubt that the audience which overflowed onto the lawn outside the theater was justly pleased by the Festival. The Brandenburg Concertos and orchestral Suites offered moments of beauty, and afforded several of the first-desk players of the orchestra the opportunity to play the solos and concertini with perfection.

The first two cantatas were ably conducted by Hugh Ross. In the first of these, "Komm, du susse Todesstunde," the opening alto aria was interpreted sensitively by Eunice Alberts, a singer who demonstrates a combination rarely found in her profession: excellence of voice and deep musical intelligence. David Lloyd, Uta Graf and James Pease complimented further the cantatas with finesse and distinction. One wonders why a piano was used in the Brandenbrug concerti, while a harpsichord remained idle upon the stage, awaiting service in the cantatas that were to follow.

The brilliant performance of the cantata "Ein' feste Burg ist unser Gott" brought the first of these concerts to a stirring close. The highlight of the second concert was the performance by Ruth Posselt of the E Major violin concerto. Technically excellent, she interpreted the music with feeling and a brilliancy of conception. The ovation she received at the music's close was well-deserved.

R. A.

put the shoe back into its box, hypocrites.

Tanglewood Quartet in Forum Air Views on Music Critics

LENOX—What critics should and shouldn't do was bandied about Monday night by four men of the Tanglewood faculty expressing their opinion on "What Is the Proper Function of Music Criticism?" Those on the panel of four at the regular weekly Tanglewood music forum at Lenox Library's Sedgwick Hall were John Burke, program annotator for the Boston Symphony Orchestra; Irving Fine, recipient of a Fulbright scholarship and a Guggenheim fellowship, and presently a teacher at Brandeis College; Arnold Sungaard, professional playwright and teacher at Bennington College; and Hugh Ross, director of the Schola Cantorum in New York City. Aaron Copland, assistant director at Tanglewood, was the master of ceremonies.

Speaking first, Mr. Burke was of the opinion that critics are either blasting everyone and everything regardless of whether the artist is big or small, or are the over-enthusiastic type that praises everyone and everything and is most unconvincing. He felt that the critic who blasts everything does harm the individual, but inflicts more damage on the sponsoring organization. Mr. Burke stated that the function of the critic was to spread news of what happens in the world of music by news and through a keen sense of evaluation. He should be able to express himself clearly, employing a clear sense of proportion to bring out the important points and minimize the weak ones, he said.

Mr. Fine spoke from the standpoint of a teacher, writer and composer on what place music should take in life and society. He stated that the faults of music criticism were the faults of journalism. It was his opinion that critics should be fully acquainted with the style being reviewed before attempting to evaluate it. He felt that criticism should be (1) a description and analyzation of the artist in terms understandable to the lay reader, (2) an interpretation with identification with other works in accepted spheres and (3) a judgment.

Mr. Sungaard approached the subject from the angle of the way an artist is affected by criticism. He felt that the artist is not affected in that newspaper criticism will not give the artist's faults by which he may correct himself. He concluded with: "A critic is much like an artist in that he is a man who, through contemplation, arrives at certain conclusions and a critic's proper function is to allow life to continue."

The final speaker, Mr. Ross, stated that a critic has two sides, one of the public's and the other the artist's. He felt that there should be more and better critics, and that they should analyze the performer as well as the composition.

Following the panel speakers, Jay C. Rosenfeld, music critic of The Eagle, compared music criticism of 25 years ago with today's coverage.

Tanglewood

Friskin To Play In Concert Tonight

TANGLEWOOD — The first of this season's four Elizabeth Sprague Coolidge concerts at Tanglewood will be held in the theatre-concert hall at 8.15 tonight.

The program, open to the Friends of the Berkshire Music Center, will consist of pieces by Johann Sebastian Bach played by the piano virtuoso, James Friskin. Featured work for the evening will be the "Goldberg Variations."

Besides Mr. Friskin, Mrs. Coolidge will sponsor later in the summer the Roth String Quartet and the violinist Alexander Schneider in programs of Bach's music.

Tonight's program follows:

Three preludes and fugues from the Well-Tempered Clavichord:
Book I, No. 1 in C.
Book II, No. 15 in G.
Book II, No. 14 in F sharp minor
Chromatic fantasia and fugue.
INTERMISSION
Aria with 30 variations (the Goldberg variations).

First Song Recital Set for Tomorrow

TANGLEWOOD—Friends of the Berkshire Music Center will have a full musical day tomorrow at Tanglewood, with a student song recital in the afternoon, and a concert by the Ricci Trio in the evening.

Four singers, under the direction of Ralph Berkowitz of the Berkshire Music Center faculty, will perform at a recital in the chamber-music hall at 4.30 PM. They are Manfred Hecht, baritone; Sara Carter, soprano; Nell Foster, soprano; and Antonia Weiss, soprano. Donald Smith, John Jud, and Joseph Rezits will be pianist accompanists. Songs to be performed will be works by Mozart, Schubert, Ravel, Debussy, Bartok, and Dello Joio.

This song recital will be the first of the season.

Cir. (D 35,207) (S 40,614)
This Clipping From
EL PASO, TEXAS TIMES
JUL 2 1950

Israeli Orchestra Will Tour U. S.

New York. (UP) — Dr. Serge Koussevitzky has announced that he and Leonard Bernstein will assume musical supervision of the Israel Philharmonic Orchestra in its first American tour to begin next Jan. 7 in Washington. The two will share the conducting assignments for the major part of the tour. Several other conductors will lend their services.

The tour will cover 60 concerts in the larger cities, including Boston, Chicago, Philadelphia, Cleveland, Los Angeles, Portland, San Francisco, Seattle and others.

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DETROIT, MICH. NEWS
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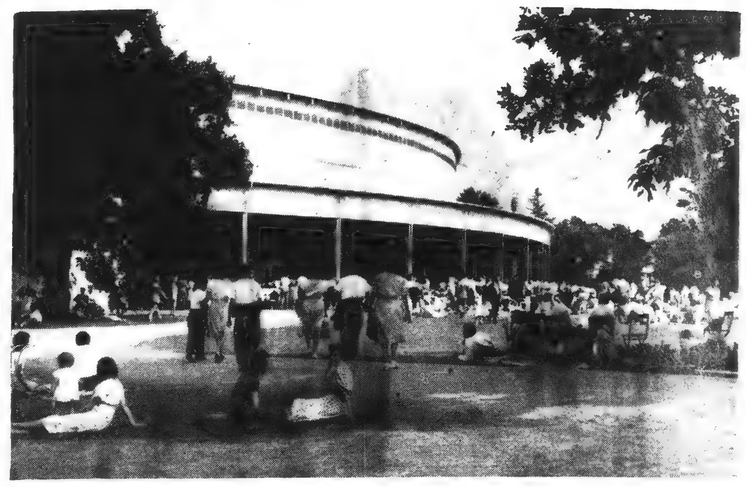

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Cir. (D 95,028) (S 108,085)
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Cir. (D 186,280) (S 239,033)
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ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 6 - 1950

Tanglewood Opening Set For Saturday

The Berkshire Music Festival at Tanglewood will open Saturday night with the beginning of the Bach-Mozart series of concerts preliminary to the three series of concerts by the full Boston Symphony Orchestra.

On the opening program will be Bach's Brandenburg Concertos Nos. 1 and 3, the Cantata No. 83, the Concerto No. 8 for Flute, Violin and Piano and the Suite No. 4. The concerts of the Bach-Mozart series will take place in the theater-concert hall, with Serge Koussevitsky, director of the festival, conducting the smaller orchestra for which these works are scored.

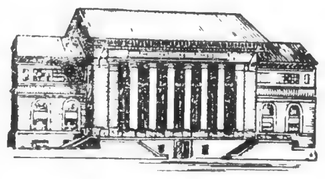
During the festival, the 200th anniversary of the death of Johann Sebastian Bach will be marked with the playing of 61 of his compositions in 20 events, climaxed by the playing of the great B Minor Mass in two festival concerts, afternoon and evening, on Aug. 10.

This weekend, the Sunday afternoon Bach concert will include the Brandenburg Concertos Nos. 2 and 5, the Suite for Cello, with Gregor Piatigorsky as soloist, and the Suite No. 3.

To facilitate traffic and parking for the festival, a coordinated plan has been put into effect throughout Western Massachusetts, with state, county and town officials and the festival management cooperating, it has been announced by George E. Judd, manager of the Boston Symphony Orchestra.

The thousands of automobiles that converge upon Tanglewood each season have posed some serious problems in the past, but now, according to Mr. Judd, the various police organizations have dovetailed their efforts and the festival has appointed its own expert to handle the staff on the grounds, State Police Sgt. Michael J. Sullivan, formerly of the Tanglewood detail from the Lee headquarters. Maps have been sent to patrons and 40 road direction signs have been added to those in the Berkshire County area.

The Hartford Times
HARTFORD 1, CONN.



A clipping of an article that appeared in today's issue of The Hartford Times is enclosed. Because of your interest in the subject, we thought you might wish an extra copy of it.

Form
JUL 17 1950

Boston Symphony Presents Inspiring Bach Performance

Special to The Hartford Times

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Throughout the work, the flute plays a figurative second fiddle to the excellent strings. When, in the fifth movement, Laurent leads the orchestra throughout, his playing is rapid yet dramatically restrained. The complexity and length of this solo kept the audience on the edge of their seats, waiting for the musician to prove his humanity by making a slip. Needless to say, he didn't.

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Koussevitzky eröffnet Berkshire Festspiele

Serge Koussevitzky kehrt heute von seiner Europareise zurück, er dirigierte Konzerte in London, Tel-Aviv, Rom, Brüssel und Paris. Das Berkshire Music Center beginnt die Kurse am 2. Juli, die Festspiele werden in Tanglewood am 8. Juli eröffnet. Victor de Sabata, der erst vor kurzem als Dirigent zweier Konzerte in Tanglewood verpflichtet wurde, hat als Programm folgende Werke gewählt: Brahms, Akademische Festouvertüre; Schubert, "Unvollendete Symphonie"; Respighi, "Pini di Roma"; Gould, "Spirituals"; Wagner, "Vorspiel und Isoldes Liebestod" aus Tristan und Isolde. Im zweiten Konzert Sabatas gelangen zum Vortrag: Bach, "Sinfonia" aus dem Weihnachtsoratorium; Mozart, Symphonie in Es-Dur; Berlioz, Ouvertüre zu "Carneval Romain"; Ghedini, "Pezzo Concertante", und Beethoven, Fünfte Symphonie.

Berkshire Music Center

The Friends of the Berkshire Music Center will be marking their fifth year of support of Serge Koussevitzky's music school this summer, according to Dr. Lewis Perry, their chairman, and the group will attend nearly forty musical events performed by musicians whose study their contributions make possible.

Just as the Berkshire Music Center is unique in that it is the only full-sized school maintained by a large orchestra on its own grounds and with its own dormitory, the Friends of the Center are a unique means of support for a school. The group is composed of persons who have enough interest in music and in Director Serge Koussevitzky's school to contribute financial support as they are able, and also to make up the audiences for the students, who are thus given an opportunity to be heard by many music lovers at a stage in their development when most musicians have no audience.

This summer the Friends will again comprise the audience which will be the first to hear the American premiere of a modern European opera, at it has in three previous summers. Jacques Ibert's comic opera, "Le Roi d'Yvetot," will be given two performances by the Opera Department under the direction of its acting head, Jan Popper. "The Jumping Frog" by Lukas Foss and Mozart's "La Finta Giardiniera" also will be produced at the Center for Friends' audiences. Thirty-four other concerts and recitals will have been played for them before the end of the season in mid-August.

These will once again include a series of chamber music programs made possible by the Elizabeth Sprague Coolidge Foundation of the Library of Congress with performances by Alexander Schneider, James Friskin, the Roth String Quartet, and the Ricci Trio.

It is the financial support of the Friends which makes possible their attendance at these events. Much of this support is in the form of modest contributions, but a growing number of full-tuition, $150 scholarships are being provided for the purpose of enabling young musicians to study under such noted personalities as Gregor Piatigorsky, William Kroll, Aaron Copland, and many others, including, of course, Dr. Koussevitzky. Last year, the Friends were instrumental in obtaining for the Center the former Wheatleigh estate as a men's dormitory; total contributions by Friends amounted to $27,000, and more than 65,000 attended. The latter figure compares with an attendance of more than 110,000 at the Boston Symphony Orchestra's nine Berkshire Festival concerts. Last weekend's opening Friends' events attracted 2800 persons.

The younger and better musicians of today make up the student body, 400 strong, at the Berkshire Music Center; they come from 37 states and 15 foreign countries to study under a distinguished faculty; and they perform in orchestras, ensembles, and in three operas for those who endorse their efforts by joining the Friends of the Berkshire Music Center at Tanglewood, in which a voluntary contribution constitutes membership.

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KNICKERBOCKER NEWS
JUL 6 - 1950

Tanglewood Opening Set For Saturday

The Berkshire Music Festival at Tanglewood will open Saturday night with the beginning of the Bach-Mozart series of concerts preliminary to the three series of concerts by the full Boston Symphony Orchestra.

On the opening program will be Bach's Brandenburg Concertos Nos. 1 and 3, the Cantata No. 83, the Concerto No. 8 for Flute, Violin and Piano and the Suite No. 4. The concerts of the Bach-Mozart series will take place in the theater-concert hall, with Serge Koussevitsky, director of the festival, conducting the smaller orchestra for which these works are scored.

During the festival, the 200th anniversary of the death of Johann Sebastian Bach will be marked with the playing of 61 of his compositions in 20 events, climaxed by the playing of the great B Minor Mass in two festival concerts, afternoon and evening, on Aug. 10.

This weekend, the Sunday afternoon Bach concert will include the Brandenburg Concertos Nos. 2 and 5, the Suite for Cello, with Gregor Piatigorsky as soloist, and the Suite No. 3.

To facilitate traffic and parking for the festival, a coordinated plan has been put into effect throughout Western Massachusetts, with state, county and town officials and the festival management cooperating, it has been announced by George E. Judd, manager of the Boston Symphony Orchestra.

The thousands of automobiles that converge upon Tanglewood each season have posed some serious problems in the past, but now, according to Mr. Judd, the various police organizations have dovetailed their efforts and the festival has appointed its own expert to handle the staff on the grounds, State Police Sgt. Michael J. Sullivan, formerly of the Tanglewood detail from the Lee headquarters. Maps have been sent to patrons and 40 road direction signs have been added to those in the Berkshire County area.

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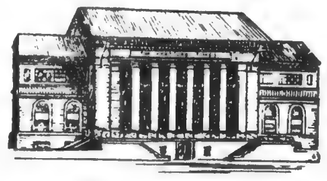

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[268]

HENRY ROMEIKE NEW YORK
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MAPLEWOOD, N.J
NEWS
6/29/50

Music Notes

By Gertrude H. Hale

Our own News-Record with its addendum "Suburbia," could well be changed to "Metropoles," judging by the long list of Columbia High School graduates, and the many returning students who have worn their caps and gowns and won their degrees from college and university.

Now comes the test of character and ambition of our youth. They have been given facts and a certain equipment in which to start their own lives. Now they have to make up their own minds, which is a tremendous responsibility. With the progress in education all over the world, youth is being stirred to new desires and new ambitions, which demands an alertness, with greater knowledge and living better lives. In this wonderful country of ours, there are many advantages for which to struggle, but first to work for our country's good and to have a genuine love for humanity. The truly successful leader, which is the crying need in all lines is the one who is interested in the welfare of his fellowman. The great men of history have not all been moneyed men. They had an aim, and in working for it, fame came, and then money, but money was secondary.

This applies to music as much as it does to medicine, science or other branches. There are countless opportunities waiting in the line of music. Of course one can respond that musicians are a poor lot! Yes, many of the great composers were poor, but they left behind them fame that will never die . . . names that are revered and compositions that are loved by the entire world, while the rich man has passed away like the flower of the grass. It is what is done for humanity that remains forever, while what is done for one's self is soon forgotten.

* * *

So many questions are being asked regarding "Tanglewood" that I will give as much information as possible, although I have not been able to go—a pleasure reserved for the future. Tanglewood is in the towns of Lenox and Stockbridge, and occupies over 200 acres, with a tremendous shed that can seat 6,000 people. Serge Koussevitsky, ex-president and director of the Boston Symphony is also director of this Berkshire Music Center. The Summer Music School opens July 3 and closes August 13, with a big Music Festival from July 6 to 23, in which internationally known musicians will perform. Tanglewood has become very popular with its professional concerts and of course, the place has a literary value, because of its association with Ralph Waldo Emerson, Oliver Wendell Holmes, and Nathaniel Hawthorne of "Tanglewood Tales."

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PEEKSKILL, N. Y.
EVENING STAR
JUL 1 - 1950

Wins Scholarship At Berkshire Music Center

Donald Rock, active in music circles here since he came to Peekskill four years ago to join the faculty at Peekskill Military Academy, has been awarded a scholarship for the season at the Berkshire Music Center, at Tanglewood, Lenox, Mass.

The award was won as a result of competitive auditions held under the direction of Hugh Ross, choral director at the Center and the Berkshire Festival, and is for full tuition and maintenance.

Mr. Rock will study and sing with the Festival Chorus with the Boston Symphony under Serge Koussevitzky.

Donald Rock

The purpose of the Music Center is to provide an opportunity for music study, on an advanced level, in connection with the Berkshire Festival Concerts, opening the eighth season tomorrow.

Mr. Rock has, for the past twelve months, studied theory and piano with Anna and Joseph Vardi, at Comprond. He was with PMA teaching staff for three years.

Since coming to Peekskill, his interests in the field of music have been extensive and varied. He organized and directed the Peekskill Community Chorale, has led the choir in the First Methodist Church and has been organist and Director of Music at the Church of the Assumption.

Within the year, two successful musical productions, directed by Mr. Rock, have been presented at the Guardian. In March, Victor Herbert's "Eileen," with a large vocal cast, was offered, and last December he produced Kurt Weill's opera, "Down in the Valley," and sang solo parts in the show.

Further afield, Mr. Rock has appeared with the Collegiate Chorale, internationally known vocal group which has made notable appearances with leading orchestras and conductors, and on radio and television.

He has studied at the University of Iowa, at Columbia, and at the Juilliard School of Music, where he worked with Rosalyn Tureck and with David Diamond, whose "Timon of Athens" will be heard in its first performance at a Festival concert, under guest conductor, Leonard Bernstein.

Mr. Rock left this afternoon for Tanglewood, and when he returns in late Summer plans to open a music studio here for piano and voice.

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NORTH ADAMS, MASS.
TRANSCRIPT
1950

Dr. Koussevitzky Speaks at Music School — First Concert Saturday.

Before an audience of more than 700 persons, Serge Koussevitzky yesterday afternoon opened the 1950 season at Tanglewood, Lenox, the summer music center which he has made world famous since he and the Boston Symphony orchestra took over the Berkshire Symphonic festival 15 years ago.

A program in the Tanglewood theater-concert hall at which Dr. Koussevitzky was the principal speaker, opened the Berkshire Music Center school for the season. The first public concert by the Boston orchestra will not take place until Saturday evening when the first of six Bach-Mozart performances, preliminary to the nine major symphony concerts in the music shed, will be given under Dr. Koussevitzky's direction in the concert hall. The Bach-Mozart concerts have been sold out, the management has announced, but general admission tickets to the grounds will be sold at the time of the concerts.

Dr. Koussevitzky spoke yesterday on his impressions of culture and music as he found them in Europe, Israel and South America during the winter. Dr. Lewis Perry, president of the Friends of the Berkshire Music Center, presided and pleaded for support of the center, and Aaron Copland, the American composer and assistant director of the Music center, introduced the 50 members of its faculty. The program closed with the singing of Randall Thopson's Alleluia Chorus, composed especially for Tanglewood.

Today, classes opened for the 400 students enrolled for courses in composition, choral work, opera and orchestra conducting.

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SCHENECTADY, N. Y.
GAZETTE
JUL 4 - 1950

Music Notes

By D. E. RITZ

Those privileged to attend come away feeling greatly enriched.

George E. Judd, manager of the Boston Symphony Orchestra, has announced that all seats for the Berkshire Music Festival's Bach-Mozart concert series starting July 8 have been sold. The series, which precedes the main festival program at Tanglewood, Lenox, Mass., is held in the Theater-Concert hall with a seating capacity of 1,200. Admission to the grounds on the days of the Bach-Mozart programs will be available on the day of each concert. Dr. Serge Koussevitzky will conduct the series.

Mr. Judd also has announced that good seats are still available for all of the nine festival concerts, held in the Shed and opening July 27. Conductors for the Shed concerts include Dr. Koussevitzky, Victor de Sabata, Eleazar de Carvalho and Leonard Bernstein.

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ATLANTIC CITY, N. J.
UNION
JUL 5 - 1950

VENTNOR MUSIC FESTIVAL

Dorothy Maynor Won Fame After Koussevitzky Audition

Dorothy Maynor, celebrated Negro soprano who makes her resort debut at Ventnor Av. School on Aug. 1, has come a long way from a humble, inconspicuous childhood in her native Virginia.

Miss Maynor, the initial artist in the third annual Ventnor Summer Music Festival, sponsored by the Ventnor City League and holding forth at the school each Tuesday night in August, was born in Norfolk and as a child was absorbed in the folk music and spirituals of her people.

DOROTHY MAYNOR

She grew up in the poor parish of a Methodist vicarage, one of three children, and together with her brother—a tenor—and her sister, who played the organ, she helped the little household by singing in the church choir.

At 14 Dorothy entered Hampton Institute to prepare for the career in home economics but music assumed the most important part of her curriculum as her talent for singing became more marked. She joined the famous Hampton Choir and was chosen to accompany a group of 40 students to tour the United States. Their success led to a tour of Europe—England, France, Germany, Belgium, Czechoslovakia, Switzerland and Asutria—and Dorothy still treasures the memory of singing at Salzburg.

Changes Major

During the next few years Miss Maynor's teachers and friends who recognized her remarkable talent were largely instrumental in shaping her career. Back at Hampton the choir director, Dr. Nathaniel Dett, convinced her that music was her "forte" and changed her major to music. And it was also Dr. Dett who interested Miss Harriet Curtis, dean of women at Hampton, in the young soprano. Between them they got her a scholarship at the Westminster Choir School at Princeton where she studied conducting and choir music under Dr. John Finley Williamson. Later it was again Miss Curtis who provided the funds for Dorothy to continue her studies in New York.

The next three years were devoted to intensive studies of language, concert and opera singing with her teacher, Wilfred Flamroth. To supplement her meager budget she took a job as conductor of the choir of the Nazarene [illegible] in Brooklyn and [illegible] the luxury of $40 a [illegible] and opera recitals, for [illegible] would stand in line for [illegible]

The story of Dorothy [illegible] sensational "discovery" [illegible] Koussevitzky at the Berkshire [illegible] Festival has become [illegible] Through a coincidence [illegible] tron and personal [illegible] singer persuaded [illegible] hear her sing and [illegible] pressed by her [illegible] he exclaimed [illegible] world must hear [illegible] week later she made [illegible] Town Hall, and [illegible] in that first season [illegible] the nation's leading [illegible] New York Philharmonic [illegible] birolli; the B[illegible] Koussevitzky; [illegible] Symphony un[illegible] Chicago Symphony [illegible]

During the [illegible] and 1944 Miss M[illegible] transcontinental [illegible] concerts and [illegible] of more than [illegible] the first w[illegible] Washington [illegible] anniversary of [illegible] November 1944, [illegible] peared in an [illegible] Library of Co[illegible] anniversary of [illegible] to the Constitution [illegible] the repeated [illegible] lar engagem[illegible] camps and [illegible] men and wo[illegible]

Dorothy Maynor [illegible] singers [illegible]

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DES MOINES, IOWA
REGISTER
JUL 5 - 1950

Eleanor Roosevelt, who has made radio, television, lecture and movie appearances, will venture into a new field of entertainment this summer.

After her return from Europe, Mrs. Roosevelt will visit the Tanglewood Festival in the Berkshires and take some of her grandchildren with her.

And there, as if she were reciting the story only to them, Mrs. Roosevelt will do the narration for Prokofiev's "Peter and the Wolf," accompanied by Serge Koussevitzky and the Boston Symphony Orchestra.

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TUCSON, ARIZ.
CITIZEN
JUL 5 1950

Patrons to Hear Festival From Berkshire Lawns

TANGLEWOOD, Lenox, Mass., July 4.—All seats for the Berkshire Music Festival's Bach-Mozart concert series starting July 8 have been sold, George E. Judd, manager of the Boston Symphony Orchestra, announced last week.

The series, which precedes the main festival concerts, is held in the Theater-Concert hall, with a seating capacity of 1,200.

Because of last year's record crowds for these chamber orchestra programs, when 17,000 persons heard the four concerts, an extra series of two concerts was added this season. It is expected now, because of the sellout for the series, that many hundreds once again will hear the music of Bach and Mozart from the pleasant lawns surrounding the auditorium.

Admission to the gorunds will be available on the day of each concert, Saturday and Sunday of each week, beginning July 8, at Tanglewood.

The six concerts will open the thirteenth season of the Berkshire Music Festival at Tanglewood, and will again be conducted by Dr. Serge Koussevitsky, for the past 25 years conductor of the Boston Symphony Orchestra. Following the program of music by Bach and Mozart, in part commemorating the 200th anniversary this summer of the death of Johann Sebastian Bach, the orchestra will give its nine regular festival concerts in the 6,000-seat Shed.

Tickets are available for all of these concerts, and may be obtained through the box office at Tanglewood, Lenox, Mass., either by mail or in person.

Conductors for the concerts in the Shed will be Dr. Koussevitzky, Victor de Sabata, Eleazar de Carvalho and Leonard Bernstein.

In addition to these performances by the Boston Symphony Orchestra, there will be 33 student and faculty performances at Tanglewood this summer, including two operas. These additional events are open to the Friends of the Berkshire music center only. A voluntary contribution to help support the center constitutes membership in the Friends and entitles contributors to attend all the student and faculty recitals.

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BERGEN RECORD
JUL 7 - 1950

Bach Enough At Tanglewood

The Berkshire Music Center and Festival at Tanglewood, Lenox, Mass., will perform sixty-one compositions by Johann Sebastian Bach in twenty events this summer, it was announced today. The comprehensive program, marking the 200th anniversary of the composer's death, began yesterday with the performance by Serge Koussevitsky and the Boston Symphony Orchestra of five Bach pieces, and will continue almost daily until August 10, when the Mass in B Minor will be performed. The Mass is one of two full-length program pieces included in the commemorative series, the other being The Art of Fugue, arranged for string quartet.

All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this week-end and next in four concerts under the direction of Dr. Koussevitsky. The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist and participant at the Prades festival recently honoring Bach in France. Lectures on Bach will be delivered by the coeditors of the "Bach Reader", Arthur Mendel and Hans David. Julius Herford of the faculty will hold classes on the analysis of Bach's music.

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TIMES
JUL 7 - 1950

Untangling Tanglewood

TANGLEWOOD, LENOX, MASS.—State, county, and local officials and the Tanglewood management are cooperating to improve traffic conditions for the Berkshire Music Festival concerts this year.

The Tanglewood management has added to its staff as traffic and parking expert Michael J. Sullivan of Lee, in past years on the Tanglewood detail as a state police sergeant.

The State Department of Public Works has erected 40 black-and-white directional signs reading Tanglewood in and around Berkshire County to take some concert-bound traffic off the main routes and encourage use of good "back roads." The state has center-lined and otherwise marked these less-traveled roads.

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HUDSON, N. Y.
DAILY STAR
JUL 7 - 1950

TANGLEROOD OPENING SET FOR SATURDAY

The Berkshire Music Festival at Tanglewood will open Saturday night with the beginning of the Bach-Mozart series of concerts, preliminary to the three series of concerts by the full Boston Symphony Orchestra.

On the opening program will be Bach's Brandenburg Concertos Nos. 1 and 3, the Cantata No. 83, the Concerto No. 8 for Flute, Violin and Piano, and the Suite No. 4. The concerts of the Bach-Mozart series will take place in the theatre-concert hall, with Serge Koussevitzky, director of the festival, conducting the smaller orchestra, for which these works are scored.

During the festival, the 200th anniversary of the death of Johann Sebastian Bach will be marked with the playing of 61 of his compositions in 20 events, climaxed by the playing of the great B Minor Mass in two festival concerts, afternoon and evening August 10.

This week-end, the Sunday afternoon Bach concert will include the Brandenburg Concertos Nos. 2 and 5, the Suite for Cello, with Gregor Piatigorsky as soloist, and the Suite No. 3.

To facilitate traffic and parking for the festival, a coordinated plan has been put into effect throughout Western Massachusetts, with state, county, and town officials and the festival management cooperating, it has been announced by George E. Judd, manager of the Boston Symphony Orchestra.

The thousands of automobiles that converge upon Tanglewood each season have posed some serious problems in the past, but now, according to Mr. Judd, the various police organizations have dovetailed their efforts and the festival has appointed its own expert to handle the staff on the grounds State Police Sgt. Michael J. Sullivan, formerly of the Tanglewood detail from the Lee headquarters. Maps have been sent to patrons and 40 road direction signs have been added to those in the Berkshire County area.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 8 - 1950

Mrs. Roosevelt To Narrate for Tanglewood 'Peter'

TANGLEWOOD — Mrs. Franklin D. Roosevelt has accepted the invitation of Dr. Serge Koussevitzky, director of the Berkshire Music Center, to be the narrator with the Boston Symphony Orchestra of Prokofieff's "Peter and the Wolf," in the Music Shed here Aug. 11. The announcement was made today by George E. Judd, manager of the Boston Symphony Orchestra, following Mrs. Roosevelt's return from Europe.

Richard Hale, former actor at the Berkshire Playhouse, was the narrator for "Peter and the Wolf," with the Boston Symphony Orchestra several years ago in the Music Shed.

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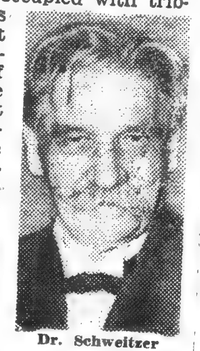
WASHINGTON, D. C.
TIMES HERALD
JUL 9 - 1950

Music World Pays Tribute To Bach's Art

This being the 200th anniversary of the death of Johann Sebastian Bach the musical world is preoccupied with tributes to his art. The most comprehensive of these will be offered at Tanglewood, where Serge Koussevitzky, the Boston Symphony, the faculty, and the student body plan to perform 61 of the master's compositions in 20 concerts.


Dr. Schweitzer

It is probable that only the name and fame of Koussevitzky could persuade the American public to listen to such serious music during the summer. The display began yesterday with the performance by Koussevitzky and the Boston Symphony of five major orchestral works. It will continue almost daily ending Aug. 10, with the B minor Mass.

The Mass is one of two full-length works scheduled for the series, the other being the transcription for string quartet of the Art of the Fugue. This academic monument in tones will be presented by the Roth String Quartet who played it at the National Gallery of Art in Washington during the past season.

While this living evanescent tribute is developing at Tanglewood, the Schirmer Publishing Co. is engaged in a more permanent tribute in New York. This will take the form of a new edition of the Bach Choral Preludes now being prepared by Dr. Albert Schweitzer.

It is unnecessary to enlarge upon the fame of Dr. Schweitzer. He is much more than the greatest authority on the art of Bach. Though a Frenchman, he also is similarly respected for his knowledge of the literary works of Goethe.

He abandoned his brilliant career to become a medical missionary in French Equatorial Africa. This has caused him to be regarded as a saint by thousands in that torrid land.

Re-editing the Bach Chorales is a laborious assignment. He feels that one man can not do it all. So he has appointed the French organist, Edouard Nies-Berger, now of New York, to assist him. Nies-Berger is known to lovers of fine organ playing all over the country.

For many years he was organist of the Philharmonic-Symphony. He last was heard here in an organ recital at the Washington Cathedral.

—G. D. G.

[27?]

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JOURNAL
JUL 9 - 1950

Feature Bach Concerts at Tanglewood

IN OBSERVANCE of the 200th anniversary of the death of Johann Sebastian Bach the Berkshire Music Center and Festival is performing 61 of his compositions in a series of concerts which opened last night and will extend into August.

All six of Bach's Brandenburg concertos and all four of his orchestral suites are on four programs which the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, will offer at concerts this weekend and next. The Sinfonia from the "Christmas" Oratorio will be performed Saturday night Aug. 5, in the "Series B" concerts, and the Mass in B-minor, in two parts, Thursday Aug. 10, in the opening program of "Series C."

Commemorative Repertoire

Other works in the Bach commemorative repertoire will be presented by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, James Friskin, pianist, and Alexander Schneider, violinist, who took part in the Prades Festival recently honoring Bach in France. There will also be Bach lectures and classes.

Some of the Bach programs are open only to Friends of the Berkshire Music Center. Voluntary contributions to the Friends to help support the activities of the music school, directed by Dr. Koussevitzky, constitute membership and entitle contributors to attend 27 musical events, including two operas.

Contributions should be sent to the Friends' Office at Tanglewood which issues invitations to members subject only to seating limitations. Among works to be performed at events limited to Friends are 15 organ compositions to be played by E. Power Briggs, "The Musical Offering," piano concertos, violin concerto, sinfonias, cantatas, sonatas and partitas for violin.

All-Bach Concerts

The all-Bach concerts for the public continue this afternoon in the Theater Concert Hall with a program consisting of the second and fifth Brandenburg concertos. Suite for Cello, Gregor Piatigorsky, soloist, and Suite No. 3.

The programs for next weekend follow: Saturday night, the fourth and sixth Brandenburg concertos and Cantatas No. 161 and 80, conducted by Hugh Ross; Sunday afternoon, Suites No. 1 and 2, Violin Concerto in E-major, Ruth Posselt, soloist, and Santatas No. 12 and 50.

Two Mozart programs July 22 and 23 will round out this opening series of six concerts which Dr. Koussevitzky will conduct. Scheduled for the first, on Saturday night, are "Eine Kleine Nachtmusik," "Haffner" Serenade, Piano Concerto — 467 C-major (Lukas Foss), and Symphony No. 34 in C (K. 338). Sunday afternoon's program: Symphony in B-flat No. 33 (K. 319), Concerto for Two Pianos (Luboshutz and Nemenoff), Serenade in C-minor and Symphony in C-major, the "Jupiter."

Three series of three concerts each will take place in the Shed. "Series A," Thursday night July 27; Symphony No, 3, "Eroica," Beethoven, and Symphony No. 2, Sibelius, Dr. Koussevitzky conductor; Saturday night July 29: Symphony No. 7, Bruckner; two Nocturnes and 'La Mer," Debussy, Dr. Koussevitzky, conductor; Sunday afternoon July 30: Adagietto, Shapero; "Timon of Athens," Diamond; "The Song of Songs" (Ellabelle Davis), Foss, and Symphony No. 2, Brahms, conducted by Leonard Bernstein.

Victor de Sabata Conducts

"Series B" opens Thursday evening Aug 3, with the following program conducted by Victor de Saba- [illegible] Festival" Overture, Brahms; "Unfinished" Symphony, Schubert; "Pines of Rome," Respighi; "Spirituals" for String Choir and Orchestra, Gould; Prelude and "Love-Death," from "Tristan and Isolde," Wagner.

The second program, Saturday night Aug. 5, which will also be conducted by de Sabata, follows: Sinfonia from the "Christmas" Oratorio, Bach; Symphony in E-flat major (K.543), Mozart; Overture, "The Roman Carnival," Berlioz; "Pezzo Concertante," Ghedini; Symphony No. 5 in C-minor, Beethoven. Leonard Bernstein will conduct the third concert in the series at which will be played Ravel's "Mother Goose" Suite, "Alborada del Gracioso" and Piano Concerto, with Bernstein as soloist, and excerpts from Berlioz's "Romeo and Juliet."

Presented in two parts at 5 o'clock and 8:15 o'clock, Bach's Mass in B-minor will open "Series C" Thursday Aug. 10. The soloists will be Adele Addison, Eunice Alberts, David Lloyd and James Pease. The series will continue with concerts Saturday night Aug. 12 and close Sunday afternoon Aug. 13, Eleazar de Carvalho conducting both. Saturday night's program follows: "Harold in Italy" (Joseph de Pasquale), Berlioz; "Escales," Ibert, and "Choros 10," Villa-Lobos. Sunday's program will consist of Prokofieff's Sixth Symphony and Brahm's First.

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JOURNAL AMERICAN
JUL 9 - 1950

Tours Cover Music Fete

CONCERT tours of the Berkshire Music Festival in Tanglewood, Mass., will be operated this Summer by the New Haven Railroad on an all-expense basis. The tours, of four days duration, will leave New York on July 27 and Aug 3.

Round-trip rail fare, reserved seats to three Boston Symphony Orchestra concerts in the Music Shed, all meals, transportation to and from Tanglewood, a room at a local hotel or inn for three days and nights and a Berkshire Hills sightseeing trip are included in the overall cost.

Since accommodations and tickets are limited, reservations for the July 27th trip must be made by July 14, and reservations for the Aug. 3 trip must be made by July 21.

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OKLAHOMAN
JUL 9 1950

THE BERKSHIRE MUSIC CENTER AND FESTIVAL will perform sixty-one compositions by Johann Sebastian Bach in 20 events this summer. The comprehensive program, marking the 200th anniversary of the composer's death, began Saturday with performance by Serge Koussevitzky and the Boston symphony orchestra of five Bach pieces, and will continue daily until August 10, when the Mass in B minor will be performed. The Mass is one of the two full length program pieces included in the commemorative series, the other being The Art of The Fugue, arranged for string quartet.

All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this weekend and next in four concerts under direction of Dr. Koussevitzky. The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music center, by the Roth string quartet, by James Friskin, pianist, and Alexander Schneider, violinist and participant at the Prades festival recently honoring Bach in France. Lectures on Bach will be delivered by the co-editors of the "Bach Reader," Arthur Mendel and Hans David. Julius Herford of the faculty will hold classes on the analysis of Bach's music.

While many of the Bach programs are open to the public, many more are open to members of the Friends of the Berkshire Music center only. Voluntary contributions to the Friends to help support the activities of the music school directed by Dr. Koussevitzky constitute membership and entitle contributors to attend 37 musical events, including two operas. Contributions should be sent to the Friends office at Tanglewood.

Included in the works to be performed at events limited to attendance by the Friends are 15 organ compositions by Bach; to be performed by E. Power Biggs; The Musical Offering; Piano concertos; a violin concerto; sinfonias, cantatas, sonatas, an dpartitas for violin and others.

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NEW YORK, N. Y.
COMPASS
JUL 9 - 1950

Tanglewood Program For Week of July 15

Saturday afternoon, Organ concert. 8:15 p.m. Koussevitzky conducting, Bach: Brandenburg Concertos No. 4 and 6, Cantatas No. 161 and 80. . . . Sunday 3:00 p.m. Bach: Suites No. 1 and 2, Violin Concerto in E Major, Cantatas No. 12 and 50. . . . Tuesday eve., Opera scenes. . . . Wednesday afternoon, Choir; eve., First Coolidge Concert, James Friskin soloist. . . . Thursday afternoon, song recital. . . Friday eve., Student sympony.

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CHICAGO, ILL.
TRIBUNE
JUL 9 - 1950

Notes of Music and Musicians

Tonight at 7:30 the finalists in the Michaels Memorial fund contest will compete in Orchestra hall for the $1,000 award and engagement [next summer] with the Chicago Symphony at Ravinia. They are Alyne Dumas Lee, soprano; Esther Glazer, violinist; Carol Smith, contralto, and Theodore Lettvin, pianist. Judges will be Antal Dorati, Nicolai Malko, William Kapell, and George Schick. The proceedings, which are open to the public, will be broadcast by W-G-N and the Mutual network. The W-G-N Symphony orchestra, under Henry Weber's direction, will accompany the competing soloists.

• • •

The National Association for Music Therapy has been founded with headquarters in New York City. It will concentrate on "progressive use of music in medicine."

• • •

Northwestern university's string quartet will give a recital tomorrow at 8:15 in Cahn auditorium on the Evanston campus. Members of the group, who will play works by Haydn, Malipiero, and Schumann, are Arcule Sheasby and Franz Polesny, violins; Harold Newton, viola, and Dudley Powers, cello.

• • •

Coming attractions at the Cincinnati Zoo Opera are "Aida," July 9 and 13; "Carmen," July 11 and 14; "La Traviata," July 12 and 15.

• • •

There will be performances of 61 works by Bach in 20 programs at the Berkshire Music festival in Tanglewood at Lenox, Mass., this summer in commemoration of the composer's 200th death anniversary. The musical observances, which began yesterday with Serge Koussevitzky conducting the Boston Symphony orchestra, will continue almost daily until Aug. 10, when the B Minor Mass will be given.

Serge Koussevitzky

The mass is one of two full-length program pieces in the series, along with the Art of the Fugue, arranged for string quartet. In addition there will be representative works for orchestra, chorus, organ, keyboard instruments, chamber ensembles, and solo voices. Among the participants are the Roth String quartet; Alexander Schneider, violinist; E. Power Biggs, organist, and James Friskin, pianist. Lectures on Bach will be given by Arthur Mendel, Hans David, and Julius Herford.

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WORCESTER, MASS.
TELEGRAM
JUL 9

Koussevitzky On 'Invitation To Music'

Dr. Serge Koussevitzky, for the past 25 years conductor of the Boston Symphony Orchestra and now musical director of the Berkshire Music Festival, will announce that he plans to devote one month in each year in the future to the Israel Philharmonic Orchestra, when he is guest of James Fassett, host of WTAG-CBS' "Your Invitation to Music," this afternoon.

Dr. Koussevitzky describes the Israel Philharmonic as a first rate symphony orchestra and declares that his annual visit is my contribution to this country. Dr. Koussevitzky also will conduct the Israel Philharmonic on its visit to this country in January 1951.

Dr. Koussevitzky, who has just returned from a conducting tour of Europe and Israel, will describe the functioning of the Berkshire Festival music school and the enormous interest he found in Tanglewood all over the world. He reports that this year, pupils have come to the school from 19 different countries, including Korea.

One of Dr. Koussevitzky's recordings, the Brahms Symphony No. 3 in F, Op. 90, played by the Boston Symphony Orchestra, will be heard on the program, which also includes the little known Beethoven Triple Concerto in C major for violin, cello, piano and orchestra.

This recording is played by John Corigliano, Leonard Rose and Walter Hendl with the New York Philharmonic-Symphony conducted by Bruno Walter.

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WORCESTER, MASS.
TELEGRAM
JUL 9 - 1950

Tanglewood Audience Hears Program of Bach

By RAYMOND MORIN

LENOX, Sunday — A Tanglewood audience of 2700 was given powerful assurance last night that the music of Bach is still one of the strongest influences in the vast repertory of the concert stage. This was the first in the series of six concerts, performed in the theater concert hall, preliminary to the three main series in the music shed beginning Thursday evening, July 27.

Those whose concern it is to put the box office on a paying basis had the satisfaction of displaying the SRO sign, the "standing room" being the terrain surrounding the hall with its 1200 seating capacity.

On the wake of a tour that took him to South America, Europe, and Israel, Serge Koussevitzky was given a welcome that was as demonstrative as dignity would permit. As has been his custom on similar occasions, the satorially impeccable conductor gazed intently and hospitably at the audience for what seemed a long time, and silenced the outburst by turning to the orchestra and settling down to business.

In his address to the Berkshire Center students a week ago, Dr Koussevitzky spoke of Bach with the kind of reverence that is generally reserved for one's religious faith. Last night, particularly in the slow movements of the works performed, one sensed that this reverence was the dominating feature.

The theater concert hall is admirably suited to Bach's music. It is music that can and does generally perform the miracle of adapting itself to modern arenas and their deceptive acoustics, but in his hall it doesn't have to. Instead, it is played by an orchestra of 35 (for which it was intended) and the ornate weavings of sound lie close enough that they aren't distorted or heard in miniature.

Explode Myths

These may seem irrelevant matters to the program in question, but they did and will prove dominating factors in the receptivity of these programs. Certainly they explode two silly myths—one that people come here solely to be seen. I suppose there are some who do and they probably don't know a Brandenburg concerto from a quadrille; but the large majority pay four dollars to sit on metal chairs and two dollars to stand outside for the simple reason that they enjoy what they hear.

The other legend is that a whole evening of Bach music is too much of an intellectual tussle. Let's take a look at last night's program—Brandenburg concerti. Nos. 1 and 3; Suite No. 4, in D major; cantata No. 83 and piano concerto No. 8 in A minor.

Whether or not you agree with me that Dr. Koussevitzky's interpretations of Back are largely subject to certain stereotyped approaches, there still remained successive experiences of drama, serenity, and, of course architectural brilliance.

Stresses Youthful Qualities

Both Brandenburg works emphasized youthful qualities. The rapid movements were vital, exuberant and steeped in enthusiasm. The horn solos, played by James Stagliano and Harry Shapiro, were brilliant enough to earn special ovations as was the solo violin of Richard Burgin.

In the slow movements, Dr. Koussevitzky resorted to a search for intensity that resulted in beautiful euphony, but leaned so heavily on romantic considerations to be more interesting than traditional.

The minuets from the first Brandenburg and the Suite No. 4 were inconsistent interpretations unfavorable to the first, but not to the last. In the first, one heard raced tempos and excessive tone; in the last, lightsome qualities, displaying melodic beauty to the fullest.

Cantata Soloists

Our early Saturday night deadline almost always exacts a penalty—this time we had to miss the post intermission program. Soloists for the cantata (sung by students of the Berkshire Center) were Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass. Lukas Foss played the solo piano for the concerto in A minor. The flutist was Georges Laurent and the violinist, Mr. Burgin.

This afternoon's Bach program includes Brandenburg Concerti Nos. 2 and 5; Suite No. 3, in D major, and Suite No. 3 in C major.

markable technical address, a rich, ringing tone and a variety of bold, flashing colors. The suite is a stark, angular work and in giving it shape Mr. Piatigorsky never emasculated its sentiment by trimming its corners or smoothing its edges. It was a performance to cheer.

J. S. H.

Cir. (D 87,425)
This Clipping From
NEW HAVEN, CONN.
REGISTER
9 - 1950

Berkshire Festival Opens Bach Program

The Berkshire Music Center and Festival at Tanglewood, Lenox, Mass., will perform 61 compositions by Johann Sebastian Bach in 20 events this Summer. The comprehensive program, marking the 200th anniversary of the composer's death, began yesterday with the performance by Serge Koussevitsky and the Boston Sympony Orchestra of five Bach pieces, and will continue almost daily until August 10, when the Mass in B Minor will be performed. The Mass is one of two full-length program pieces included in the commemorative series, the other being "The Art of Fugue," arranged for string quartet.

All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this weekend and next in four concerts under the direction of Dr. Koussevitsky. The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist and participant at the Prades festival recently honoring Bach in France. Lectures on Bach will be delivered by the co-editors of the "Bach Reader," Arthur Mendel and Hans David. Julius Herford of the faculty will hold classes on the analysis of Bach's music.

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NEW YORK, N. Y.
HERALD TRIBUNE
JUL 11 1950

Koussevitzky Won't Be Listed As Tanglewood Music Director

LENOX, Mass., July 10 (AP).—Dr. Serge Koussevitzky's name will not be listed as musical director at Tanglewood on this year's Berkshire Musical Festival programs, the seventy-six-year-old retired Boston Symphony Orchestra leader, founder of the Berkshire Music Center, disclosed today.

Dr. Koussevitzky's statement followed one he made yesterday saying he could not assume responsibility this year for all of the Berkshire Music Festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Dr. Koussevitzky opened the festival Saturday night, conducting a Bach concert. A spokesman said there "was no question" but that Dr. Koussevitzky would conduct the concerts for which he is scheduled.

Dr. Koussevitzky said in an interview today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor De Sabata, as guest conductor at the festival. But I do object to the manner in which it was done."

He said that "the principle involved in the case has had me disturbed no end." Dr. Koussevitzky took issue with a statement by George E. Judd, Boston Symphony Orchestra manager, that the appointment was made with the retired conductor's knowledge. Dr. Koussevitzky said that was not true.

Disclosing for the first time that his name would not be listed as musical director on the festival program, Dr. Koussevitzky said: "I have never resigned from Tanglewood. If any agreement has been signed by the trustees of the Boston Symphony Orchestra with any one else as musical director, it was done without consulting me and without my knowledge."

Although the Boston Symphony would neither confirm nor deny the report, it was learned that conductor Charles Muench's contract with the trustees makes him year-round musical director, which would include the dates of the Berkshire Music Festival.

Dr. Koussevitzky said, however, he had been informed by Dr. Muench that if ever he was to conduct at Tanglewood Dr. Muench would wait to be invited by Dr. Koussevitzky.

Tanglewood—home of the Berkshire Music Center and the Berkshire Music Festival—has until now been operated as a unit, with the Festival climaxing the closing of the studies of 425 students of the Music Center, in which most of the instructors are members of the Boston Symphony Orchestra.

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NEW YORK, N. Y.
HERALD TRIBUNE
JUL 10 1950

Koussevitzky

Berkshire Music Festival Is Opened With Bach Programs

Special to the Herald Tribune

LENOX, Mass., July 9.—Serge Koussevitzky has returned from his tours abroad to continue his summer activities as conductor of the Berkshire Musical Festival, which he opened here last night with the first of six concerts devoted to music of Bach and Mozart. An audience of 1,200 jammed the Theater-Concert Hall and an overflow of 1,500 crowded the Tanglewood lawns to hear him conduct members of the Boston Symphony Orchestra in a Bach program including the Brandenburg Concertos Nos. 1 and 3, the orchestral Suite No. 4, in D major, the Cantata No. 83 and the Concerto No. 8 for Clavier with flute and violin. Soloists were Eunice Albert, contralto; David Lloyd, tenor; James Pease, bass; Lukas Foss, piano; George Laurent, flute, and Richard Burgin, violin.

This concert was followed this afternoon by another Bach program featuring the Brandenburg Concertos Nos. 2 and 5, the orchestral Suite No. 3, in D major and the cello Suite in C major. Soloists in the second program included, in addition to those named above, John Holmes, oboe; Roger Voisin, trumpet, and Gregor Piatigorsky, cello.

It is a sober, lordly Bach Mr. Koussevitzky makes us hear. Under his direction the music is everywhere clear, poised and elegant: But for all its stateliness and majesty his performances lacked real charm. Mr. Koussevitzky's Bach is a Bach perfectly tailored, impeccably dressed, and there is much to admire in the vigor of his accents and the precision of his beat. Still, one thinks there is considerably more fun to Bach's music than Mr. Koussevitzky finds in it. Saturday the conductor often allowed the dance movements of the Concerto and Suite to drag and in doing so the tunes bogged down, stuck together and lost their sophisticated grace and curve, though they were always dignified and proper, Mr. Koussevitzky's readings hovered close to the ground; they never really spread their wings and soared.

Saturday night's soloists—all of them—acquitted themselves admirably. The vocal work was colorful, warm, and Mr. Lloyd, especially, gave a virtuoso account of the cantata's fiendishly elaborate tenor air.

Yesterday's program, blessed by fair weather and also attended by an overflow crowd, was, in temper, technique and in every way a livelier affair than the preceding night's concert. There was more spirit to it, more brightness and polish to the orchestral sound and instrumental solos, more resilience to the phrase, more spring in general to the music's gait. One heard Mr. Koussevitzsky's usual demand for balance, order, proportion, but there was spontaneity, too, and a good share of it.

Mr. Piatigorsky brought to the unaccompanied cello suite re-

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COMPASS
JUL 11 1950

Koussevitsky Won't Be Listed as Berkshire Director

Lenox, Mass., Jul. 10 (AP)—Serge Koussevitsky's name will not be listed as musical director at Tanglewood on this year's Berkshire Music Festival programs, the 76-year-old retired Boston Symphony Orchestra leader, founder of the Berkshire Music Center, revealed today.

Koussevitsky's statement followed one he made yesterday saying he could not assume responsibility this year for all of the Berkshire Music Festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Koussevitsky said in an interview today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor De Sabata, as guest conductor at the festival. But I do object to the manner in which it was done."

He said, "The principle involved in the case has had me disturbed no end." Koussevitsky took issue with a statement by George E. Judd, orchestra manager, that the appointment was made with the retired conductor's knowledge. Koussevitsky said that was not true.

Revealing that for the first time, his name would not be listed as musical director on the Festival program, Koussevitsky said:

"I have never resigned from Tanglewood. If any agreement has been signed by the trustees of the Boston Symphony with anyone else as musical director, it was done without consulting me and without my knowledge."

Although the Boston Symphony would neither confirm nor deny the report, it was learned that conductor Charles Muench's contract with the trustees makes him year-round musical director, which would include the dates of the Berkshire Music Festival.

Koussevitsky said, however, he had been informed by Muench that if ever he was to conduct at Tanglewood, he would wait to be invited by Koussevitsky.

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HERALD-AMERICAN
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Include Mozart, Strauss in Thornden Concert July 12; Tanglewood Bach Programs

ve Salmon, Inc., Pay-as-You-Go Single Concert and era Series has signed the First Piano Quartet for day night, Oct. 20, in Central High School auditorium. The Quartet, upper left to right, Adam Garner and Edward Edson; lower, Frank Mittler and George Robert.

BY E. V. W.

This date in music: 1821, publication of such important Schubert songs as "Der Fischer," "Erster Verlust," "Nahe des Geliebten" and "Der Konig in Thule."

DR. JOSEPH BARONE, director of the Civic University Orchestra, will conduct a program including Mozart, Strauss, Dvorak, Jerome Kern, and Weber in Thornden Park Wednesday night. Soloist will be Mildred Oakes Kingsley, lyric soprano.

DR. BARONE, who conducted his first concert last Wednesday night in Crouse auditorium (the park program having been rained out), will open the program with the "Marriage of Figaro" Overture by Mozart. Mrs. Kingsley will sing the aria "Deh, Vieni Non Tardar" ("Oh, Come, Do not Delay") from that opera and songs from Jerome Kern's "Showboat." Myron Levee is concertmaster. The concert is presented by the department of parks, city of Syracuse and Syracuse University College of Fine Arts.

* * *

Noted Repertoire In Berkshires in 20 Programs

THE BERKSHIRE Music Center and Festival will perform 61 compositions by Johann Sebastian Bach in 20 events this summer, marking the 200th anniversary of the composer's death. This comprehensive program began last night with the performance by Dr. Serge Koussevitzky, conductor, and the Boston Symphony Orchestra and will continue until Aug. 10 when the Mass in B Minor will be performed. The Mass is one of two full-length program pieces included in this commemorative series, the other being "The Art of Fugue," arranged for string quartet. Numbers of the Bach programs are open to the public, with many more open to members of the Friends of the Berkshire Music Center only. Voluntary contributions to the Friends to help support activities of the music school, directed by Dr. Koussevitzky, constitute membership and entitle contributors to attend 37 musical events, including two operas.

INCLUDED IN works to be performed at events limited to attendance by the Friends are 15 organ compositions by Bach, to be played by E. Power Biggs, internationally known organist, the Musical Offering, piano concerti, a violin concerto, sinfonias, cantatas, and partitas for violin and others. All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this week-end and next in four concerts under direction of Dr. Koussevitzky. The remainder of the Bach repertoire will be presented by members of the faculty and student body of the Berkshire Music Center, by the Roth Strong Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist, and participant in the Prades Festival recently honoring the memory of Bach in France. Lectures on Bach will be delivered by Arthur Mendel and Hans David, co-editors of the "Bach Reader." Julius Herford of the Center faculty will conduct classes on the analysis of Bach's music.

* * *

Koussevitzky Wears White as Is Custom Each Summer

IN THE GARDENS in Tanglewood, following the opening exercises in the Theater-Concert Hall of the Berkshire Music Center, Dr. Koussevitzky wore white, as is his custom during the season in Tanglewood. Only touch of color was navy blue with white check in his four-in-hand tie. He carried heavy white suede gloves. There was quite a list of celebrities near the refreshment tables from time to time as the afternoon drew to a close. Jacques Ibert, noted operatic composer, only recently arrived from France; handsome and debonnair Eleazar de Carvalho, conductor, and Gregor Piatigorsky, world-famous cellist, were among the number, as were Joseph de Pasquale, principal violist, remembered for his appearance here last season with the Boston Symphony Orchestra, and Hugh Ross, Choral conductor in Tanglewood. George E. Judd, manager of the Boston Symphony greeted friends from far and near, spoke of the forthcoming fall tour of the orchestra under the baton of Charles Muench, now in Europe, but expected to return to the States in September. The orchestra will play in the Coliseum here under Famous Artists management.

* * *

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JUL 10 1950

Honor Bach At Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 10.—Special homage to Bach in this 200th anniversary year of the composer's death began here with performances by Koussevitzky and the Boston Symphony Orchestra this past weekend.

It will continue almost daily in a total of 20 events until Aug. 10 when the "Mass in B Minor" will culminate the tribute.

The ambitious schedule features all six Brandenburg Concertos and all four orchestral suites in two programs directed by Koussevitzky. The remainder of the repertory of 61 works will be performed by the faculty, students, and invited guests of the Berkshire Music Center.

Koussevitzky supples the method in this "Bach madness" with the invigorating concerts on Saturday night and Sunday afternoon. A throbbing intensification of Bach's rhythmic drive highlighted performances of Brandenburg Concertos Nos. 1 and 3 and Suite No. 4 on Saturday; of Concertos Nos. 2 and 5 and Suite No. 3 on Sunday.

Cantata No. 83 and the Piano Concerto No. 8 with flute and violin completed the evening program; Gregor Piatigorsky was the soloist in Suite No. 3 for unaccompanied cello in the afternoon program.

The Sunday afternoon concert proved much more satisfying. In the first place the program was better balanced, and in the second the spirit and the flesh were more willing. With closer rapport between conductor and players, the performances became more finished and more Bachish.

What set up the afternoon was the spirited playing in the second Brandenburg. The success of the performance hinges, of course, on the solo "Bach" trumpet. Roger Voisin played the special instrument brilliantly. Richard Burgin, violin, Georges Laurent, flute, and John Holmes, oboe, made it a quartet of close counterpoint.

Lukas Foss played the piano part in the fifth Brandenburg to the obvious pleasure of the audience, but it was the combination of Foss, Burgin, and Laurent in the adagio that gave the performance its treasurable moment.

The playing of the fourth suite highlighted the Saturday concert. David Lloyd distinguished himself as tenor soloist in Cantata No. 83, with Eunice Alberts, contralto, and James Pease, bass, participating. Messrs. Foss, Burgin and Laurent were the soloists in Piano Concerto No. 8.

Each concert drew 2,700. Of these 1,200 occupied the theatre-concert hall and 1,500 sat on the lawns outside. The weather was perfect.

Babbitt

PIANIST OPENS CONCERTS: James Friskin gave the first of five Bach concerts, sponsored by Mrs. Elizabeth Sprague Coolidge and the Elizabeth Sprague Coolidge Foundation in the Library of Congress, at the theatre-concert hall at Tanglewood last evening.

James Friskin, Pianist, Heard At Tanglewood

Meets Every Test In Concert Donated By Mrs. Coolidge

By JAY C. ROSENFELD

James Friskin's piano recital last night in the theatre-concert hall at Tanglewood was the first of five Bach concerts being donated by Mrs. Elizabeth Sprague Coolidge of this city and the Elizabeth Sprague Coolidge Foundation in the Library of Congress. Mr. Friskin set himself a formidable task with a program which started with three preludes and fugues from "The Well-Tempered Clavier," and proceeded to the chromatic "Fantasia" and fugue; he devoted the second half to the "Aria with Thirty Variations."

It would be difficult to think of a more exacting program, one that requires more sense of style and acquaintence with tradition, to say nothing of competence at the keyboard. That Mr. Friskin met every test and did so to the vociferous approval of the hypercritical student body of the Berkshire Music Center, which comprised a substantial share of his audience, is probably the best measure of his artistry.

Friskin plays with thorough discipline. For us even a little less calculation would have added a mite more spontaneity and possibly a little greater contrast in spots where it was feasible. The "Variations" normally have somewhat the academic interest for music-lovers that "The Iliad" and "The Odyssey" have for literary scholars. The story goes that Bach wrote them for his pupil Goldberg whose patron, Count Kaisreling, suffered from insomnia, and so Goldberg played them nightly to lull him to sleep. That has not been the purpose in any subsequent performance nor was it that way last night. Indeed, his playing of them gained him such a cordial response that he was obliged to add a little more Bach.

A great deal of Friskin's career has been devoted to the music of the anniversary of the great composer whose death two hundred years ago is being observed this year. There was a sense of authority in his playing and he conveyed it with inner warmth. "The Well-Tempered Clavier" selections were played with ease and especial clarity in the fugues. He kept the voices distinct as much by his own comprehension of the music as by his keyboard mastery.

The great "Fantasia" was convincing in its declamation and only lacked fulfillment in its dramatic possibilities. The fugue was developed with proper increase of tension and breadth to exciting spaciousness. The Goldberg "Variations" were given moderate variety in the 30 fantasies Bach entwined around the original bass. The imaginative possibilities of these thousand-and-one-night tales of music are limitless. Friskin realized them with conviction more than with flights of fancy. Very few pianists are capable of approaching the assignment Friskin attacked last night and fewer still are capable of mastering it in the degree he reached.

The second of the Coolidge concerts will be the performance of the "Art of Fugue" as arranged for string quartet by Roy Harris and Mollie Herter Norton next Wednesday evening. The performers will be the Roth String Quartet and admission, as usual with Coolidge concerts, will be without charge.

Tanglewood

Ricci Trio Plays In Concert Tonight

TANGLEWOOD—The Ricco Trio will be heard in the theatre-concert hall tonight at 8.15 in selections from Beethoven, Hindemith and Dohnanyi.

The Ricci Trio is composed of Ruggiero Ricci, violin; Joseph de Pasquale, viola; and George Ricci, cello. The group will play works by Beethoven, Hindemith, and Dohnanyi, in their first concert of the season at Tanglewood. The concert will be held at 8.15 in the theatre-concert hall.

The program:

Trio in C minor, Op. 9, No. 3....Beethoven
Allegro con spirito.
Adagio con espressione.
Scherzo: Allegro molte e vivace.
Finale: Presto.

Trio, Op. 34 ..... Hindemith
Toccata.
Langsam und mit grosser Ruhe.
Massig schnelle Viertel.
Fuge.

Serenade, Op. 10 ..... Dohnanyi
Marcia: Allegro.
Romanza: Adagio non Troppo, quasi andante.
Scherzo: Vivace.
Tema con variazioni: Andante con moto
Rondo: Allegro vivace.

Department II Concert Tomorrow

Two movements of Juriaan Andriessen's "Berkshire Symphonies" will be played at tomorrow evening's Department II concert in the Music Shed. Music from this work was played in New York by the New York Ballet Company recently, with a George Balanchine production of the "Jones Beach" ballet. The other two movements will be played at the following Friday concert.

Diana Steiner will be soloist in Mendelssohn's E minor Violin Concerto.

The remainder of the program follows:

Symphony No. 104 in D major, London, Haydn
Adagio; allegro.
Andante.
Menuetto; allegro.
Allegro spiritoso.
Conductor, Irwin Hoffman.

Berkshire Symphonies ..... J. Andriessen
Poco adagio; allegro giusto.
Vivace.
Conductor, Juriaan Andriessen.

Concerto for violin in E minor, Op. 64, Mendelssohn
Allegro molto appassionato.
Soloist, Diana Steiner.
Conductor, Charles Schiff.

Symphony No. 1, Op. 10.....Shostakovich
Allegretto; allegro non troppo.
Allegro.
Lento.
Lento; allegro molto.
Conductor, Richard Burgin.

We're recommending our music cri Mr. Jay C. Rosenfeld, for the Dist guished Service Cross and the Pur Heart as the result of his gallant sta in the Lenox Library's forum on mu criticism. Faced by four crack ur from the Tanglewood faculty, and s jected to heavy bombardment, Mr. R senfeld managed to get to the platfo and close the program . . . /

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Lenox Symposium

The American Symphony Orchestra League, Inc., will stage a symposium at the Lenox Public Library in the Berkshires on Saturday, beginning at 10:30 a. m. An afternoon session is scheduled for 2:15. Richard Burgin is counselor for the organization and Howard Hanson, composer-conductor, is a member of the executive board, which includes national president Arthur Bennett Lipkin, conductor of the Birmingham Symphony Orchestra, Mrs. William Arms Fisher and Alexander Leslie.

Mozart Opera in English

"La Finta Giardiniera" To Be Given Tuesday at Tanglewood

Mozart's opera, "La Finta Giardiniera" (The Feigned Gardener) will be given in English by the opera department of the Berkshire Music Center at Tanglewood next Tuesday evening. The three-act opera will be produced by Sarah Caldwell, under acting head of the opera department, Jan Hopper. Miss Caldwell will conduct. The scenery has been designed by Phillipe de Rosier, the costumes by Leo van Witsen. The orchestra will be composed of students in Department IV.

The cast will comprise Adele Addison as Countess Violante; Mac Morgan, as the Podesta; Nancy Trickey, as Arminda; Edith Evans, as Ramiro; Ray Smolover, as Count Belfiore; Marni Nixon, as Serpetta, and Julian Patrick, as Roberto. The libretto of Calzabigi has been revised but the musical notation of Mozart has been preserved unaltered. The original score of the first act is lost and has been restored from parts.

Plouffe

CALIFORNIA NIGHT IN LENOX: Dr. Jan Popper, center, head of the opera department at the Berkshire Music Center, Tanglewood, was honored by a group of Californians Wednesday at a dinner in the Curtis Hotel, Lenox, given by Mrs. Elvira T. Marquis, left, founder and past president of the Los Angeles Chamber Symphony Society. Twelve Music Center students from California were guests at the dinner for Dr. Popper, who is head of the opera department at U.C.L.A. in Los Angeles. Initiated into the California group was Miss Marilyn W. Cooper, right, of Pittsfield, who is to be married soon to John H. Rousselot of Pasadena, Cal.

EAGLE July 22

Howard Shanet will conduct the 50-piece orchestra of Department 5 at the Berkshire Music Center in concerts at the Music Shed at Tanglewood next Monday and on Aug. 7.

DeCarvalho To Conduct Music Center Students On St. Luke's Lawn

Eleazar deCarvalho will conduct 40 members of the Berkshire Music Center student orchestra in a concert Sunday evening at 6.30 on the St. Luke's Hospital lawn for patients, and their families, sisters and nurses.

Soloist will be Eunice Alberts, contralto. The program will include de Falla's "El Amor Brujo," the "Italian Symphony" by Mendelssohn, and "Xango" by Villa Lobos.

Leonard Bernstein, guest conductor of the Boston Symphony Orchestra, arrived yesterday at the Hotel Sheraton, where he will stay during the Tanglewood concert series.

Ricci Trio Gives Concert At Tanglewood

Brothers Present Program of Chamber Music

By JAY C. ROSENFELD

The Ricci trio in which the Ricci brothers, Ruggiero, violinist, and George, cellist, were assisted by Joseph de Pasquale, violist, gave a program in the theatre-concert hall at Tanglewood last night under the auspices of the Berkshire Music Center. A string trio is a very rare ensemble in chamber music and so their program, beyond the brilliance of their playing, had an added interest.

They began with the Beethoven trio in C minor, Opus 9, No. 3, and continued to the Hindemith trio, Opus 34, and ended with Dohnanyi's Serenade, Opus 10, surely a program of sufficient contrast. The three artists are all virtuosos in their individual right and they fused and combined their playing with eminent success.

Their Beethoven had spontaneity and it was a pure joy to hear the effortless flow of rich tone and sparkling figures. They went from smooth even melody to forceful, biting accents with complete confidence and its attendant happy impact on their audience. Hindemith's trio presented an entirely different aspect of ensemble playing and they achieved even better actual chamber music playing in it than in the Beethoven where there is usually one conspicuous voice. In place of Beethoven's absolute transparency Hindemith writes here with a contrapuntal turmoil which the Riccis encompassed with the same qualities they had achieved in the less involved trio.

They gave direction and sense to what might have been dense turgidity, and played the little pizzicato movement with exhilaration. Even in the complex fugue they stayed at ease and maintained the vivid tone and technical radiance which characterized their whole program.

Dohnanyi's Serenade with its popular [illegible] style was apple pie for the three artists and they ran through it with joyful nonchalance, giving the pixy-type scherzo especially a thrilling glitter.

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Art Students at Wheatleigh Study Amid Background of Music

Classes in painting are held outdoors whenever possible and give the students a chance to see some of the Berkshires. Here, a sketching class is held on the front steps of Wheatleigh.

One reason students are drawn to the Boston Museum summer school is that some of the world's top artists are included on the resident or visiting faculty. Ivan Mestrovic (right), one of the best-known sculptors in the world today, was at the school last week for a visit and even faculty members like Reno Pisano (left) took the opportunity to get the master's opinion of their work.

Experiment Is Meeting With Success

By WELD COXE

LENOX—An experiment in close association between music and the fine arts is being tried with evident success at Tanglewood this summer.

Here, at the Wheatleigh estate of the Berkshire Music Center, students of painting, sculpture and graphic arts study amid a background of music provided, for example, by the practicing of organist E. Power Biggs.

In the same way music students at the Center can, if they wish, drop in on classes and lectures in the fine arts at almost any time.

The experiment is the result of the merging of two schools. The summer session of the school of the Boston Museum of Fine Arts is being held at Wheatleigh this year along with the Berkshire Music Center music schools.

Officially the two schools have merged only to the extent that they use the same quarters, but this has achieved a mutual association between their students that would be no less complete if the two were under one management.

The success of the experiment is an added advantage to the Berkshires. It means that the Boston Museum summer school will probably be held here for many more years instead of being abandoned as had been announced last year.

This is the fourth year that the Boston Museum summer school has been run here but it is the first time that the association with Tanglewood has been tried. For the past three years the school had been run with the Berkshire Museum in Pittsfield as headquarters. During those years, in spite of a faculty of international figures in the art world, the summer school lost money and at the end of last summer, after a loss of "several thousand dollars," the Boston Museum announced that it would be impossible to continue the school another summer.

However, early this spring the Boston Symphony Orchestra invited the school to make its headquarters at Wheatleigh. The idea was that in trying for a closer association between music and art, students at the Music Center would benefit and have the opportunity to study art as a sideline. The art students, on the other hand, would have the full facilities of Tanglewood at their disposal.

Such is the program that has been under way at the two schools since they opened July 3. It will continue until Tanglewood closes in three weeks.

Lectures Open to Public

Every Tuesday afternoon, for example, faculty members from the art school give lectures to music students and others. These lectures are held at Wheatleigh at 4.30 PM and are open to the public. Usually about 50 of the music students from Tanglewood attend.

Another project is the Tanglewood forum series which this year has included the art school faculty in discussions with Tanglewood staff members.

The art school hopes soon to start a series of meetings patterned after the composers' evenings at the Music Center. At these gatherings music students could come to the art school to discuss and criticize student work.

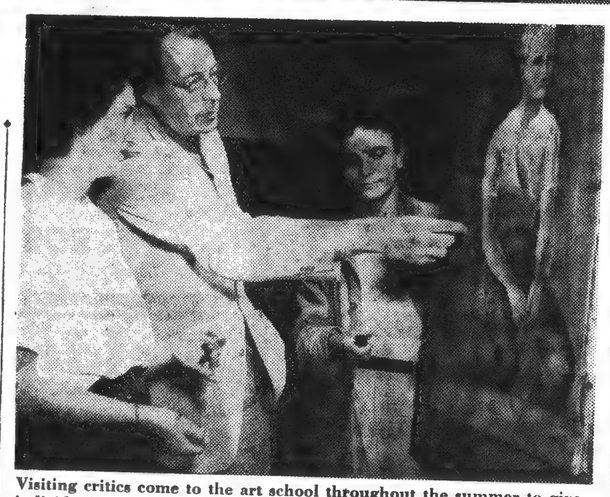
For those music students who have time available an art class is being run especially by the art school. Meetings are held every Saturday morning and every effort is made to accommodate both beginners and advanced students. The regular faculty of the art school teaches at these classes which are free to all members of the Music Center.

Similarly, students at the art school get, as part of their program, full privileges at the Music Center. Although no music classes as such are held for them, the art students may attend student rehearsals and other activities which have previously been opened only to music students.

The art school, of course, runs its own program for art students in addition to the co-operative work with Tanglewood. This summer there are 33 students at the summer school who come from seven states in the East. They are studying painting, both landscape and figure; sculpture, both carving and modeling; and the graphic arts, lithography, etching, woodblocking and seriography.

The faculty consists of resident, full-time teachers in each department and visiting critics who come for short periods during the summer.

The graphic arts department is headed by Ture Bengtz, who is also head of that department at the winter school of the museum in Boston. Arthur Polonsky, who has just returned from two years in Europe on a Prix de Rome fellowship, heads the painting department; and Reno Pisano heads the sculpture department.



Visiting critics come to the art school throughout the summer to give individual critiques of student work. Here, Karl Zerbe, head of painting at the Boston Museum's winter school, gives some help to students in the advanced painting class.

Photos by Babbit

In the graphic arts department of the summer school lithograph work is one of the most popular courses with the students. Head of this department is Ture Bengtz (left) who directs graphic arts at the Boston Museum winter school and has been teaching at the summer sessions in the Berkshires for three years.

Distinguished Visitors

Visiting critics and teachers include Karl Zerbe, head of the winter school painting department; Ivan Mestrovic, internationally known sculptor who taught at the summer school in Pittsfield two years ago; Hyman Bloom, modern artist who has been teaching at Wellesley; and Erneat Morenon, head of the sculpture department at the winter school of the Boston Museum.

Director of the school is Russell T. Smith who also heads the Boston Museum winter school. Mr. Smith, however, spends much of his time in Boston and his assistant is in actual charge of the school here. He is Robert S. Potter of Lenox, who is head of the junior school at the Lenox School for Boys. He is a former student of the Boston Museum school.

This array of top artists draws students to the summer school who, in some cases, are professional artists in their own right. This year the head of painting at a Washington, D.C., art gallery is one of the students. Another is a professional writer. Almost all the students are engaged in some professional activity when not attending the summer session.

July 17

3,000 Attend Concert At Tanglewood

(Special to The American)

... Mass., July 17—Rain ... and damp grounds failed ... courage the nearly 3,000 ...votees who turned out for ...th concert of the Boston ...ony Orchestra's Bach - ... cycle at Tanglewood yes- ... afternoon.

... all-Mozart programs next ...end will conclude the small orchestra prelude to ... week schedule of the full ...mble in its Berkshire Festival ...

... by the ever-sprightly Dr. ... Koussevitsky, who continues ... director of the Tanglewood fes- ... although he has retired as ... conductor for the Boston ...mphony, the orchestra yester- ... offered two finely-detailed ... suites, the E major violin ...certo, and two choral cantatas.

... Posselt was soloist in the ... concerto, setting a vigorous ... precise pace for the 13 string ...sions who comprised the en- ... orchestra for this brilliant ... work.

A fabulously long and trying flute ... was carried off by Georges ... nt in the Suite No. 2 in B ... Bach in a light and melodic ... Delightful also was the open- ... C major Suite No. 1, in which ... and oboe conduct a lively ... play of musical conversation.

Students Join Orchestra

The Festival Chorus, students at ... Berkshire Music Center, joined ... orchestra for the two cantatas ... closing the program.

Soloists in the sorrowful "Wein- ... Klagen, Sorgen, Zagen," part ... an early draft of the B minor ... Mass, were Eunice Alberts, con-

Waterbury America

tralto; David Lloyd, tenor; and James Pease, bass. Double chorus and orchestra were summoned for the impassioned and brassy "Nun ist das Heil and die Kraft." Bach's interpretation of the heavenly battle between St. Michael and Satan.

Hugh Ross, festival choral director, was called out to share bows with Dr. Koussevitsky as the conductor took his curtain calls. Tanned and alert, Koussevitsky still appears to appreciate his audiences as much as they do his unornamented direction of fine music.

FZ.

Tanglewood

Final Organ Recital This Afternoon

E. Power Biggs will give the last in a series of organ recitals in the Music Shed this afternoon at 4 for Friends of the Berkshire Music Center. His program will consist of music by Bach.

The program follows:

Toccata, Adagio, and Fugue in C major.

Chorale prelude, When to Thy Throne I Approach.

Prelude and Fugue in B minor.

Chamber Music Program Tomorrow Morning at 10

The third concert of chamber music by the members of Department II at the Berkshire Music Center will be held in the Chamber Music Hall at Tanglewood at 10 AM tomorrow.

Of special interest is the second work on the program, a string quartet by the American composer, Samuel Barber. The two violin parts in the piece will be played by foreign students who are studying at the Center this summer. They are Louis Carus-Wilson from Suffolk, England, and Yoko Matsuo from Tokyo, Japan.

The program follows:

String Quintet in C major .... Boccherini
Andante con moto.
Minuet.
Grave.
Rondo: Allegro con moto.
Violins, Donna Walsh and William de Pasquale.
Viola, Alberto Fajardo.
Violoncellos, Susanne Wilmers and Jerome Goodman.
Coached by William Kroll.

String Quartet ..... Barber
Molto Allegro e Appassionato.
Molto adagio; molto allegro.
Violins, Louis Carus-Wilson and Yoko Matsuo.
Viola, Raymond Montini.
Violoncello, Susanne Wilmere.
Coached by George Zazofsky.

Sextet for Wind Instruments and Piano Poulenc
Allegro vivace.
Divertimento.
Finale.
Flute, Richard Kole.
Bassoon, Max Rechtman.
Oboe, John Heard.
Horn, Nancy Uline.
Clarinet, Leland Munger.
Piano, Norma Holmes.
Coached by Louis Speyer.

Composers' Forum Tomorrow Night

The program for the third composer's forum to be played tomorrow night at 8.15 in the chamber music hall at Tanglewood follows:

Quintet for flute and strings..Walter Blum
Andante con moto.
Poco Agitato.
Flute, Harry Kruger.
Violins, Yoko Matsuo and Burton Fine.
Viola, Chester Petroneck.
Violoncello, Catherine Barnhart.

Quintet for mixed group, Forrest D. Suycott
Dolente.
Very Crisp and Fast.
Flute, Robert Willoughby.
Oboe, Martha Soffer.
Trumpet, James Goldrich.
Horn, John Adams.
Cello, Ronald Leonard.

Sonata for Trumpet and Piano (in one movement) ..... John Powers
Trumpet, Lynn Bermann.
Piano, John Jud.

Will You Not Weep? ..... Gerald Kechley
Alto, clarinet and strings.
Alto, Rosalind Elias.
Clarinet, Leland Munger.
Conducted by the composer.

Suite for strings .... Stanley Dale Krebs
Allegro moderato.
Randae.
Allegro vivo.
Conducted by the composer.

Members of the string orchestra.
First violins: Donna Walsh, Diana Steiner, Guillermo Perich.
Second violins: Faye Friedman, Willard Tressel, Jose Luis Beato.
Violas: Usher Abell, Chester Petranek, Arthur Price.
Cellos: Evelyn Steinbeck, Carl Kaye.
Bass: Leslie Martin.

Birmingham Conductor

Arthur Bennett Lipkin, conductor of the Birmingham Civic Symphony Orchestra termed Tanglewood "the crossroads of the musical world" today. Mr. Lipkin, who has been a visitor at the Berkshire Music Center here for the past week, will conclude his stay this week end.

The Birmingham conductor is national president of the American Symphony Orchestra League.

After attending a symposium of the American Symphony Orchestra League in Lenox today, Mr. Lipkin is planning to leave for a trip to Mexico.

Boris Goldovsky Visiting Tanglewood

Boris Goldovsky, who is on leave as head of the opera department at the Berkshire Music Center, arrived at Tanglewood last night for a visit and will stay until after the opera department's performance, Tuesday. Mr. Goldovsky, who runs the New England Opera School in Boston, is this year choral director for the Worcester Festival.

G. Wallace Woodworth, conductor of the Harvard Glee Club, is visiting Tanglewood this week end. Haaken Edlen, first flutist with the Gothenburg Symphony Orchestra in Sweden is a guest of the State Department at Tanglewood over the week end. He will leave for California next week.

Lenox

Tanglewood Guests At Bashara Home

LENOX—Among the guests attending Tanglewood this summer and residing at the home of Mr. and Mrs. Philip C. Bashara of Cliffwood Street are Mr. and Mrs. Theodore Vavayannis of Athens, Greece; Mr. and Mrs. Adnan Saygun of Ankara, Turkey; Miss Dorothy Garretson of Philadelphia; Robert Sayre of Pittsburg and Willard Tressel of Lincoln Park, Mich.

Mr. Vavaynnis and Mr. Saygun, noted musicians in their respective countries, are guests of the Berkshire Music Center. Mr. Vavaynnis, who plans to stay at the Bashara home for a few weeks, is conductor of the Athens Symphony Orchestra. Mr. Saygun, a composer and professor at the University of Ankara, is planning to pay a second visit to the Berkshires late next month.

Miss Garretson is managing editor of Etude magazine. Mr. Sayre, a cellist, is a member of the Cleveland Symphony Orchestra and a soloist at Tanglewood. Mr. Tressel, who recently made his debut at Town Hall in New York City, is also a soloist at Tanglewood.

OPERA PRINCIPALS: Mac Morgan as Podesta, flanked by Julian Patrick as Nardo and Marni Nixon as Serpetta, prepare for the performance of Mozart's "La Finta Giardiniera," to be presented at Tanglewood July 25

Mozart Opera To Be Given Tuesday Night

First Full Program Of Opera Department Is Scheduled

TANGLEWOOD—Mozart's boyhood opera, "La Finta Giardiniera" (The Feigned Gardener), will be the first full presentation of the opera department of the Berkshire Music Center at Tanglewood this summer. The three-act opera buffa will be produced in English by Sarah Caldwell of the opera department under acting head Jan Popper. Miss Caldwell will conduct, and the scenery has been designed by Phillipe de Rosier, with costumes by Leo van Witsen. The orchestra will be composed of students in Department 4.

"La Finta Giardiniera" will be performed in the theatre at Tanglewood Tuesday evening, and the performance, like all productions of the school, is open to the Friends of the Berkshire Music Center.

The cast will be as follows: Countess Violante, Adele Addison; the Podesta, Mac Morgan; Arminda, Nancy Trickey; Count Belfiore, Ray Smolover; Ramiro, Edith Evans; Serpetta, Marni Nixon; Roberta, Julian Patrick.

The libretto of Calzabigi has been revised, but the musical notation of Mozart has been preserved unaltered. Miss Caldwell considers that the original libretto makes fun of the complicated situations and stock characters of comic opera, as confirmed by sly allusions in the text to the way certain instruments are used to portray character types, traceable to the commedia del arte. The plot centers upon the efforts of the countess to find her lover, Belfiore, by disguising herself as a gardener. The story is a ridiculously intricate one of crossed loves. The text was first set by an Italian composer, Pasquale Anfossi, in Rome in 1774, and again composed by Mozart, aged 18, for the Court Opera in Munich, where it was performed Jan. 13, 1775. Mozart later revised his opera in German translation and with spoken dialogue. The original score of the first act is lost and has been restored from parts.

Plan Foss One-Act

The opera department at Tanglewood will also produce the one-act comic opera "The Jumping Frog of Calaveras County," by Lukas Foss of the faculty, on Monday evening, July 31. This opera, to a libretto of Jean Karsavina, derives from the famed short story of Mark Twain, which in turn was taken from a tale of ancient Greece. The opera, first produced by the University of Indiana at Bloomington last May, has also been performed in New York City this year. The Tanglewood production will be the first to be conducted by the composer.

The major production of the Berkshire Music Center operatic season will be the opera, "Le Roi d'Yvetot," by Jacques Ibert, which is being prepared by Juan Popper. Mr. Ibert is making his first visit to America and is spending the summer at Tanglewood, where he holds composition classes with advanced students, sharing those duties with Aaron Copland. His opera will be given its initial presentation in this country at its premiere at Tanglewood Aug. 7.

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This Clipping From
HARTFORD, CONN.
COURANT

JUL 1 1950

Koussevitzky Leaves Post At Festival

Says Guest Conductor Was Invited Without First Consulting Him

Lenox, Mass., July 10.—(AP)—Dr. Serge Koussevitzky's name will not be listed as musical director at Tanglewood on this year's Berkshire Music Festival program, the 76-years-old retired Boston symphony orchestra leader, founder of the Berkshire Music Center, revealed today.

Dr. Koussevitzky's statement followed one he made yesterday saying he could not assume responsibility this year for all of the Berkshire Music Festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Koussevitzky said in an interview today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor DeSabata, as guest conductor at the festival. But I do object to the manner in which it was done."

He said, "The principal involved in the case has had me disturbed no end." Koussevitzky took issue with a statement by George E. Judd, Boston Symphony Orchestra manager, that the appointment was made with the retired conductor's knowledge. Koussevitzky said that was not true.

Not Consulted, He Says

Revealing then, for the first time, that his name would not be listed as musical director on the festival program, Koussevitzky said:

"I have never resigned from Tanglewood. If any agreement has been signed by the trustees of the Boston Symphony Orchestra with anyone else as musical director, it was done without conculting me and without my knowledge."

Although the Boston Symphony would neither confirm nor deny the report, it was learned that conductor Charles Muench's contract with the trustees makes him year-round musical director, which would include the dates of the Berkshire Musical Festival.

Dr. Koussevitzky said, however, he had been informed by Dr. Muench that if ever he was to conduct at Tanglewood, he would wait to be invited by Koussevitzky.

Tanglewood, home of the Berkshire Music Center and the Berkshire Music Festival, has until now been operated as a unit, with the festival climaxing the closing of the studies of 425 students of the music center in which most of the instructors are members of the Boston Symphony Orchestra.

[276]

Mozart Programs at Center To Feature Week-End Concerts

SOLOISTS SUNDAY: Pierre Luboshutz and his wife, Genia Nemenoff, who last appeared at the Berkshire Festival in 1947 will return to Tanglewood Sunday as soloists with the Boston Symphony Orchestra during the performance of Mozart's concerto for two pianos.

TANGLEWOOD — The third series of week-end concerts by members of the Boston Symphony Orchestra, featuring an all-Mozart program, will be performed tomorrow and Sunday in the theatre-concert hall. The two concerts will be the last before the nine Berkshire Festival concerts in the Music Shed. These will begin next Thursday and will be performed by the entire Boston Symphony Orchestra under Serge Koussevitzky.

Inside seats for this week's concerts have been sold out for some time, but many hundreds of persons are again expected to hear the music from the lawns. The total attendance at four concerts of Bach programs over the last two week ends numbered 11,500.

Soloists on this week-end's schedule include pianist Lukas Foss, who will play Mozart's C major piano concerto, K. 467, tomorrow evening; and Luboshutz and Nemenoff, who on Sunday afternoon will perform Mozart's concerto for two pianos.

The remainder of Saturday's concert, scheduled for 8.15, consists of "Eine Kleine Nachtmusik"; the Haffner serenade; and Symphony No. 34.

Sunday's concert, which will begin at 3, will also include Symphony No. 33; the overture to Idomeneo; and the Jupiter Symphony.

The two programs follow:

Saturday, 8.15, Theatre Concert Hall
Serge Koussevitzky.
Haffner serenade.
Piano Concerto K. 467, C major.
Lukas Foss, soloist.
Intermission.
Eine Kleine Nachtmusik.
Symphony No. 34 in C, K. 338.

Sunday, 3, Theatre Concert Hall.
Serge Koussevitzky.
Symphony in B flat, No. 33, K. 319.
Concerto for two pianos,
Luboshutz and Nemenoff
Intermission.
Overture to Idomeneo.
Symphony in C major, Jupiter.

Lebanon Valley John F. Junior Named Tea[illegible]

Our Hilltown Neighbors

By DAVID J. MALCOLM

Another perfect concert of all Bach music stirred a capacity audience at Tanglewood again on Sunday, the fourth and last in a series of Bach programs. Saturday evening and on Sunday afternoon guests will hear Mozart concerts, and then will come the great programs with the full Symphony Orchestra in the Music Shed. Beginning Thursday evening, July 27, they will continue each Saturday and Sunday and Thursday for three weeks, forming a series of nine concerts in all. It is at these big concerts in the Music Shed that so many people who are unable to secure tickets for seats, purchase inexpensive admission tickets, come early, bring their own folding chairs, or rugs, and sit on the spacious lawns surrounding the Shed to enjoy the music, in the open, from a distance.

Coming home from Tanglewood on Sunday, our experiences of the day were doubly enriched when, in the twilight as we drove through the woods at West Hawley, coming down the hill, we saw a scarlet tanager, our first this year, an Indigo bunting, a mourning dove and a half-grown partridge.

Charlemont-on-the-Deerfield
July 19, 1950

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then the patient Utes will
wait for their automobiles, tele
sets, or whatever an Indian wa
when he comes into money.

Berkshire Festival

Members of the Boston Symphony, conducted by Serge Koussevitzky, Theater-Concert Hall, Tanglewood, Lenox, Mass.

Sunday, 3, Mozart program: Symphony in B flat No. 33 (K. 319); Concerto for Two Pianos (Luboshutz and Nemenoff); Serenade in C minor (Wind octet); Symphony in C major, "Jupiter."

Berkshire Music Center Opera Department, Jan Hopper, director; Sarah Caldwell conducting, Theater-Concert Hall.

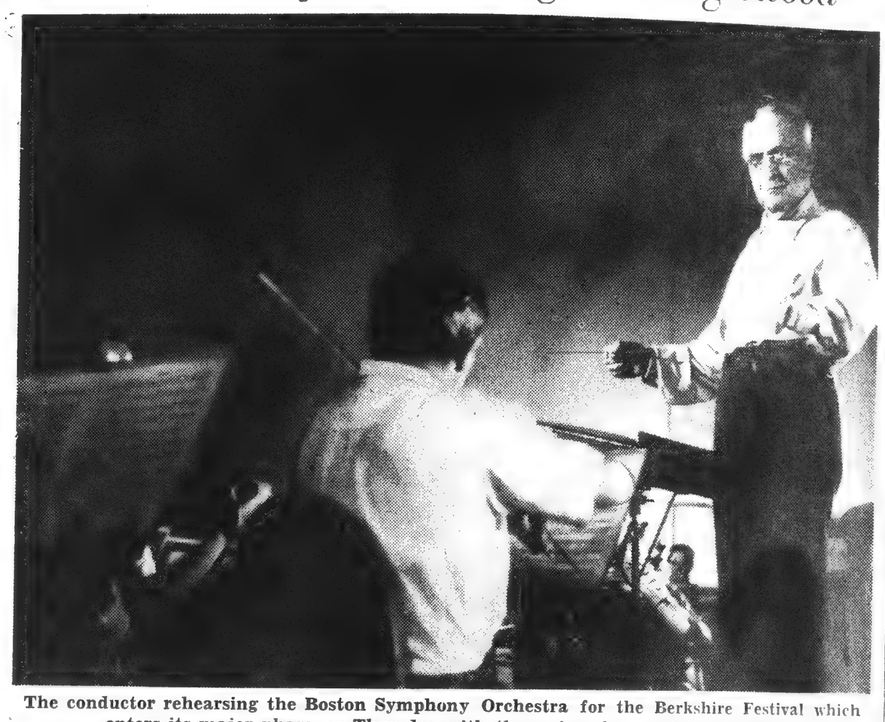
Tuesday, 8:30, Mozart's "La Finta Giardiniera" (The Feigned Gardener).

Boston Symphony Orchestra, conducted by Serge Koussevitzky, in The Shed.

Thursday, 8.15, Symphony No. 3 ("Eroica"); Beethoven; Symphony No. 2, Sibelius.
Saturday, 8.15, Symphony No. 7, Bruckner; Two Nocturnes, La Mer, Debussy.

NEW YOR

Koussevitzky Conducting at Tanglewood



The conductor rehearsing the Boston Symphony Orchestra for the Berkshire Festival which enters its major phase on Thursday with the series of concerts in the Shed

Bernstein at Tanglewood; Bliss Opera; Other News

By ARTHUR BERGER

Leonard Bernstein, in the program he has assembled for next Sunday's concert of the Berkshire Music Festival, lives up to his reputation for exploring the less trodden areas of symphonic literature. Serge Koussevitzky's programs for this first week end of the major orchestral series veer, however, to conservative lines. The Thursday evening concert of the full Boston Symphony Orchestra will be devoted to Beethoven and Sibelius, and on Saturday night Mr. Koussevitzky will conduct Bruckner and Debussy.

Harold Shapero, whose Adagietto opens the Sunday program, has had so far to put up with the fate of composers whose works are played in part more often than they are played in their entirety. His Serenade for strings is known to audiences through only one of its movements, and more recently Mr. Bernstein, after conducting performances of the whole Symphony for Classical Orchestra, has settled down to playing the Adagietto alone from this symphony. Perhaps it is because of the rehearsal time necessary for preparing the whole work, or perhaps he wanted to leave room for other young Americans on his program. The first half of next Sunday's list is rounded out with David Diamond's "Timon of Athens," in its first performance here in the East, and "The Song of Songs" by Lukas Foss. The Brahms Second Symphony follows.

* * *

Berkshire Festival

The annual Berkshire Festival at Tanglewood gives its "Series A" of concerts in the great Music Shed this week. Serge Koussevitzky, director of the Berkshire Music Center, will conduct the first two concerts by the Boston Symphony Orchestra, and Leonard Bernstein is the guest conductor of the third.

The evening concerts are at 8:15, while the Sunday afternoon concert begins at 3 P. M. The complete programs for this first week are as follows:

THURSDAY AT 8:15 P. M.
Serge Koussevitzky Conducting
Symphony No. 3 ("Eroica" Beethoven
Symphony No. 2 Sibelius
SATURDAY AT 8:15 P. M.
Serge Koussevitzky Conducting
Symphony No. 7 Bruckner
Two Nocturnes: La Mer Debussy
SUNDAY AT 3 P. M.
Leonard Bernstein Conducting
Adagietto Shapero
Timon of Athens Diamond
The Song of Songs Foss
(Phabelle Davis, soloist)
Symphony No. 2 Brahms

Summertime Musical Activities

Cir. (D 6,530) (S 6,576)
This Clipping From
MEDFORD, ORE.
MAIL TRIBUNE
JUN 25 1950

Harlalee Wilson

Berkshire Festival Faculty Accepts Valley Violinist

Harlalee Wilson, well known valley violinist and music teacher, has been accepted by the faculty of the Berkshire Music Festival of Tanglewood, Mass., and will study this season at the widely known summer music school. Mr. Wilson has left for the east and will be absent about two months.

At the school he will have an opportunity to study under and observe the famous orchestra conductor, Serge Koussevitsky, who founded the school and has conducted the annual concerts given by the musicians who gather at Tanglewood each summer for study.

The violinist was recommended for the school by his teacher, Richard D. Werner of Medford. William Krell, one of the conductors and teachers of the school, is a friend of Mr. Werner and has corresponded with the Medford musician concerning Mr. Wilson's qualifications. Only musicians of considerable ability and experience are accepted for the school.

Mr. Wilson, who has studied the violin since childhood, has worked under Mr. Werner for the past three and one-half years. He has played first violin with the orchestra of the Philharmonic Society of Southern Oregon, which Mr. Werner directs, and has been concert master with the Ashland Little Symphony orchestra, conducted by Glenn Watthews of Southern Oregon colle. He chose to work with the chamber music and opera orchestra section of the school.

The past two years Mr. Wilson has taught music in the Talent high school. He is a son of Mr. and Mrs. Lawrence Wilson of Ashland.

Mozart Opera at Tanglewood Tuesday

One of Mozart's earliest operas, "La Finta Giardiniera" (The Feigned Gardener), will be performed at Tanglewood by the Opera Department of the Berkshire Music Center on July 25. Sarah Caldwell is producing the three-act opera buffe, working with Jan Popper. Phillipe de Rosier is to design the scenery and the costumes are by Leo van Witsen.

Leonard Bernstein and the Boston Symphony Orchestra will give the performance of Lukas Foss' "Song of Songs." Elizabeth Davis will be the soloist in the [illegible] performance of the Boston Symphony.

The first [illegible] production of Lukas Foss' [illegible] ing Frog of Calaveras" will be given by members of the Boston Symphony [illegible] Center Group. [illegible] the composer [illegible] wood. [illegible] libretto [illegible] on Mark T[illegible]

SPRINGFIELD, MASS., JULY 23, 1950

Dr. Koussevitzky to Celebrate His 76th Birthday Wednesday

On Following Night He Will Conduct Boston Symphony at First of Nine Concerts in Shed

(Special to The Sunday Republican)

Berkshire Hills, July 22—Dr. Serge Koussevitzky will be 76 years old next Wednesday, the 26th and the following night he will conduct the Boston Symphony Orchestra at the first of nine concerts in the Tanglewood shed. The 400 Tanglewood Music School students will help him celebrate his birthday and friends without number will send greetings.

Vigor Is Undimmed

The maestro's vigor is undimmed. In the recent broadcast it is recalled he said he never would give up Tanglewood because the festival and the Berkshire Music Center are "my child, my creation, my blood tears."

Most of the 86 boxes have been sold for the festival. Each box has six seats and each seat costs $6 for each concert. Box holders as listed by the management will include Eldon V. Johnson, Mr. and Mrs. Alfred Glickman of Springfield, Philip O'Brien of Holyoke, Mrs. Winthrop M. Crane, Jr., Mrs. Bruce Crane of Dalton; Col. William H. Eaton and Alan Blau of Pittsfield; James Phinney Baxter, III president of Williams College.

Also Mrs. Thomas H. Blodgett, Mrs. William Felton Barrett, Richard L. Stockbridge, Robert K. Wheeler, Martin L. Straus, Great Barrington; Miss Mabel Choate, William H. Ryan, McA., Donald Ryan, Mrs. George Otis Rockwood, Mrs. David B. Karrick, Mrs. Charles C. Griswold, Mrs. Ramsay C. Hoguet, Walter Hoving, Dr. Robert P. Knight, D. Percy Morgan, Stockbridge, Mrs. Carleton Macy, Blandford; Mrs. Bruce W. Sanborn, Elm Court, Mrs. John L. Senior, Russell Smith, Mrs. Clarence A. Warden, Lenox; Mrs. Arold Whitridge, Miss Edith Scoville, Mrs. Donald J. Warner, Salisbury Conn.

Other Box Holders

Also Mrs. Horace E. Dodge and Mrs. John S. Newberry, Grosse Pointe, Mich.; Pierrepont Van D. Davis, Ossining, N. Y., Mrs. Anthony J. Drexel, Radnor Pa.; Mrs. William M. Lewis, Colebrook, Pa.; Mrs. Lowell Thomas, Pawling, N.Y., Mrs. Alvan T. Fuller, Boston; Mrs. Edwin C. Jameson, New York; John Crosby, Minneapolis; Mrs. Watson Beach Day, Pelham Manor, N. Y., Mr. and Mrs. Philip R. Allen, Boston; Lieut Col. Arthur D. Budd, Windsor, Norbet A. Bogdan, Tyringham.

In a statement issued by the Friends of Tanglewood, Lewis Perry of Boston and Williamstown, national president, last year this organization contributed $27,000 toward the purchase of Wheatleigh, the nearby estate of the late Mrs. Carlos M. de Heredia, now used as a men's dormitory. Last year's total attendance at the nine concerts of the main festival exceeded 110,000.

Tanglewood will be "on parade" Friday night, Aug. 11. Victor deSabata of Rome, one of the festival conductors, is to be at Curtis Hotel, Lenox. Mr. and Mrs. Philip R. Allen of Walpole are arriving at the Curtis the 27th to stay until the close of the festival.

Countess deLeusse at Lenox Club

Countess Simone de Leusse of 880 Fifth Ave., New York, is at Lenox Club Lenox, for the summer. Mrs. Harry S. Hall of Beacon St., Boston, is there until after Labor Day. She generally goes to Bar Harbor for August.

Mr. and Mrs. J. M. Richardson Lyeth of Riverdale, N. Y., have reserved a suite at Christmas Tree Inn, Stockbridge, for three weeks from Aug. 1. Mr. and Mrs. Henry S. Dennison, Framingham, are there.

Mr. and Mrs. Raymond Swan, Mount Vernon, N. Y., entertained at dinner at Berkshire Inn, Great Barrington, early in the week to help Mrs. Swan's father, William Pells, celebrate his 75th birthday. Arrivals at Berkshire Inn include Mr. and Mrs. E. W. Varnum, North Brookfield; Misses Florence and Gertrude Clements, Eleanor McGovern, just back from Rome, Madam d'Ekna of Alexandria, Egypt.

Mr. and Mrs. James D. Colt, II, of Winter Park Fla., formerly of Pittsfield, are spending the summer at Firefly Cottage, Richmond Pond, Pittsfield.

Mrs. Gammell Cross of Providence is at Red Lion, Stockbridge, for the remainder of the season. Also there for several weeks ars Mr. and Mrs. Arthur P. Washburn, New York, and Miss Mary E. Leonard, Detroit, who are Tanglewood visitors. William B. Gerould of Kenilworth, Ill., is entertaining a group of seven friends over this week end at Red Lion.

Other Arrivals

Mrs. Denison D. Dana of Mayfair House, New York, who has many friends in the Great Barrington summer colony, has opened her house on Laurel Way, Norfolk.

Misses Ethel Phelps and Alice Biester of the University of Minnesota faculty are with Mr. and Mrs. Henry Ware Eaton at Brookmead, Monterey.

At Heaton Hall, Stockbridge, for the summer are Mr. and Mrs. George E. Seymour and Mr. and Mrs. Fenton Kavanaugh, New York.

Mr. and Mrs. Charles H. Marshall of Milnhouse, Tyringham, are leaving Aug. 1 for a month's stay in Paris.

Duo-Pianists Soloists Today In the All-Mozart Program

Luboshutz and Nemenoff to Play Concerto in E Flat With Boston Symphony at Tanglewood; Bach Series Concluded, the Five Cantatas in Retrospect

By VICTOR PRAHL

Pierre Luboshutz and Genia Nemenoff, duo-pianists who are popular favorites with audiences here, will be soloists in the all-Mozart program at Tanglewood this afternoon by members of the Boston Symphony under the direction of Dr. Serge Koussevitzky. They will play the Concerto in E flat (K. 365), a work that has long been associated with their career. They performed it several seasons ago in this same setting, they have played it with our own orchestra under Alexander Leslie and it is scheduled for the Worcester Festival this fall.

The concert will close with what is considered Mozart's greatest symphony, that in C major, "Jupiter" (K. 551), and will include the Symphony in B flat No. 33 (K. 319) and the Serenade in C minor for two oboes, two clarinets, two horns and two bassoons (K. 338).

Bach Concert

Last Sunday's all-Bach concert, the fourth in the series devoted to this composer, although over-long, was the most rewarding of them all. The opening chorus of the Cantata No. 12 "Weeping, Sighing," provided singing of equisite beauty, deeply expressive and emotionally moving. There was a sensitive feeling for the phrase, a fine legato in the vocal line and an integrated tone quality of exceptional beauty. It was another expert job on the part of Hugh Ross, and Dr. Koussevitzky, who conducted, obviously had a genuine feeling for the work.

The alto aria suited the vocal resources of Eunice Alberts better than anything she has sung but it was too long and would have been better if merely the orchestral introduction had been repeated on the da capo. James Pease was convincing in the short bass aria and David Lloyd lightened his tenor voice sufficiently to cope with trills and other ornamentation of his air. The whole was well rounded out by an appropriate, full-throated tone in the final chorale.

For the mighty fugal motet which constitutes Cantata No. 50 "Now Is Come Salvation and Strength," a chorus banked on either side of the stage articulated the intricate figuration with a forceful conviction, vigor or rhythm and tonal volume that provided another thrill.

Ruth Possélt, violinist, was the soloist in the Concerto No. 2 in E major, giving it an authoritative, gripping rhythmical pulse, a pure floating tone in the slow movement and the sweep of virtuosity in the finale. The audience gave her a cordial reception. Under Dr. Koussevitzky's loving hand the dances of the first and second Suites came to life with a lightness, grace and charm, and Georges Laurent's expert flute playing enhanced the grateful solo passages of the second Suite with the same qualities.

Cantatas in Retrospect

Five cantatas were performed on these four all-Bach programs and it was a wonderful experience listening to these works which are sung all too rarely. But in spite of their conscientious preparation and admirable performance, in retrospect, one's anticipation was not entirely fulfilled. For this there are a number of reasons.

These cantatas composed for a church service are apt to lose the element of spiritual dedication both for the performer and the listener in the formal concert hall that they assume more easily in a house of worship. Then too, they were written for the congregation, and the composer intended the text as well as the music to be understood by them. Especially in the recitatives with their telling ariosos where Bach mirrors the spirit of the words so impressively, is it important that they be understood. Good English translations have been made of all of the cantatas by men who have given the task their time and scholarly attention. If some of these had been used, the cantatas would have spoken more directly to the majority of the audience.

Nor did the cantatas gain by their program placement in several of these concerts. Coming as they did, particularly in last Sunday's concert, after two Suites and a Concerto which in themselves were enough for the usual concert, the audience was already tired and unreceptive for this rare music. Bach's music provides an endless study and most of those who love it have their own ideas on how it should be performed. And very often these ideas differ. One might disagree with the tempi taken in certain choruses and arias as well as other lesser points but altogether we are grateful for having heard the cantatas at all.

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Sunday Union & Republican
JUL 2 - 1950

Tanglewood Time

More than one turning point has marked the history of the Berkshire Music Festival. One was the invitation to Serge Koussevitzky to succeed Henry Hadley as director 15 years ago and his acceptance. With all that has happened since, at Tanglewood and elsewhere in the world, the fact may have been lost sight of that the New York Philharmonic-Symphony and not the Boston Symphony, was the original Berkshire Festival orchestra.

After the first two summers of three concerts each at the Dan Hanna farm in Stockbridge, Dr. Hadley became ill and had to resign, as recalled by Margaret Cresson in a chapter in "The Berkshires." The hesitant, hopeful invitation to Dr. Koussevitzky to take over met with an unforeseen response, for the Boston maestro's vision and enthusiasm had at last found the outlet they had needed. Perhaps this opportunity to provide music for the multitudes brought back memories of the concert tours he had given long before in Russia, when he traveled with his orchestra by boat along the Volga.

Another turning point was the gift of their "Tanglewood" estate by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan, in 1937. The broad lawns, the great trees, the formal gardens and the breathtaking view of Stockbridge Bowl made an ideal, an idyllic, a challenging setting for the masterworks of music. Nathaniel Hawthorne's imagination had supplied the name, and the stories he told his children when he took them to play near the wild tangle of brush and vines and trees between his cottage and the lake, later appeared as "Tanglewood Tales."

Still another turning point was the construction of the Music Shed, dedicated in 1938 following the celebrated thunderstorm the year before, when the audience had been sheltered by a tent. The return to normal programs after the curtailment of the war years was another milestone. Now Dr. Koussevitzky resumes leadership of the orchestra he did so much to make into what many consider the foremost in the world. The Bach concerts, marking the 200th anniversary of that composer's death, start Saturday night. It's Tanglewood time again.

Cir. (D 3,881)
This Clipping From
HUDSON, N. Y.
DAILY STAR
JUN 30 1950

ALL SEATS FOR BACH MOZART CONCERTS AT LENOX SOLD

TANGLEWOOD, Lenox, Mass., June 29—All seats for the Berkshire Music Festival's Bach-Mozart Concert series starting July 6 have been sold, George E. Judd, manager of the Boston Symphony Orchestra, announced today. The series, which precedes the main festival concerts, is held in the Theater-Concert Hall, with a seating capacity of 1,200.

Because of last year's record crowds for these chamber ochestra programs, when 17,000 persons heard the four concerts, an extra series of two concerts was added this season. It is expected now, because of the sellout for the series, that many hundreds once again will hear the music of Bach and Mozart from the pleasant lawns surrounding the auditorium. Admission to the grounds will be available on the day of each concert—Saturday and Sunday of each week beginning July 8—at Tanglewood.

These six concerts will open the 13th season of the Berkshire Music Festival at Tanglewood, and will again be conducted by Dr. Serge Koussevitzky, for the past 25 years conductor of the Boston Symphony Orchestra. Following the program of music by Bach and Mozart, in part commemorating the 200th anniversary this summer of the death of Johann Sebastian Bach, the orchestra will give its nine regular festival concerts in the 6,000-seat shed. Good tickets are available for all of these concerts, and may be obtained through the box office at Tanglewood, Lenox, Mass., either by mail or in person.

Conductors for the concerts in the shed will be Dr. Koussevitzky, Victor de Sabata, Eleazar de Carvalho, and Leonard Bernstein.

Cir. (D 274,810) (S 305,612)
This Clipping From
WASHINGTON, D. C.
TIMES HERALD
JUL 2 1950

Tanglewood Opens July 8

Victor de Sabata, vivid figure among guest conductors in America, has cabled from Rome his acceptance of an inyitation by the trustees of the Boston Symphony orchestra to conduct at the Berkshire festival in Tanglewood, Lennox, Mass.

He will conduct in the Music Shed on Thursday and Saturday evenings, Aug. 3 and 5.

Serge Koussevitsky, who is now in London to lead a series of concerts with the London Philharmonic orchestra, will return to conduct festival concerts, which open July 8, and to act as director of the Berkshire Music center at Tanglewood.

[27]

YOUNG MEN PARTICIPATING AS THE BERKSHIRE FESTIVAL MOVES TO THE SHED

Victor Krafft
Harold Shapero, composer.

Leonard Bernstein, conductor.

Gloria Hoffman
David Diamond, composer.

Howard S. Babbitt Jr.
Lukas Foss, composer.

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NEW YORK, N. Y.
1950

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THE WORLD OF MUSIC: SEASON OPENING EARLY

Concerts in August and Twenty-seven Events in Busy September

By ROSS PARMENTER

SUMMER is hardly half over, but already the major plans are made for the 1950-51 music season. The evidence is that it is starting strong and early. There will be two concerts in August and twenty-seven events are scheduled for September in contrast to only thirteen last September and twenty-three the year before. The 1947 total of thirty-six, though, still stands as a record.

The August events are part of a series of four being given at Carl Fischer Concert Hall by a group using the term "Interval Concerts." It means the pianist, Eugene Seaman, who plays on Aug. 15, will give the first recital of the season.

Ten of the September programs will be at Town Hall and eleven at Carnegie Hall. The latter will include five opera performances presented by Alfredo Salmaggi, who has not tried opera at Carnegie Hall since the summer of 1947. He is calling it a Puccini-Verdi festival, for he is presenting "Butterfly," "Tosca" and "Bohème" by the former and "Traviata" and "Aïda" by the latter.

NEW WORKS: Lukas Foss' comic opera, "The Jumping Frog of Calaveras County," that has already been done by Indiana University and the After Dinner Opera in New York, will be given on July 31 by the Berkshire Music Center. . . . Rosalyn Brogue of Cambridge, Mass., had her Suite for Recorders performed last month at the Holland Festival. . . . Ernst Krenek has written "George Washington Variations" for piano that Miriam Molin will première in Los Angeles in the fall. . . . Everett Helm's new piano concerto will be played for the first time next season by the young German pianist, Gerard Puchelt.

RUSTIC: Those who want to camp in tents and prepare their own meals over open fires while in the country attending the concerts of the Berkshire Festival are being offered the opportunity on an estate at Austerlitz, N. Y., six miles from Tanglewood. Binger Vacation Tours has conceived a plan called "Roughing It With Music," which includes bus transportation to and from New York, tickets to the Saturday and Sunday concerts and accommodation in tents with bedding and cooking utensils provided.

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TRANSCRIPT
JUL 5 - 1950

Dr. Baxter, Harry Kalker Take Boxes at Tanglewood

Dr. James Phinney Baxter, 3rd, president of Williams college, and Harry Kalker of Sabin drive are among the 24 Berkshire county residents who have taken boxes for the series of nine Berkshire symphonic festival concerts at Tanglewood, it was announced according to an announcement by the festival management.

[279]

YOUNG MEN PARTICIPATING AS THE BERKSHIRE FESTIVAL MOVES TO THE SHED

Victor Krafft

Harold Shapero, composer.

Leonard Bernstein, conductor.

Gloria Hoffman

David Diamond, composer.

Howard S. Babbitt Jr.

Lukas Foss, composer.

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JUN - 1950

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TRANSCRIPT
JUL 5 - 1950

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[279]

Attendance Record for Concert-Theater Hall

Lenox, July 22—The Mozart concert here at Tanglewood tonight drew a record-breaking attendance of 6000 people who overflowed the concert-theater hall far out onto the lawns.

Previous high for the Bach-Mozart series was the 4800 that attended a Sunday afternoon concert a year ago. The high attendance ofthis year was 4800 who were present for last Saturday night's Bach program. Weather conditions were ideal this evening for both the 1200 seated within the hall as well as the 4800 that reclined on the green to enjoy the excellent program played by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky.

This afternoon the grounds were thronged with friends of the Berkshire Music Center, who attended the final in a series of organ recitals in the music shed. The program chosen by E. Power Biggs for the recital consisted of Bach music.

Tomorrow morning the third concert of chamber music by members of department 11 at the music center will be held in the chamber music hall at 10. Of special interest is the second work on the program, a string quartet by the American composer, Samuel Barber. The two violin parts in the piece will be played by foreign students who are studying here this summer. One, Louis Carus-Wilson, is from Suffield, England, while the other, Uoko Matsuo, is from Tokyo, Japan.

Here for tonight's Mozart concert was Arthur Bennett Lipkin, conductor of the Birmingham Civic Symphony Orchestra and national president of the American Symphony Orchestra League. He will leave here tomorrow for a trip to Mexico. Also visiting Tanglewood tonight is Boris Goldovsky of the New England Opera School in Boston and choral director of the Worcester Festival. He plans on staying for Tuesday night's performance by the opera department of "La Finta Giardiniera" in the concert-theater hall. Others attending the week end concerts by the Boston Symphony Orchestra include G. Wallace Woodworth, conductor of the Harvard Glee Club, and Haaken Edlen, first flutist with the Gothenburg Symphony Orchestra in Sweden.

Trustees of the Boston Symphony Orchestar present tonight were Mark A. DeWolfe Howe and Judge Jacob J. Kaplan, both of Boston. From Cincinnati, O. were Mr. and Mrs. Phillip Wyman, ranking officials of the Baldwin Piano Co., who came especially for the piano concerto on tonight's program an dthe duo pianists to be featured tomorrow afternoon.

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NEWS-SENTINEL
JUL 2 - 1950

On the Serious Side—

Summer Hikes Demand for Easy Listening

By GUNBY RULE

MUSIC, often called the universal language, also to many is no respecter of seasons. A Beethoven symphony sounds just as good in summer as it does in winter.

But, perhaps because major orchestras turn to lighter fare for summer concerts, warm weather does seem to prompt more listening for entertainment possibly at the expense of soul-searching scores.

Early Beethoven at the hands of the Paganini Quartet is eminently suitable and freshly presented in a Victor set—the quartet being the last of the Opus 18 series. Chamber music in general is relaxing, and the new Victor Brandenburg Concerto No. 1 qualifies—even though the original score is augmented somewhat in the Boston Symphony version under Serge Koussevitsky. The Bach work will open the Boston Symphony's Tanglewood series next month.

A 'pop" version of Tschaikowsky's "Swan Lake" ballet music is Andre Kostelanetz' latest recording for Columbia. The smooth orchestration makes for the easiest kind of listening.

Inclining to the more extended and complex forms, but nevertheless music delightful and airy in mood, is Vincent D'Indy's Symphony on a French Mountain Air for piano and orchestra. Charles Munch and Robert Casadesus combine talents with the New York Philharmonic for the welcome Columbia 12-inch LP which carries the Franck Symphonic variations, also.

Cir. (D 46,049) (S 164,683)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
JUL 10 1950

CHARM OF MOZART DELIGHTS THRONG AT TANGLEWOOD

Record Crowd of 6000 Hears Boston Symphony Concert

By VICTOR PRAHL

Lenox, July 22—The charm of Mozart held sway at the Tanglewood concert given tonight by members of the Boston Symphony under the direction of Dr. Serge Koussevitzky.

Old favorites heard previously in this setting made up most of the program, but under the magic hand of Dr. Koussevitzky there was a festive joyousness in the four movements of the Haffner Serenade, which opened the program, and an engaging freshness in the perennial "Eine Kleine Nachtmusik" played after the intermission.

The "Haffner" reached the proportions of a violin concerto with its cadenzas in the second and final movements. Richard Burgin's delicate tone and refined style so perfectly suited to the music of Mozart enhanced the solo passages with subtlety both elegant and expressive. Appealing and in the best Mozartian vein was the tonal beauty of the andante. There was substance in the short but meaningful, minor-hued menuetto, and an infectious rhythm and a breezy virtuosity in the fast triplet figuration of the finale. It was one of the most delightful numbers of the evening.

Lukas Foss was the soloist in the piano concerto in C major. This young pianist, whose solo appearances were outstanding highlights of the Bach series, must surely be rated as one of the most musicianly and sensitive of contemporary pianists. The same admirable qualities exidenced in his solo appearance with our own symphony last season were to the fore again, namely that of identifying himself completely with the music. Yet withal, his playing is backed up with a personal drive that carries force and conviction. Technical clarity beauty of phrase line, a singing tone and a pulsating rhythmical lift, plus a touch of personal magic all went to give this enchanting work the breath of life.

The concert closed with an exceptionally brilliant performance of the vigorous symphony in C Major No. 34. Direct and immediate in appeal, this colorful, dynamic work represents another of the composer's happier efforts. The folksy element of its lively finale and the spirited manner in which it was delivered aroused the audience to a prolonged demonstration of approval.

In the choice and contrast of compositions, length, and finesse of performance, it was quite a perfect concert. It attracted an audience of some 6000, a record attendance for any concert ever given in the concert hall.

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WILMINGTON, DEL.
STAR
JUL 2 - 1950

Berkshire Bach Fete Sold Out

Tanglewood, Lenox, Mass., July 1. All seats for the Berkshire Music Festival's Bach-Mozart Concert series starting July 8 have been sold, George E. Judd, manager of the Boston Symphony Orchestra, announced today. The series, which precedes the main Festival concerts, is held in the Theater-Concert Hall, with a seating capacity of 1200.

Because of last year's record crowds for these chamber orchestra programs, when 17,000 persons neard the four concerts, an extra series of two concerts was added this season. It is expected now, because of the sellout for the series, that many hundreds once again will hear the music of Bach and Mozart from the pleasant lawns surrounding the auditorium. Admission to the grounds will be available on the day of each concert — Saturday and Sunday of each week beginning July 8 — at Tanglewood.

These six concerts will open the thirteenth season of the Berkshire Music Festival at Tanglewood, and will again be conducted by Dr. Serge Koussevitzky, for the past twenty-five years conductor of the Boston Symphony Orchestra. Following the program of music by Bach and Mozart, in part commemorating the 200th anniversary this summer of the death of Johann Sebastian Bach, the Orchestra will give its nine regular Festival Concerts in the 6000-seat Shed. Good tickets are available for all of these concerts, and may be obtained through the box offiice at Tanglewood, Lenox, Mass., either by mail or in person.

Cnoductors for the concerts in the Shed will be Dr. Koussevitzky, Victor de Sabata, Eleazar de Carvalho, and Leonard Bernstein.

In addition to these performances by the Boston Symphony Orchestra, there will be 33 student and faculty performances at Tanglewood this summer, including two operas. These additional events are open to the Friends of the Berkshire Music Center only. A voluntary contribution to help support the Center constitutes membership in the Friends and entitles contributors to attend all the student and faculty recitals.

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PEORIA, ILL.
SUNDAY JOURNAL STAR
JUL 2 - 1950

Berkshire Music Fete

TANGLEWOOD, Lenox, Mass.—All seats for the Berkshire Music Festival's Bach - Mozart Concert series starting July 8 have been sold, George E. Judd, manager of the Boston Symphony Orchestra, announced today. The series, which precedes the main Festival concerts, is held in the Theater-Concert Hall, with a seating capacity of 1200.

Koussevitzky Criticizes Trustees Of Tanglewood for De Sabata Bid

Gives Up Responsibility for Festival, Which He Considers 'for the Americans', After Italian Is Invited to Be Guest Conductor

New York, July 9.—(AP)—Serge Koussevitzky criticized trustees of the Boston Symphony Orchestra today for inviting a guest conductor for the Berkshire music festival.

Koussevitzky, who retired last season after 25 years as conductor of the Boston Symphony, retained his directorship of the annual festival at Tanglewood, Mass.

During an interview on the Columbia Broadcasting System's "Your Invitation to Music" program, Koussevitzky said he was giving up responsibility for the Tanglewood program because of the trustees' action.

Although he did not name the guest conductor involved, he said he thought the Massachusetts festival should be used as a school for American conductors.

Victor de Sabata, Italian conductor, has accepted the trustees' invitation to conduct the Boston Symphony at Tanglewood on Aug. 3 and 5.

In the radio interview, recorded at his home at Lenox, Mass., and rebroadcast, Koussevitzky said he would "never give up" Tanglewood because the festival was "my child, my creation . . . my blood and tears."

"I do not want any responsibilities apart from Tanglewood," he said.

Describing how he chooses three conductors each year to become his "active pupils" during the festival, Koussevitzky added:

"This year, something unexpected happened. Some of the guest conductors, like my pupils Leonard Bernstein and Eleazar de Carvalho—they are considered by myself and by the faculty, the best of my pupils. Therefore, I invite them to conduct the festival concerts.

"But I considered always that this school is for the Americans and for America's gifted people.

"But this season, the trustees, without my knowledge and without to ask me, themselves invited a guest conductor.

"So this year, I give up any responsibility for any program of the festival, other than those of my pupils or those I direct myself."

At Tanglewood, George E. Judd, orchestra manager, quoted Harry B. Cabot, president of the trustees, as saying "we were fortunate to secure an international figure in Mr. De Sabata."

Judd said de Sabata was engaged after the trustees were notified in May by Koussevitzky, then abroad, that he would not be able to conduct the second series of the festival concerts.

"We notified Koussevitzky that de Sabata had been engaged," Judd said, "and understood that he was very pleased to learn his close friend would appear at Tanglewood."

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DEMOCRAT
JUL 9 1950

61 COMPOSITIONS

. . . by Johann Sebastian Bach will be performed at the Berkshire Music Center and Festival now in session. These will be heard in 20 concerts on a series marking the 200th anniversary of the composer's death. Included in the list are the six Brandenburg concertos and four orchestral suites, 15 organ compositions; the Musical Offering, piano concertos, a violin concerto, sinfonias, cantatas, sonatas and partitas for violin. The Mass in B Minor will be conducted by Dr. Sergei Koussevitsky at the concert of Aug. 10. There also will be lectures on Bach and classes on the analysis of Bach's music. All seats for the Bach-Mozart concert series have been sold.

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BALTIMORE, MD.
NEWS-POST
JUL 10 1950

Koussevitzky Protests: Serge Koussevitzky, ex-conductor of the Boston Symphony, revealed a sour note at the Berkshire Music Festival at Tanglewood, Mass., which he created. He protested trustees' appointment of a foreign conductor, without consulting him. (AP)

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ALBANY, N. Y.
TIMES-UNION
JUL 2 1950

Music

By EDGAR S. VANOLINDA

The opening exercise of the eighth season of the Berkshire Music Center will be this afternoon in the Theatre-Concert Hall at Tanglewood, beginning at 3:30 o'clock. Dr. Serge Koussevitzky will preside. Tea will be served in the gardens following the ceremonies.

All seats for the Berkshire Music Festival's Bach-Mozart Concert series, starting July 8, have been sold, George E. Judd, manager of the Boston symphony orchestra, announced today. The series, which precedes the main Festival concerts, is held in the Theatre-Conеert Hall, with a seating capacity of 1,200.

Because of last year's record crowds for these chamber orchestra programs, when 17,000 persons heard the four concerts, an extra series of two concerts was added this season. It is expected now, because of the sell-out for the series, that many hundreds once again will hear the music of Bach and Mozart from the pleasant lawns surrounding the auditorium. Admission to the grounds will be available on the day of each concert — Saturday and Sunday of each week beginning July 8 — at Tanglewood.

THESE SIX concerts will open the 13th season of the Berkshirt Music Festival at Tanglewood, and will again be conducted by Dr. Koussevitzky, for the past twenty-five years conductor of the Boston symphony orchestra. Following the program of music by Bach and Mozart, in part commemorating the 200th anniversary, this summer, of the death of Johann Sebastian Bach, the orchestra will give its nine regular Festival concerts in the 6,000-seat Shed. Tickets are available for all of these concerts, and may be obtained through the box office at Tanglewood, Lenox, Mass., either by mail or in person.

Cir. (D 52,373)
This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 7 1950

Tanglewood To Attract Full House

The Berkshire Music Festival will open to a sold-out house tomorrow night when Serge Koussevitzky steps on the podium to start the Bach-Mozart series in the theater-concert hall, preliminary to the main festival.

The hall, with a capacity of 1,200 seats, has been sold out for all six of the Bach-Mozart concerts, a schedule increased by two concerts because of the capacity crowds that have attended them in the past. However, there will be ample opportunity for the large overflow crowds to hear while seated on the spacious lawns, for the rear wall of the concert hall opens up completely.

These Bach-Mozart programs will continue Saturday nights and Sunday afternoons through three weekends, with different programs at each, instead of with repeat concerts as in former years.

The main festival with the complete Boston Symphony Orchestra begins with Series A Thursday night, July 27.

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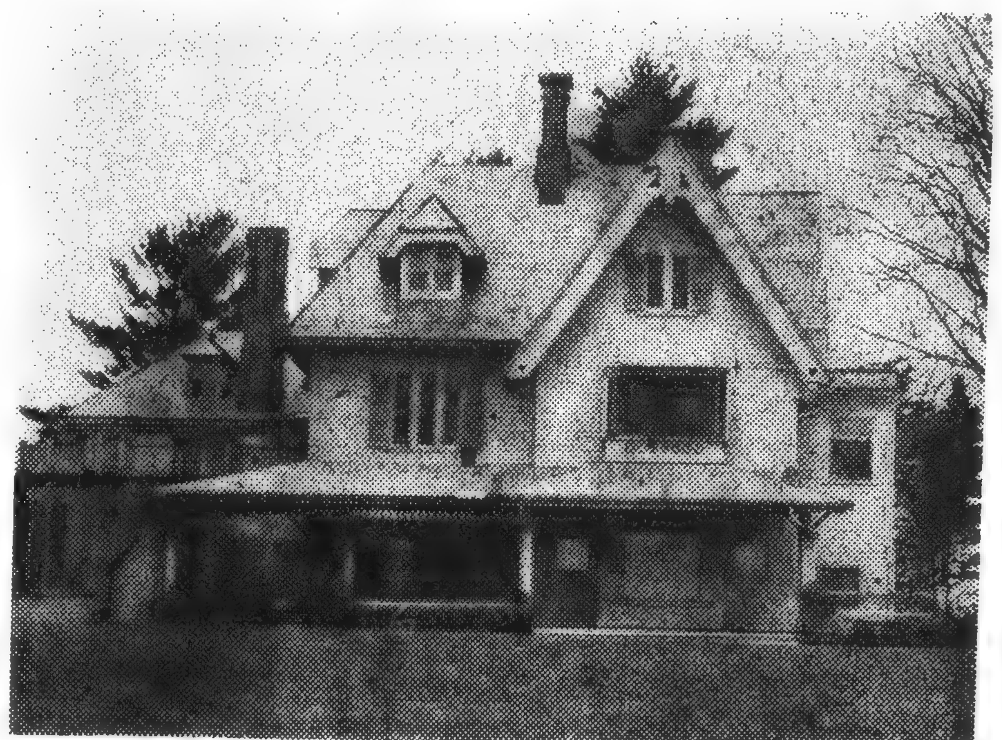
GAZETTE & POST
JUL 1950



ORIGINAL TANGLEWOOD ESTATE HOME

STOCKBRIDGE, July 3—This home, original building on the Tanglewood estate, was visited by Hawthorne when he spent Summers in the Berkshires. From the estate and surrounding contryside he was inspired to write his famous "Tanglewood Tales."

Students Gathering For Tanglewood Days

STOCKBRIDGE, July 3—The Berkshire hills in Stockbridge echoed today with music as the world-famous "Tanglewood" opened its 15th season.

Nearly 500 music students, from the United States and 20 foreign countries, have gathered to train under expert musicians.

Tanglewood classes began today, and the concerts of the Berkshire Music Festival begin later this month, with the Boston Symphony Orchestra expected to play to overflow crowds of 13,000 and more from the Tanglewood Music Shed.

Choruses rehearse in the so-called Chamber Music Concert Hall in the orchard.

From all parts of the globe come music lovers to enjoy music at the "Salzburg of America."

Favorite of Artists

Tanglewood is the cream of Dr. Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra.

The rambling estate which overlooks the waters of Lake Makheenac, inspired Dr. Koussevitzky as it had a certain young man many years ago. Nathaniel Hawthorne spent several Summers there, worked on "House of Seven Gables," and "Tanglewood Tales." His cottage is now Dr. Koussevitzky's studio. Longfellow and Holmes spent time there, as did Herman Melville.

In 1936, a group of Summer residents invited the Boston Symphony Orchestra to give a short series of outdoor concerts on the estate.

The following year Tanglewood was given to the orchestra as the permanent site for the festival. Within four years, the Berkshire Music Festival had gained such prominence that the school was founded.

Devoted to Students

In contrast to European music festivals, which cater to artists already established as great, Tanglewood draws talented youngsters from everywhere. The young hopefuls work with celebrated soloists and composers. They study with the seasoned players of the Boston Symphony.

For relaxation, the pupils may run to the lake for a cool dip. Occasionally they take side trips to the Berkshire Playhouse in Stockbridge or to Ted Shawn's "University of the Dance," at Jacob's Pillow.

The fesetival concerts have a carnival-like air. All day, autos, busses, trains and even bicycles drop their human cargo in Lenox, Pittsfield, or Stockbridge. All traffic leads to the estate where a tent city has been erected to feed thousands of persons.

Many bring their own food and sit beneath the shade trees on the estate lawns. The curious poke through the studios, halls and garden houses.

Acoustics Perfect

Near concert time, the crowd moves closer to the Music Shed, an open-sided building so acousticly perfect a piano concerto soloist, unamplified, may be heard for hundreds of yards.

The orchestra tunes up, the Festival Chorus members fidget in their seats.

Almost in the last minute, a long sedan enters the gates, horn blaring. Dr. Koussevitzky's arrivals are always dramatic, punctual. Seconds later, he appears on stage, sweeps to the podium, and begins the concert.

Thousands of persons, inside the shed or sitting on the lawns outside, relax and enjoy the music which sweeps across the lawn and lake and is lost in the hills beyond.

Cir. (D 121,699)
This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL
JUL 3 - 1950

Tanglewood Group Hears Koussevitzky

By EMMA VAN WORMER

LENOX, Mass.—A capacity assembly in the theater concert hall in Tanglewood heard Dr. Serge Koussevitzky, director of the Berkshire Music Center, urge youth in music to have courage and faith as an exponent of this universal language, at the eight annual opening of the center yesterday.

Impressive exereises of the center, a major part of Tanglewood activities, brought faculty members, students and Friends of Music members together, first in the hall, and later at a garden party for some 1,500 invited guests. Lewis T. Perry, president of the Friends of Music, who presided in the hall, introduced composer Aaron Copeland, for some years identified with Tanglewood programs.

Copeland presented Dr. Kousswitzky, who told of his recent European travels, stressing the youth in music movements both in Belgium and in France, and the riches of Israel in music. He paid high tribute to those responsible for the Israel Philharmonic Orchestra. The orchestra will tour the United States early in 1951. Dr. Koussevitzky and Leonard Bernstein will be among conductors. A Syracuse concert may be arranged.

AMONG distinguished members of the music faculty, seated on the stage and introduced by Copeland, included Richard Burgin, concertmaster of the Boston Symphony Orchestra, and E. Power Biggs, Boston organist, who will give recitals in the shed in Tanglewood; Jacques Ibert, French composer who arrived in America last week and whose opera, "Le Roi D'Yoetot," will be presented in the theater concert hall Aug. 7 and 8; Hugh Ross, choral director who conducted the chorus in an "Allelujah" to close the program; Eleazar De Carvalho, who will conduct the Boston Symphony; Jan Popper, director of the Opera School (Boris Goldovsky is on leave of absence), acts in an advisory capacity; Luke Foss, composer.

George E. Judd, soft-spoken Harvard alumnus and manager of the Boston Symphony, greeted music managers from several centers, including those from Troy and Washington. D. C. Said Judd, "Troy is following the lead of Syracuse famous artist management in a plan to present the Boston Symphony in the fall to students (Syracuse will hear the Boston Orchestra for a second season in the Coliseum in October, following the tour opening in Troy R.P.I. Hall). Charles Munch, who conducted the Boston Symphony in the Coliseum last season, now is in Europe. He will return in September to resume his Boston post.

DR. KOUSSEVITZKY, who retired last year as regular conductor of the Boston Symphony, will direct Boston Symphony concerts in the shed in Tanglewood, as well as six concerts by Symphony Orchestra members in the Theater Concert Hall, beginning July 8 and continuing through the month. Guest conductor Leonard Bernstein, who will direct concerts in the shed, with programs to include his own Piano Concerto, will arrive in Tanglewood later in the season. Victor de Sabata is guest conductor in August concerts, as is De Carvalho.

Four Bach concerts in the Theater Concert Hall will mark the Tanglewood observance of the 200th anniversary of the death of Bach. The Mach Mass in B Minor will be sun in the shed Aug. 10, De Carvalho conducting, with soloists Adele Addison, Eunice Alberts, David Lloyd and James Pease.

As is customary, Boston Symphony rehearsals in the shed are open to the public, admission fees going to the orchestra pension fund. This summer in the music there are courses in libretto writing, in addition to those established in composing, conducting, opera and chamber music.

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SPRINGFIELD, MASS.
Sunday Union & Republican

SEASON'S OPENING AT TANGLEWOOD SCHEDULED TODAY

Dr. Koussevitzky to Speak; Classes to Start Tomorrow

Lenox, July 1—Opening exercises at the Berkshire Music Center's eighth season at Tanglewood tomorrow will feature an address by Dr. Serge Koussevitzky, its director. The famed conductor recently returned from an extended tour of Europe, South America and Israel, and it is expected that his impressions of the musical scene on his various stops as guest conductor will be the basis of his talk.

Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, will also speak, and members of the faculty of the summer music school will be introduced. Chief among the additions for this season will be Jacques Ibert, French composer, who will conduct classes in advanced composition.

Tea in Formal Garden

The opening exercises are an annual event, at which the young musicians enrolled at the six-week session first meet their instructors. Many of the Friends of the Center, whose voluntary contributions help support the activities of the school, also attend, and the Theater-Concert Hall is expected to be nearly filled to its capacity.

Following the exercises, for which 750 invitations were issued, a tea will be given in the formal garden on the Tanglewood grounds. The occasion is also the first each year at which the students' music may be heard; the audience joins in singing Randall Thompson's Alleluia Chorus.

On Monday, the classes and rehearsals for the nearly 400 students will begin. With registration figures not yet complete, it appears now that fewer than last year's record 40[illegible] students will be enrolled. The [illegible] the many student concerts [illegible] heard on Friday evenings [illegible] gram to be announced [illegible].

In addition to the many [illegible] concerts and recitals planned [illegible] summer, members of the faculty [illegible] ensembles such as the Roth String Quartet will be heard at the Center. These performances, totaling 57, are in addition to the fifteen [illegible] cents of the Festival, played by the Boston Symphony Orchestra [illegible] ning July 8.

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NORTH ADAMS, MASS.
TRANSCRIPT

Tanglewood Opens Gates; First Concert is July 8

Tanglewood at Lenox [illegible] called A[illegible] musical [illegible] opens gates for its 1950 season tomorrow.

With ceremonies that have become traditional, the Berkshire Music center [illegible] for serious students of [illegible] will start its summer session. The first public concert of music festival at Tanglewood will not be presented until a week from this evening.

About 450 musicians have [illegible] enrolled in the music [illegible] school and they and many Friends of the Berkshire Music center, the organization that helps support the school, are expected to be in the theater-concert hall when Serge Koussevitzky, Music center director, gives the opening address. Classes will start Monday.

[28]

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This Clipping From
EVERETT, WASH.
HERALD
JUN 26 1950

TO LEAD ORCHESTRA—After a four-month tour of Europe, Dr. and Mrs. Serge Koussevitsky flew back to the U. S., landing at a New York airport. Dr. Koussevitsky announced that he and Leonard Bernstein will conduct the Israel Philharmonic Orchestra in most of the concerts of its American tour next winter under the sponsorship of the American Fund for Israel Institutions. (Acme Newspicture.)

Tanglewood Opera

(Whitestone Photo, Lenox)

Miss Adele Addison, Springfield Artiste, who will sing the title role, rehearsing with Ray Smolover, who has the part of the Count Belfiore, for the Tanglewood production of Mozart's "LaFinta Giardiniera" to be presented Tuesday.

Mozart's boyhood opera, "The Feigned Gardener", will be the first full presentation of the Opera Department of the Berkshire Music Center at Tanglewood this summer. The three-act opera buffe will be produced in English by Sarah Caldwell of the Opera Department under Acting Head Jan Popper. Miss Caldwell will conduct, and the scenery has been designed by Phillipe de Rosier, with costumes by Theo van Witsen. The orchestra will be composed of students in Dept. IV.

"La Finta Giardiniera" will be performed in the theater at Tanglewood on Tuesday evening, and the performance, like all productions of the school, is open to the Friends of the Berkshire Music Center.

The cast will be as follows: The Countess Violante, Adele Addison; The Podesta, Mac Morgan; Arminda, Nancy Trickey; Count Belfiore, Ray Smolover; Ramiro, Edith Evans; Serpetta, Marni Nixon; Roberto, Julian Patrick.

The libretto of Calzabigi has been revised, but the musical notation of Mozart has been preserved unaltered.

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SPRINGFIELD, MASS.
NEWS
JUL 7 1950

Officials Move to Lessen Tanglewood Traffic Jams

Erection of New Signs and Re-Routing of Traffic Expected to Facilitate Matters at Music Festival This Summer

Tanglewood, Lenox, July 7—As a result of co-operation between state, county, and local officials and the Tanglewood management, traffic conditions for the Berkshire Music Festival concerts should be greatly improved this year, George E. Judd, manager of the Boston Symphony Orchestra, said in a letter made public today. The letter, addressed to the Massachusetts Department of Public Works' Traffic Division, which has placed directional road signs throughout the Western Massachusetts area for the convenience of concert-goers, thanked the department for its efforts, and cited the other agencies which have worked on the many problems arising from the influx of thousands of visitors to the Festival.

Because of past difficulties in handling so many cars, state police and the police departments of Lenox, Lee, and Stockbridge have all added special details to aid in making traffic flow smoothly and without delays, has made an effort to acquaint its visitors with the roads available to them by including in its ticket mailings a folder with a map of all roads to the area. The Festival has also been fortunate in adding to its staff as traffic and parking expert Michael J. Sullivan of Lee, in past years on the Tanglewood detail as a state police sergeant, to handle incoming traffic at the Festival grounds.

New Signs Erected

The State Department of Public Works has erected 40 black-and-white directional signs reading "TANGLEWOOD," and pointing out the route to be followed, in and around Berkshire County as part of the program to take some concert-bound traffic off the main routes and to encourage the use of good "back roads." In addition to these signs, 18 by 36 inches, the State has center-lined and otherwise added markings to these less-travelled roads.

On the local and county level, officials have checked the fears of businessmen that this re-routing of traffic will resut in a loss of trade by pointing out that the gain in goodwill from better traffic conditions is itself an effective advertisement of the area. As a result, it was agreed by Lee officials, for example, that the state-erected signs were to be left up at East Lee only for a period prior to the concert times, and later removed until the next musical event. The signs which will be so moved will be placed at the junction of Routes 20 and 102.

Traffic thus re-routed from Route 20 onto Route 102 will pass through Stockbridge. It was feared that this extra burden would inconvenience residents in that town, but other traffic normally entering Stockbridge or Route 7 is going to be directed towards Tanglewood by means of Route 183, in an effort to reduce traffic flow through the village of Stockbridge.

By such means it is the conviction of all officials concerned that local problems arising from the large concert attendance will be greatly reduced. State police are particularly concerned that the plans to speed traffic will not result in any increase in the accident record for the area which in the past has been remarkably low, and safety measures will not be sacrificed to speed.

SCREEN TIMETABLE

LOEW'S POLI—"Father of the Bride," 12.07, 3.16, 6.25, 9.39; "Saints and Sinners," 1.44, 4.53, 8.07.

PARAMOUNT—"My Friend Irma Goes West," 12.29, 3.29, 6.29, 9.29; "Women From Headquarters," 11.17, 2.17, 5.17, 8.17.

CAPITOL—"Bright Leaf," 11.10, 2.55, 6, 9.15; "Joe Palooka," 1.35, 4.15, 7.50.

BIJOU—"Rogues of Sherwood Forest," 1.20, 4.05, 6.45, 9.30; "Captive Girl," 12.05, 2.50, 5.35, 8.20.

ARCADE—"No Sad Songs for Me," 12, 3.10, 6.20, 9.30; "Customs' Agent," 1.45, 4.55, 8.05.

COURT SQUARE—"Monkey Business," 1.10, 4, 6.45, 9.25; "Horse Feathers," 12, 2.45, 5.30, 8.20.

ART—"The Capture," 1.05, 3.50, 6.40, 9.25; "Storm over Wyoming," 2.40, 5.30, 8.20.

PHILLIPS—"No Sad Songs for Me," 1.30, 6.45, 10; "The Man on the Eiffel Tower," 3, 8.20.

STRAND, JEFFERSON AND LIBERTY—"Black Hand," 2.55, 8.15; "Beauty on Parade," 1.30, 7, 9.45.

MAJESTIC, West Springfield—"The Reformer and the Redhead," 6.30, 9.10; "Side Street," 8.15.

[25]

INFORMATION OBSCURED

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This Clipping From
PORTLAND, ME.
SUNDAY TELEGRAM

JUL [illegible] 1950

Music Around Town

by Otis Carl Williams, jr.

By the time this column is published I hope to be vacationing happily and it's a great shame that so far my invited guest columnists haven't appeared with their masterpieces: I'm sure that as change of pace (or should I sa tempo?) they would have bee most welcome.

It all started with a letter fron one of the big recording companies, pointing out that vacatior season was at hand and that ir their selfless devotion to the tirec music editor's cause they had ordered exclusive guest columns prepared by noted musicians. These columns are designed to help the weary writer brighten the corner where he isn't during his annual two-week flight from reality, with a minimum amount of effort on his part.

This sounded like a fine idea to me and looking over the list of distinguished guests from which I could choose, I checked off Maestro Spike Jones, whose recent frontal assault on Portland's cultural bastions I reviewed, and Erskine Hawkins, who plays trumpet with his own ensemble and is much admired by adherents of the progressive school of modern music in the jazz idiom.

I might have got their columns faster by some sort of conductor's semaphore but nobody thought of it; they haven't got their copy in, so I'll keep on going on my own.

The Berkshire Festival, attended by many music-lovers from the Portland area every year, will open July 8 and continue through Aug. 13. This year it will consist of three series of three concerts each in the Music Shed, preceded by three week ends of concerts in the Theater Concert Hall with four Bach Anniversary programs and two devoted to the music of Mozart.

The Bach and Mozart concerts, all played by members of the Boston Symphony under the direction of Serge Koussevitzky, are scheduled as follows: Bach, July 8, evening; July 9, afternoon; July 15, evening; July 16, afternoon; Mozart, July 22, evening and July 23, afternoon. Evening concerts will be at 8.15 p. m. and afternoon programs at 3 o'clock.

Music shed concerts will be conducted by Koussevitzky July 27, 29 and 30; by Victor de Sabata, Aug. 3 and 5; by Leonard Bernstein, Aug. 6, and by Eleazar de Carvalho, Aug 12. The Berkshire Center lists no conductor for the concerts Aug. 10 and 13, but I should imagine that means it will be Koussevitzky.

The Aug. 10 concert should be of particular interest to Portlanders since Adele Addison will be among the singers taking part in a performance of Bach's great Mass in B minor which will be presented in two parts, at 5 p. m. and 8.15 p. m.

The only thing I know at this point about coming musical attractions on radio is that Rise Stevens will be guest soloist with Milton Katins and the NBC Symphony Orchestra over WCSH at 8.30 p. m. today.

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VARIETY
NEW YORK, N. Y.

[illegible] 1950

Koussevitzky To Tell All? Tune In To CBS Sun. Aft.

James Fassett, who produces the CBS Sunday afternoon 3 to 4:30 "Your Invitation to Music" program, is deep in a dilemma this week as the result of a transcribed interview he made with Serge Koussevitzky, famed orchestra leader, scheduled for airing this Sunday (9).

Program, which is filling in the summer months pending the return of the N. Y. Philharmonic in the fall, is made up of transcribed longhair music, plus transcribed interviews with top composers, musicians, etc. The Koussevitzky interview was made last week, when the conductor returned from a trip to Europe.

In the course of the interview, Koussevitzky practically tossed a bombshell into the administration of the Berkshire Music Festival, of which he is the chief factotum, taking a swipe at the Berkshire trustees and leaving the impression that his future relationship with the annual festival is at stake.

Koussevitzky criticized the fact that during his soujourn in Europe the trustees took it on themselves, without consulting him, to name an Italian as one of the three guest conductors for the Festival. (Koussevitzky fails to mention him by name, but has reference to Victor De Sabata). The eminent Boston maestro further claims that, while he and the Italian are good friends, latter's appoinment by the trustees was strictly opposite to Koussy's wishes; that each year he makes it a point to select the three best conductors from among his pupils (Leonard Bernstein, Eleazar de Carvalho, et al.), and that during the Berkshire administration he's been running the Festival "for the Americas and America's gifted pupils." Further, Koussevitzky put himself on record that he would withdraw responsibility for any of the concerts save those that he himself and his pupils conduct.

At the end of the interview, Fasset asked Koussevitzky if he really wanted it to go out on the air as given. The conductor insisted that it should, asserting that if it wasn't carried, he would call a press conference himself to express his views.

Over the the past weekend Koussevitsky asked for a recording of the interview. After listening to it, he remained just as adamant, requesting only the deletion of personal comment anent the Italian conductor.

MUSIC OF MOZART ATTRACTS 11,900

Record-Breaking Audiences at Tanglewood Turn Out for Koussevitzky Concerts

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., July 23—Mozart and perfect summer weather seem to make the ideal combination. Last night's concert at Tanglewood by Serge Koussevitzky and a small orchestra from the Boston Symphony drew a record-breaking audience of 6,200, and this afternoon's program attracted 5,700.

The largest audience drawn by the Bach-Mozart concerts that precede the festival by the full Boston Symphony was last year's 4,800 on a fine Sunday afternoon. It must be remembered that the concert hall-theatre in which these concerts are held has a capacity of 1,200—the overflow finds accommodations on the lawn.

Today's and last night's overflow, seated on folding chairs and reclining on blankets, spread out over a large area of the lawn. People came hours ahead of time to make sure they would have favorable spots near the rear of the theatre. Others fanned out in a crowd that looked as dense and as cheerful as the throng at a popular bathing beach, except that this gathering was respectfully silent and attentive during the music.

The fact remains that Mr. Koussevitzky's original, happy idea of a series of concerts that would stress music written for less than full symphony and appealing to more intimate moods seems to have outgrown its home. While the lawns here are enormous, there is a limit beyond which people can hear reasonably well. Since the music shed, where the main festival concerts take place, seats about 6,000, it would seem worth considering moving the Bach-Mozart series into the larger auditorium.

The obvious criticism against such a move is: What about the acoustics for an orchestra of about forty? Well, the sned's acoustics are remarkable, and undoubtedly would hold up with a small orchestra. And even if the small orchestra should fail to prove as effective in the large hall as the full symphony, it still would be an improvement for people seated in the rear, as compared with their positions now on the far-flung reaches of the lawn.

Sold Out Long Ago

There is always the question of psychology. Concert givers like to be able to report early sell-outs, and it is easier to sell out a hall of 1,200 than one of 6,000. But one understands that the Mozart concerts were sold out months ago, and there were hundreds of people who wanted seats and could not get them.

The weather may make a difference, too. But it looks as though the main and preliminary parts of the festival can be merged into one. Tanglewood is more firmly established than ever. Its friends keep increasing, and they might as well be made as comfortable as possible.

So much for policy. The concerts last night and today were delightful. In some ways they were superior to the earlier Bach programs. One had the feeling that Mr. Koussevitzky and the members of the Boston Symphony, who had not worked together since last summer at Tanglewood, had finally resumed that subtle rapport that had existed between them during his long leadership of the orchestra. The playing was graceful and delicate, like the soft summer breezes that blew across the vistas of Tanglewood.

It also had substance and character. There were bite and crispness when they were needed, and there was, throughout, a glowing, singing tone made to order for Mozart's enchanting ideas.

Last night's concert began with the D Major Serenade (K. 250), known as the "Haffner", slight and pleasant, and Richard Burgin, the concertmaster, did the solos with felicitous style. Lukas Foss of the Berkshire Music Center staff then appeared as soloist in the C Major Piano Concerto (K. 467), and his playing was musical in its feeling for the essential Mozart phrase. The slow movement was encompassed with memorable perception.

C Major Symphony Played

That gem of a serenade, "Eine Kleine Nachtmusik," which came next, was played with affection, and the evening ended with the C Major Symphony (K. 338). It was a pleasure to hear one of the symphonies that do not recur on every Mozart program, and Mr. Koussevitzky's interpretation reminded one that Mozart was not merely a sweet and gay poet of tone, but a passionate human being who had deep things to say in his music.

This afternoon's program began with the B-flat Major Symphony (K. 319)—another of the rarely played pieces in this form. Mr. Koussevitzky and his orchestra made it clear that they still were in the vein.

Pierre Luboshutz and Genia Nemenoff were the soloists in the E-flat Major Concerto (K. 365). As usual, their teamwork was subtle and flawless, and Mr. Koussevitzky and the orchestra joined in a performance that was modeled so sensitively that one might have thought they had played the work together many times.

The overture to "Idomeneo," short but lofty in feeling and grand in scope, was played with spaciousness, and the program ended with a warm-hearted reading of the "Jupiter" symphony.

The record-breaking audiences used rare, good judgment to turn out for these programs.

Record Audience Hears Concert at Tanglewood

Mozart Music, by Boston Symphony Orchestra Led by Koussevitzky, Thrills Throng at Lenox

By WILLARD M. CLARK

Lenox, July 23—The music of Mozart in all its grace, purity, and nobility thrilled an audience of record proportions this afternoon as Dr. Serge Koussevitzky and a group of Boston Symphony Orchestra musicians gave the last of the series of six concerts devoted to the music of Bach and Mozart. There is every indication that if audiences continue to grow in numbers as they [illegible] may have to move to [illegible] That would be unfortunate [illegible] music needs the intimacy [illegible] theater-shed.

Dr. Koussevitzky [illegible] Mozart had to [illegible] a [illegible] spectacle. [illegible]

Continued On Page 8

Record Audience Hears Concert at Tanglewood

Continued From Page 1

her knitting, and a play-pen. She set up the pen, put the baby in it and calmly knit throughout the concert. The child was the center of attraction and appeared to enjoy the situation.

The two concerts devoted to the music of Mozart have drawn the largest audiences. It is quite amazing how clearly the music can be heard at a distance, so those persons sprawled on the grass in front of the shed really missed very little.

The program was rich in quality and was played with superb virtuosity. Every phrase was delivered with notable quality and nuance. Dr. Koussevitzky chose to open it with the too seldom heard "Symphony in B-flat, No. 33" K. 319. Here's music of a perfect blend of piognancy and joy. The Andante, alone, is worth going far to hear, and the conductor and his musicians played it with the most caressing tones and melodic impact. There was real gaity in the Menuetto and the finale Allegro was spirited and wonderously effective.

Pierre Luboshutz and Genia Nemnoff were the soloists in the "Concerto for Two Pianos and Orchestra in E flat minor," K. 365. Springfield has heard these two brilliant pianists in this work with the Springfield Symphony. There was a perfect understanding between the conductor and pianists. Every phrase was meaningful and there was a gratifying blend of tones and profusion of color. All concerned in the performance received tumultuous applause at its conclusion.

A change in the program brought us the delightful, sprightly, overture to "Idemeneo," played with splend ed appreciation of its character. The final work was the greatest of all Mozart's symphonies, the "Jupitor," or "Symphony. Dr. Koussevitzky read it with All that is finest in Mozart's creative powers may be found in this symphony. Dr. Kousssevitzky read it with profound devotion. Particularly effective were the Anadante and final Allegro movements. The elegance of the phrasing, the beauty of the tone and the outpouring of the melody in the Anadante Cantabile were revealed as we have seldom heard them. No wonder the audience roared its appreciation at the end.

These six concerts have been truly magnificent both in quality and performance and those who have heard them all have heard definitive performances, perhaps as fine as they will ever hear again.

concertos for two, three and four pianos and [illegible] two violins. Saturday night's [illegible] concert, the [illegible] the works of [illegible] are [illegible]

All Records Broken By Large Audience

By ED TOOLE

Lenox, July 23—With today's closing program of the Bach-Mozart series in the Theater-Concert Hall at Tanglewood all existing records were broken as 5700 music-lovers flocked here to hear the Boston Symphony Orchestra in the sixth program which included the rarely heard symphony in B-flat by Mozart and also featured Pierre Luboshutz and Genia Nemenoff as the duo pianists in Mozart's concerto in E-flat major. Combined with the record attendance of 6000 Saturday evening the week end audience total of 11,700 shattered the previous high mark of 9500 which was established one week end last season. And too, the total series attendance figure of 23,500 far exceeded the record of 17,000 which was set a year ago.

This afternoon the throngs on the lawn seemed to extend much farther back from the hall that was the case last evening. Looking out over the mass of concert-goers attired in every conceivable attire from strapless gowns, to shorts and even beach attire one could but think he was viewing a Sunday afternoon at Coney Island. So rare was formal attire that one dowager was heard to ask a white gowned program girl if she would happen to be the featured soloist of this afternoon's concert.

And with the close of today's activities here at Tanglewood things move into a full week of programs with the main concerts to begin in the music shed on Thursday evening. On Tuesday night Department IV of the Opera will present "La Finta Giardiniera." Singing the title role will be Miss Adele Addison of Springfield as Countess Violante. This performance like all productions of the Berkshire Music Center School will be open to friends of the Center.

On Wednesday night the Theater-Concert Hall will be the locale of a Coolidge concert by the Roth String Quartet in Bach's "The Art of Fugue."

The full Boston Symphony with Dr. Serge Koussivtzky conducting will launch the main section of the 1950 festival on Thursday night with a program consisting of Beethoven and Sibelius.

Come Friday evening and Department II of the Music Center will present a concert in the shed in honor of the 200th anniversary of the death of Johann Sebastian Bach, including

[o 3]

Cir. (D. 55,194) (S 46,120)

Babbitt

DUO-PIANISTS ACCLAIMED: After receiving a great ovation for their performance yesterday afternoon of Mozart's concerto for two pianos, Genia Nemenoff accepts a bouquet of flowers from usher C. S. Gordon as her husband, Pierre Luboshutz, left, acknowledges the applause from the crowd in the theatre-concert hall at Tanglewood.

In Brief . . .

The Bach-Mozart series at Tanglewood reached a new peak in attendance over the week end, a piece of news particularly interesting because the record did not leave in its wake a residue of complaints about traffic. Apparently the plan concocted by Sgt. Theodore H. Stronach of the state police, retired Sgt. Michael Sullivan and the Festival people stands up under fire . . . Judging by the spectac-

—o—

Visitors in Southern Berkshire report an acute shortage of Tanglewood music programs and ditto for Jacob's Pillow dancing, and the Berkshire Playhouse. The Chamber of Commerce says it's an economy move in the first two cases, and the Playhouse argues if people knew what was coming they'd pick early shows and skip the rest which sounds rather involved to us. But the C. of C. could use lots more programs of all three. Visitors now have to copy the schedules from the lone office copy which sets up customer resistance.

—o—

BSO Take Note: Bach Set Tune For Communism

BERLIN (AP)—Composer Johann Sebastian Bach died 200 years ago but Russian and German Communists say he set their doctrines to music. (Dr. Serge Koussevitzky dedicated the first two week ends of the Bach-Mozart series of concerts at Tanglewood, Lenox, Mass., to Bach in memory of the 200th anniversary of his death.)

The Soviet Control Commission's official newspaper, Taegliche Rundschau, welcomed Bach into the Communist fold. An editorial in the paper said he put into music "thoughts of world development which were later put in legal form by Marx and Engels and now instituted in the Soviet Union and the people's democracies."

The Russian-occupied city of Leipzig, where Bach lived much of his life and died, yesterday began an eight-day festival celebrating the 200th anniversary of his death on July 28. Moscow sent two delegations, headed by leading Soviet composer Dmitri Shostakovich, to the festival.

Bach-Mozart

Continued From First Page

ade with conspicuously happy style. The elegance of the phrases and cadenzas came off with singularly musical rightness and in addition, he invested his ample opportunities with completely able technical mastery and warmth of tone.

The orchestra and its leader were decidedly in the vein during the whole evening. The dramatic changes of pace and of dynamics for which Koussevitzky is recognized in Mozart were achieved with success and a confidence which had not been so apparent in the Bach programs of the previous week ends. Here, now with Mozart he was on more familiar and safe grounds and it sounded that way. He used an audacity which would not have been appropriate nor possible in the other programs.

Lucas Foss was the soloist in the C major piano concerto (K467). He played with thorough musicianship. The slow movement was deeply felt and was kept within the simple pathos of its character although his tone was not sufficient to carry above the subdued accompaniment furnished him by Koussevitzky even within the hall. What was heard by the 4000 people spread out on the lawn is another matter.

Yesterday's Concert

Yesterday afternoon the concert closed with a furious allegro in the Jupiter symphony. This is an old war horse of Koussevitzky and the innumerable subtleties he achieves with the Boston orchestra is always a fresh experience, but he went to extremes in his choice of tempi.

The E flat major concerto for two pianos brought back to the Tanglewood stage the eminent duo-pianists Pierre Luboshutz and Genia Nemenoff who have made this concerto, by pleasant repetition, practically their own so far as Tanglewood is concerned. Their performance was a combination of perfection of keyboard effectiveness and of poetic understanding. They gave it true Mozartean style and a broad scale of nuances and the ovation they received was well deserved.

Koussevitzky played the B flat symphony, No. 33 (K319) and the overture to "Idomeneo" with the same trenchant incisiveness he had applied to the more consequential choices on the programs. Mozart used the identical formula for the last movement of his "Jupiter" as he had employed for the second theme of the B flat symphony. Rarely are the two exhibits placed on the same program for such an illuminating comparison, and they only go to show how good Mozart's judgment was in taking full advantage of a good idea, once he got it.

Bach-Mozart Attendance Up 6000

All Previous Records Broken At Tanglewood

By JAY C. ROSENFELD

TANGLEWOOD — The Bach-Mozart series of the Berkshire Festival closed yesterday afternoon, breaking all previous records for attendance. A total of 11,700 turned out Saturday night and Sunday afternoon for the Mozart concert by the Boston Symphony Orchestra with Dr. Serge Koussevitzky conducting, bringing the total attendance for the three week ends of the Bach-Mozart concerts to 23,000 compared to 17,000 a year ago.

Saturday night's attendance of 6000 topped all other records for a single night's performance in the theatre-concert hall. The previous high was 4800 set last year. Yesterday afternoon 5700 poured onto the grounds.

Except for the tie-up in traffic on the Lenox-Pittsfield highway, near the cut-off which is under construction, motorists were high in their praise of the efficient manner in which the flow of cars to and from the concerts was handled, the result of careful planning by Sgt. Theodore H. Stronach of the Massachusetts State Police, retired State Police Sergeant Michael J. Sullivan "traffic and parking expert for the Festival," Lenox and Stockbridge town officials and representatives of the Boston Symphony Orchestra.

For the enjoyment of the largest attendance ever to gather for these ever-increasingly popular Bach-Mozart features of the Tanglewood season, Koussevitzky gave over the week end some of the brightest and most vivacious Mozart he has ever played.

Sparkling Performance

The response of the men of the orchestra to his demands for vivid animation in the appropriate movements was remarkable in their maintenance of clarity and sparkle at the extraordinary, even exaggerated tempo. Saturday night the final allegros of the Haffner serenade, of "Eine Kleine Nachtmusik," and of the C major symphony, No. 34, would have been exhibitions of speed alone in almost any other ensemble, but the Boston Symphony men gave a scintillating example of their virtuosity. Richard Burgin, the concertmaster of the orchestra, played the violin solo in the Haffner seren-

Bach-Mozart
Continued on Second Page

Babbitt

RECORD CROWD: This is part of the record-breaking crowd of 5700 music lovers who turned out yesterday afternoon at Tanglewood for the Mozart concert performed in the theatre-concert hall by the Boston Symphony Orchestra with Dr. Serge Koussevitzky conducting. The hall seats 1200.

All-Mozart Programs to Be Heard This Week-End at Tanglewood

The last two concerts before the regular series of nine Berkshire Festival concerts in the Music Shed will be all-Mozart programs. Lukas Foss will be the soloist in the Mozart C major piano Concerto on Saturday evening, and Luboshutz and Nemenoff will offer the Concerto for Two Pianos on Sunday afternoon. Serge Koussevitzky will conduct both concerts.

The Saturday program at 8:15 at the Theatre-Concert Hall will include the Haffner Serenade, the Symphony No. 34 and Eine Kleine Nachtmusik, as well as the Piano Concerto. On Sunday at three, the B flat Symphony No. 33, the Overture to Idomeneo, and the (Jupiter) Symphony in C major will supplement the double piano concerto.

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Movies Planned To Hold Crowd After Concerts

TANGLEWOOD — Concert-goers at the Berkshire Music Festival thus far this year have been taking advantage of the suggestion of the Boston Symphony Orchestra management to inspect the grounds and picnic after the concerts, but starting Thursday they will be able to view movies to pass the time.

The BSO management earlier in the year notified its subscribers to stay on the grounds after the concerts to help relieve the traffic congestion. So far it has paid dividends. Hundreds have remained but hundreds more are expected to stay after the big concerts in the Music Shed open Thursday night for the movies which will feature the State Department film made last year of Tanglewood.

Cir. (D.55,194) (S 46,120)

Babbitt

DUO-PIANISTS ACCLAIMED: After receiving a great ovation for their performance yesterday afternoon of Mozart's concerto for two pianos, Genia Nemenoff accepts a bouquet of flowers from usher C. S. Gordon as her husband, Pierre Luboshutz, left, acknowledges the applause from the crowd in the theatre-concert hall at Tanglewood.

Bach-Mozart

Continued From First Page

ade with conspicuously happy style. The elegance of the phrases and cadenzas came off with singularly musical rightness and in addition, he invested his ample opportunities with completely able technical mastery and warmth of tone.

The orchestra and its leader were decidedly in the vein during the whole evening. The dramatic changes of pace and of dynamics for which Koussevitzky is recognized in Mozart were achieved with success and a confidence which had not been so apparent in the Bach programs of the previous week ends. Here now with Mozart he was on more familiar and safe grounds and it sounded that way. He used an audacity which would not have been appropriate nor possible in the other programs.

Lucas Foss was the soloist in the C major piano concerto (K467). He played with thorough musicianship. The slow movement was deeply felt and was kept within the simple pathos of its character although his tone was not sufficient to carry above the subdued accompaniment furnished him by Koussevitzky even within the hall. What was heard by the 4000 people spread out on the lawn is another matter.

Yesterday's Concert

Yesterday afternoon the concert closed with a furious allegro in the Jupiter symphony. This is an old war horse of Koussevitzky and the innumerable subtleties he achieves with the Boston orchestra is always a fresh experience, but he went to extremes in his choice of tempi.

The E flat major concerto for two pianos brought back to the Tanglewood stage the eminent duo-pianists Pierre Luboshutz and Genia Nemenoff who have made this concerto, by pleasant repetition, practically their own so far as Tanglewood is concerned. Their performance was a combination of perfection of keyboard effectiveness and of poetic understanding. They gave it true Mozartean style and a broad scale of nuances and the ovation they received was well deserved.

Koussevitzky played the B flat symphony, No. 33 (K319) and the overture to "Idomeneo" with the same trenchant incisiveness he had applied to the more consequential choices on the programs. Mozart used the identical formula for the last movement of his "Jupiter" as he had employed for the second theme of the B flat symphony. Rarely are the two exhibits placed on the same program for such an illuminating comparison, and they only go to show how good Mozart's judgment was in taking full advantage of a good idea, once he got it.

Bach-Mozart Attendance Up 6000

All Previous Records Broken At Tanglewood

By JAY C. ROSENFELD

TANGLEWOOD — The Bach-Mozart series of the Berkshire Festival closed yesterday afternoon, breaking all previous records for attendance. A total of 11,700 turned out Saturday night and Sunday afternoon for the Mozart concert by the Boston Symphony Orchestra with Dr. Serge Koussevitzky conducting, bringing the total attendance for the three week ends of the Bach-Mozart concerts to 23,000 compared to 17,000 a year ago.

Saturday night's attendance of 6000 topped all other records for a single night's performance in the theatre-concert hall. The previous high was 4800 set last year. Yesterday afternoon 5700 poured onto the grounds.

Except for the tie-up in traffic on the Lenox-Pittsfield highway, near the cut-off which is under construction, motorists were high in their praise of the efficient manner in which the flow of cars to and from the concerts was handled, the result of careful planning by Sgt. Theodore H. Stronach of the Massachusetts State Police, retired State Police Sergeant Michael J. Sullivan "traffic and parking expert for the Festival," Lenox and Stockbridge town officials and representatives of the Boston Symphony Orchestra.

For the enjoyment of the largest attendance ever to gather for these ever-increasingly popular Bach-Mozart features of the Tanglewood season, Koussevitzky gave over the week end some of the brightest and most vivacious Mozart he has ever played.

Sparkling Performance

The response of the men of the orchestra to his demands for vivid animation in the appropriate movements was remarkable in their maintenance of clarity and sparkle at the extraordinary, even exaggerated tempo. Saturday night the final allegros of the Haffner serenade, of "Eine Kleine Nachtmusik," and of the C major symphony, No. 34, would have been exhibitions of speed alone in almost any other ensemble, but the Boston Symphony men gave a scintillating example of their virtuosity.

Richard Burgin, the concertmaster of the orchestra, played the violin solo in the Haffner seren-

Bach-Mozart
Continued on Second Page

In Brief . . .

The Bach-Mozart series at Tanglewood reached a new peak in attendance over the week end, a piece of news particularly interesting because the record[s] leave in its wake a residue of [TR] about traffic. Apparently [t]he cocted by Sgt. Theodore [H]. the state police, retired [S]. livan and the Festival peop[le] under fire . . . Judging by th[e]

—o—

Visitors in Southern Berkshire report an acute shortage of Tanglewood music programs and ditto for Jacob's Pillow dancing, and the Berkshire Playhouse. The Chamber of Commerce says it's an economy move in the first two cases, and the Playhouse argues if people knew what was coming they'd pick early shows and skip the rest which sounds rather involved to us. But the C. of C. could use lots more programs of all three. Visitors now have to copy the schedules from the lone office copy which sets up customer resistance.

—o—

BSO Take Note: Bach Set Tune For Communism

BERLIN (AP)—Composer Johann Sebastian Bach died 200 years ago but Russian and German Communists say he set their doctrines to music. (Dr. Serge Koussevitzky dedicated the first two week ends of the Bach-Mozart series of concerts at Tanglewood, Lenox, Mass., to Bach in memory of the 200th anniversary of his death.)

The Soviet Control Commission's official newspaper, Taegliche Rundschau, welcomed Bach into the Communist fold. An editorial in the paper said he put into music "thoughts of world development which were later put in legal form by Marx and Engels and now instituted in the Soviet Union and the people's democracies."

The Russian-occupied city of Leipzig, where Bach lived much of his life and died, yesterday began an eight-day festival celebrating the 200th anniversary of his death on July 28. Moscow sent two delegations, headed by leading Soviet composer Dmitri Shostakovich, to the festival.

Babbitt

RECORD CROWD: This is part of the record-breaking crowd of 5700 music lovers who turned out yesterday afternoon at Tanglewood for the Mozart concert performed in the theatre-concert hall by the Boston Symphony Orchestra with Dr. Serge Koussevitzky conducting. The hall seats 1200.

All-Mozart Programs to Be Heard This Week-End at Tanglewood

The last two concerts before the regular series of nine Berkshire Festival concerts in the Music Shed will be all-Mozart programs. Lukas Foss will be the soloist in the Mozart C major piano Concerto on Saturday evening, and Luboshutz and Nemenoff will offer the Concerto for Two Pianos on Sunday afternoon. Serge Koussevitzky will conduct both concerts.

The Saturday program at 8:15 at the Theatre-Concert Hall will include the Haffner Serenade, the Symphony No. 34 and Eine Kleine Nachtmusik, as well as the Piano Concerto. On Sunday at three, the B flat Symphony No. 33, the Overture to Idomeneo, and the (Jupiter) Symphony in C major will supplement the double piano concerto.

[284]

Movies Planned To Hold Crowd After Concerts

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The BSO management earlier in the year notified its subscribers to stay on the grounds after the concerts to help relieve the traffic congestion. So far it has paid dividends. Hundreds have remained but hundreds more are expected to stay after the big concerts in the Music Shed open Thursday night for the movies which will feature the State Department film made last year of Tanglewood.

DR. CARVALHO AT ST. LUKE'S: A little musical therapy was tried out at St. Luke's Hospital yesterday when Eleazar deCarvalho, assistant to Dr. Koussevitzky, conducted a Berkshire Music Center students' orchestra in a concert on the grounds. Patients listened from the hospital porches.

Lenox

WILLIAM C. HOCHSTUHL JR. Tel. Lee 755-R

41 Orchestras Are Represented At Symposium in Lenox Hall

LENOX—Members of the American Symphony Orchestra League Inc., held two business sessions Saturday at Lenox Library's Sedgwick Hall in an exchange of ideas and means to improve the standards of civic symphony orchestras. The symposium was conducted by Mrs. William Arms Fisher, New England regional vice-president. Hostesses to the visiting conductors and business managers of the 41 orchestras of New England were Miss Irene Poirer, Lenox Library librarian, and Miss Virginia Margan of Greenwich, Conn., first harpist of the San Francisco Symphony Orchestra.

Mrs. Fisher opened the morning session with introductory remarks and the presentation of Arthur Bennett Lipkin, national president of the league. Reports of the New England orchestra followed. Closing out the morning session were reports of the national convention of the league at Wichita, Kan., by Francis Madiera, conductor of the Rhode Island state orchestra, and junior orchestra activities by Mrs. Marion Hamilton Diller, president of the Norwalk Symphony Orchestra.

Following luncheon at Chef Karl's, the program topics were special training for orchestral careers by Richard Burgin, concert master of the Boston Symphony Orchestra; conductor's responsibilities by Alexander Leslie, conductor presiding of the Springfield Symphony Orchestra, and Adelbert Welles Sprague of the University of Maine; women's committees by Mrs. Douglas V. Wallace, chairman of the Springfield Symphony Orchestra; sponsors by Carl E. Lindstrom, managing editor of the Hartford Times; newspaper publicity by Jay C. Rosenfeld, music critic of The Eagle; the tax situation by Mr. Lipkin, and program material by Mrs. Fisher and Howard Hanson, prominent exponent of American music.

The object of the league is to develop and stimulate the growth of civic and community symphony orchestras in the United States, to further the welfare of these organizations by the interchange of ideas and to increase the opportunities for American conductors, composers and artists.

Committee members of the New England branch are Mr. Burgin, Mr. Leslie, Mr. Madiera, Miss Helen Craig and Mrs. Alice Morse.

Fire Under the Kettle Drums Warms Carvalho Concert Here

It looked more like a giant barbecue in the making rather than a program of music in the west yard of St. Luke's Hospital yesterday afternoon when Brazillian Conductor Eleazar deCarvalho built a fire under the kettle drums, but the final products was a well-received symphonic program.

Just before deCarvalho started the last number on the informal program, he dashed from the podium toward the hospital door looking excitedly for some paper with which to start a fire. The hospital staff of nurses and sisters standing by, not familiar with the intricacies of musical scores, expressed some alarm until the conductor explained that the kettle drums were cold and some paper or a little stove would be just the thing to bring them to concert heat.

500 Listen

More than 500 patients, doctors, hospital staff members and friends were present for the benefit concert. The Brazilian conductor, assistant to Serge Koussevitzky at the Berkshire Music Center, secured an orchestra of 35 volunteers from the student body at the Music Center to stage the concert. The patients listened from the balconies on the west side of the hospital. Friends and staff members gathered in the west court yard.

The program was arranged by Dr. Edward T. Forsley with deCarvalho and was approved by members of Musicians Local 109 of Pittsfield. The musicians were transported from Lenox in an auto caravan arranged by Dr. Forsley. Following the concert, the orchestra members were served a buffet lunch under the direction of Sister Mary Louise, superintendent of St. Luke's.

The outdoor program had one minor interruption. Three-year-old Peter Zander Perrault of 206 Appleton Avenue chose a critical moment to dash across the gravel driveway. The conductor halted operations long enough for the youngster to reach his destination.

Irwin Hoffman assisted in conducting and Eunice Alberts, contralto, appeared as soloist.

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POST HOME NEWS
JUL 13 1950

Excursions Listed For Berkshire Festival

The problem of getting to and from the Berkshire Festival in Tanglewood, Mass., and the other attendant difficulties of housing, eating and procuring tickets, are being solved by the New York, New Haven and Hartford Railroad.

All-expense four-day tours are being offered by the company for a minimum of $54. Three one-day Sunday excursions are also being offered at $6.35 each. The first of these is July 30. For further information consult the New Haven's Travel Bureau, Grand Central Terminal.

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BUFFALO, N. Y.
NEWS
JUL 10 1950

ITALIAN CONDUCTOR IRKS KOUSSEVITSKY

NEW YORK, July 10 (AP).—Serge Koussevitzky, retired conductor of the Boston Symphony Orchestra, Sunday revealed a sour note in the annual Berkshire Music Festival in Tanglewood, Mass.

Mr. Koussevitzky, who created the festival and still directs it, criticized the Symphony's trustees for inviting a gues conductor without consulting him. The guest is Victor de Sabata, an Italian.

Mr. Koussevitzky objected to bringing in a foreigner as a guest conductor, saying: "I always considered that this school is for the Americans and for America's gifted children. So this year, I give up any responsibility for any program of the festival, other than those of my pupils or those I direct myself."

In Tanglewood, Orchestra Manager George E. Judd said Harry B. Cabot, president of the trustees, told him that Mr. Koussevitzky had been "very pleased to learn his close friend would appear in Tanglewood."

Cir. (D 52,373)
This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 10 1950

ThrongHears Tanglewood First Concert

By CLIF BRADT

The Berkshire Music Festival opened its eighth season over the weekend with the first of the Bach-Mozart concerts in the Theater-Concert Hall, its program paced for increasing excitement by Serge Koussevitzky until the high point was reached in the Bach's Concerto No. 8 in A Minor, for piano, flute and violin, in which Lukas Foss was masterly in an inspired playing of the final cadenza.

The crowd packed the hall and overflowed an acre of lawns as threatened storms turned away Saturday night. Silent with obvious emphasis the listeners went through a crecendo of applause to the point of ovation at the end, when demands for more went unheeded. At one point during the first half of the program, this enthusiasm brought a burst of applause between movements that upset audience calculation of the intermission and many left the hall before the playing of the Suite No. 4 in D Major.

The concert opened with the Brandenburg Concerto No. 1, in which the unusual five-part order repeats the first two in reverse at the end. In fantasy and canon-like quality, moving through a succession of keys with a dynamic rise and fall, this work has a complex variety of arrangement.

The discourses of the smaller concertino and larger tutti sections of the orchestra were crisp, with definite mood of movements, perhaps a bit overemphasized in grandeur at times, but always with diadem-like phrases to excite interest.

The Brandenburg No. 3 followed, its three-group discourse cleanly patterned, reaches as many as 10 parts at times and to hold the texture with the polyphonic solo sections in contrast is no simple problem, but Koussevitzky managed it with ease. For this performance, the cembal substitute for an adagio was replaced by part of the introduction to the cantata, "Christ lag in Todesbanden."

In the Suite No. 4, the series of dances, running in mood from the grave to the happy gigue, were beautifully executed.

Canata No. 83, "Erfreute Zeit in neuen Bunde," was a high achievement of the evening. The solos by Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, carried impressive dramatic power without overemphasis. The festival chorus reached an impressive tone quality in the final chorale.

In the concerto that closed the program, the driving piano part in the first movement clearly showed Foss was keenly prepared for his work. The economy of thematic material is here forgotten in the intricacies of technical achievement with rapid agitated cascades of 16th triplets.

The lyricism of the second movement balances the three solo instruments and the involved intermingling of their lines was never always clear Saturday night. When the moment came in the final movement for Foss to execute the tour de force with the cadenza, he did so with a sense of timing and emphasis comparable to anything heard in the Bach-Mozart concerts at Tanglewood.

Sunday afternoon, the program consisted of the Brandenburg Concerts' Nos. 2 and 5, the Suite No. 3 for orchestra and Suite No. 3 for cello, with Gregor Piatigorsky as the soloist. As of the previous evening, the other instrumental solos were in the capable hands of Mr. Foss, pianist; Richard Burgin, violinist, and Georges Laurent, flautist, with the addition of John Holmes, oboist, and Richard Voisin, trumpet.

This pre-festival series will continue Saturday night and Sunday afternoon.

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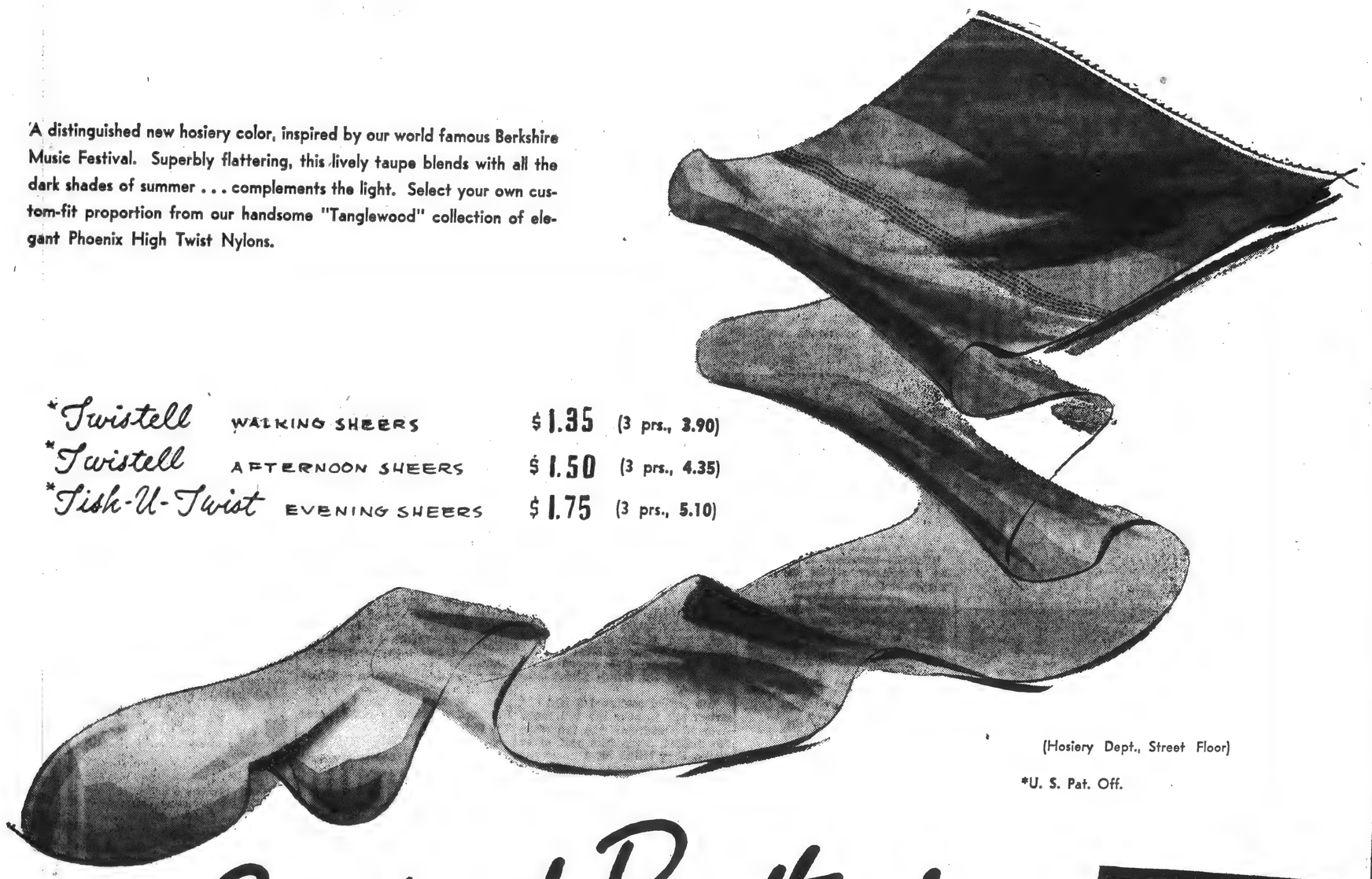

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HERALD-AMERICAN
JUL 13 1950

American Premiere of Opera, Bach Program in Tanglewood; Concerts Here, Elsewhere

CAROLYN AUERT HOPKINS, Syracuse harpist, plays with the Civic University Orchestra at Wednesday night concerts in Thornden Park Amphitheater.

This date in music: 1859, Eugene Ysaye born, famous Belgian violinist, composer, conductor to whom Cesar Franck dedicated his celebrated violin and piano Sonata.

By EMMA VAN WORMER

THIS SUMMER, the Friends of the Berkshire Music Center in "Tanglewood," Lenox, Mass., mark their fifth year of support of Dr. Serge Koussevitzky's music school. According to Dr. Lewis Perry, chairman, the group will attend nearly 40 musical events performed by musicians whose study their contributions make possible.

* * *

Ibert's Work to Be Sung Twice; Other Events

JAN POPPER, acting head of the opera department, will direct the American premiere—two performances of Jacques Ibert's comic opera, "Le Roi d'Yvetot" for Friends' audiences. "The Jumping Frog" (Mark Twain's story) set to music by Lukas Foss and Mozart's "La Finta Giardiniera" also will be produced. Last year, the Friends were instrumental in obtaining for the Center the former Wheatleigh estate as a men's dormitory. The younger and better musicians of today make up the student body, 400 strong in Berkshire Music Center. They come from 37 states and 15 foreign countries to study under a distinguished faculty. They perform in orchestras and ensembles, as well as in the three operas mentioned.

THE MID-JULY program in the Theater-Concert Hall in Tanglewood, Dr. Koussevitzky conducting comprises Bach. Today the First and Second Suites will be played, along with the Violin Concerto in E Major, Ruth Posselt, soloist. Also on the program Cantata No. 12 and Cantata No. 50. There will be concerts in the Theater-Concert Hall July 22-23.

CONCERTS IN THE Music Shed will comprise three series, Thursday, July 27, Saturday, July 29, Sunday, July 30, in Series A, Thursday, Aug. 3, Saturday, Aug. 5, Sunday, Aug. 6, Series B and Thursday Aug. 10, Saturday, Aug. 12, Sunday, Aug. 13, Series C. Thursday and Saturday concerts in the Shed start at 8:15 P.M. Sunday concerts at 3 P.M. The Thursday concert, Aug. 10, will be in two parts, starting at 5 P.M. and 8:15 P.M. The Bach B Minor Mass will be sung. Leonard Bernstein will conduct July 30 and again Aug. 6. All concerts in The Shed are played by the Boston Symphony Orchestra. Programs in the Theater-Concert Hall are presented by Orchestra members.

* * *

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 14 1950

Tanglewood

Foreign Students To Visit Center

TANGLEWOOD—Thirty-two foreign students who are touring the United States will spend the week end at the Berkshire Music Center, starting tomorrow. The group, whose tour of the country is under the supervision of the National Students Association, will arrive from Cambridge and will attend the concerts at Tanglewood tomorrow and Sunday.

The Pittsfield Red Cross has provided cots for the 24 boys and 8 girls, who will be housed in Lenox at the Festival House. They will take their meals with Tanglewood music students at Wheatleigh.

Last year a group of students touring the country, under the auspices of the Massachusetts Institute of Technology, spent a week end on a similar visit to the Boston Symphony Orchestra's summer home.

Alumni Concert

The Tanglewood Alumni Association will give a Mozart concert tomorrow afternoon at 2 in the Chamber Music Hall. The public is invited.

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NEW MILFORD, CONN
TIMES
7/6/50

Berkshire Festival Program Announced

The Boston Symphony Orchestra's annual Berkshire Festival, under Serge Koussevitsky's direction is most popular with New Milford and Washington people. It is our custom to attend these concerts and during the three years we have lived in New Milford, the smallest number of New Milford people we counted at any one performance was thirty-two. The person we saw there most often from New Milford was Miss Angela Murphy, our acting postmaster.

Our readers will be glad to learn that the Festival opens Saturday night. Reserved seats for most of the concerts have already been sold out. But this should not discourage anybody. It is much more pleasant to go to Tanglewood and take along a blanket and sit out in the open than it is to have a reserved seat which is a hard wooden chair.

The Festival this year will follow the general plan of the last four summers.

Part of the orchestra will give four programs of Bach's music and two of Mozart's under Dr. Koussevitsky in Tanglewood's Theatre-Concert Hall and the full orchestra will give its customary nine concerts in the Music Shed. Four of these will be under Dr. Koussevitsky; two apiece under Victor de Sabata and Leonard Bernstein and one under Eleazar de Carvalho. The dates and programs (revised in certain cases, after the original announcement) are:

● Saturday, July 8, 8:15, Koussevitzky, Bach, Brandenburg Concertos No. 1, 3; Cantata No. 82, Concerto No. 2 for flute, violin and piano; Suite No. 4.

Sunday, July 9, 3, Koussevitsky, Bach, Brandenburg Concertos Nos. 2, 5; Cello suite (Gregor Piatigorsky) Suite No. 3.

Saturday, July 15 8:15, Koussevitzky. Bach, Brandenburg Concertos Nos. 4, 6; Cantatas No. 161 and 80 (Hugh Ross, conducting.)

Sunday, July 16, 3, Koussevitzky. Bach, Suites Nos. 1, 2; Violin concerto in E major (Ruth Posselt); Cantatas Nos. 12, 50.

Saturday, July 22, 8:15 Koussevitzky. Mozart, Eine kleine Nachtmusik; Haffner Serenade, Piano Concerto in C major, K 467 (Lukas Foss); Symphony No. 34 in A flat (K 319, Concerto for two pianos (Pierre Luboshutz and Genia Nemenoff), Serenade in C minor for winds, Symphony in C (Jupiter).

Series A

Thursday, July 27, 8:15, Koussevitzky, Beethoven Symphony No. 3, (Eroica), Sibelius, Symphony No. 2.

Saturday, July 29, 8:15, Bruckner, Symphony No. 7; Debussy, Nuages, Fetes, La Mer.

Sunday, July 30, 3, Bernstein. Shapero, Adagietto; Diamond, Timon of Athens; Foss; The Song of Songs (Ellabelle Davis, soprano). Brahms, Symphony No. 3.

Series B

Thursday, Auguse 3, 8:15. De Sabata, Brahms, Academic Festival Overture; Schubert, Unfinished Symphony; Respighi, Pines of Rome; Gould, Spirituals; Wagner, "Tristan and Isolde," and Prelude and Liebestod.

Saturday, August 5, 8:15, De Sabata, Bach, Sinfonia from the Christmas Oratorio; Mozart, Symphony in E flat (K. 543). Berlioz "Roman Carnival" overture; Gredini, Pezzo Concertante; Beethover Symphony No. 5.

Sunday, August 6, 3, Bernstein. Ravel, Mother Goose. Alborada del Gracioso, Piano Concerto (Bernstein); Berlioz "Romeo and Juliet" excerpts.

Series C

Thursday, August 10, 5 Koussevitzky. Bach, Mass in B minor (soloists Adele Addison, Eunice Alberts. David Lloyd. Jas. Pease)

Saturday, August 12, 8:14, de Carvalho, Berlioz, Harold in Italy; Ibert, Escales; Villa Lobos, Choros No. 10.

Sunday, August 13, 3, Koussevitzky, Prokofieff, Symphony No. 6, Brahms, Symphony No. 1.

All seats for the back of Mozart concerts have already been sold; general admission will be on sale on the day of each concert. Seats are still available for all concerts of Series A, B and C. The annual "Tanglewood on Parade" program, featuring the Center's various activities, has not yet been announced, but will probably take place during the last week of the festival.

The Berkshire Music Center's opera department will stage Jacques Ibert's comic opera "Roi d'Yvetot" for the first time in the United States at Tanglewood on Monday and Tuesday, August 7 and 8. Lukas Foss's "The Jumping Frog of Calaveras County" will also be given; the dates are not yet announced. Mrs. Elizabeth Sprague Coolidge and the Coolidge Foundation in the Library of Congress are sponsoring five evening concerts of Bach music. Other programs commemorating the 200th anniversary of Bach's death will be given by Jas. Friskin, pianist, July 19; Alexander Schneider, in the six suites for violin alone, August 1 and 2; the Ruth Quartet in Roy Harris's arrangement of "The Art of the Fugue," July 26, and Mr. Harris and an instrumental group in "The Musical Offering," August 9 E. Powers Biggs will play Bach's organ music on three August afternoons. These events, and others in the Center's varied schedule are open to contributing members of the Society of Friends of the Berkshire Music Center, The full schedule and information about joining the friends can be obtained by writing to the Center at Tanglewood.

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CHATTANOOGA, TENN.
TIMES
JUL 9 1950

TANGLEWOOD SETS BACH

To Play 61 Compositions of Composer This Summer

Special to The Chattanooga Times.

TANGLEWOOD, LENOX, Mass., July 8—The Berkshire Music Center and Festival will perform 61 compositions by Johann Sebastian Bach in 20 events this summer, it was announced today. The comprehensive program, marking the 200th anniversary of the composer's death, began yesterday with the performance by Serge Koussevitzky and the Boston Symphony Orchestra of five Bach pieces, and will continue almost daily until Aug. 10, when the Mass in B Minor will be performed. The Mass is one of two full-length program pieces included in the commemorative series, the other being The Art of Fugue, arranged for string quartet.

All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this week-end and next in four concerts under the direction of Dr. Koussevitzky. The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist and participant at the Prades festival recently honoring Bach in France. Lectures on Bach will be delivered by the co-editors of the "Bach Reader," Arthur Mendel and Hans David. Julius Herford of the faculty will hold classes on the analysis of Bach's music.

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PROVIDENCE, R. I.
BULLETIN
7/8/50

Dr. Koussevitzky Will Leave Program

Lenox, Mass., July 10—(AP)—Dr. Serge Koussevitzky's name will not be listed as musical director at Tanglewood on this year's Berkshire music festival programs, the 76-year-old retired Boston Symphony Orchestra leader, founder of the Berkshire music center, revealed today.

Dr. Koussevitzky's statement followed one he made yesterday saying he could not assume responsibility this year for all the Berkshire music festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Koussevitzky said in an interview today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor de Sabata, as guest conductor of the festival. But I do object to the manner in which it was done."

Koussevitzky took issue with a statement by George E. Judd, Boston Symphony Orchestra manager, that the appointment was made with the retired conductor's knowledge. Koussevitzky said that was not true.

Later, a spokesman said there "was no question" by Dr. Koussevitzky would conduct the concerts for which he is already scheduled.

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EL PASO, TEXAS
TIMES
JUL 9 1950

Berkshire Festival Honors Bach

Special to EL PASO TIMES

Tanglewood, Lenox, Mass. — The Berkshire Music Center and Festival will perform 61 compositions by Johann Sebastian Bach in 20 events this Summer, it was announced Saturday.

The comprehensive program, marking the 200th anniversary of the composer's death, began Saturday with the performance by Serge Koussevitsky and the Boston Symphony Orchestra of five Bach phony Orchestra of five Bach compositions and will continue almost daily until Aug. 10, when the Mass in B Minor will be performed. The Mass is one of two full-length program pieces included in the commemorative series, the other being The Art of Fugue, arranged for string quartet.

All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this week end and next in four concerts under the direction of Dr. Koussevitsky. The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist and participant at the Prades festival recently honoring Bach in France. Lectures on Bach will be delivered by the co-editors of the "Bach Reader," Arthur Mendel and Hans David. Julius Herford of the faculty will hold classes on the analysis of Bach's music.

While many of the Bach programs are open to the public, many more are open to members of the Friends of the Berkshire Music Center only. Voluntary contributions to the Friends to help support the activities of the music school directed by Dr. Koussevitzky constitute membership and entitle contributors to attend 37 musical events, including two operas. Contributions should be sent to the Friends' Office in Tanglewood, which issues invitations to members subject only to limitations on seating capacity.

Included in the works to be performed at events limited to attendance by the Friends are 15 organ compositions by Bach; to be performed by E. Power Biggs; The Musical Offering; Piano concertos; a violin concerto: sinfonias, cantatas, sonatas and partitas for violin, and others.

THE ORIGINAL
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WORCESTER, MASS.
TELEGRAM
JUL 17 1950

2500 at Tanglewood Hear Festival Chorus

By RAYMOND MORIN

LENOX, Monday — Yesterday afternoon's concert in the Theater Concert Hall at Tanglewood was a triumph for the Festival Chorus of 125 voices, Georges Laurent, flutist, Ruth Posselt, violinist, and Serge Koussevitzky who led the special orchestra of 35 Boston Symphony men with admirable vitality. The attendance was 2500.

The music was by Bach—the last in a cycle of four concerts. Next weekend, the music will be Mozart's and the following Thursday, the first of three main series in the Berkshire Music Festival, will begin in the Shed.

The program was the first two suites, the second one for flute solo; Violin Concerto No. 2; Cantata No. 12 ("Wailing), Crying, Mourning, Sighing"); and Cantata No. 50 ("Now has the Hope and the Strength").

Bountiful Applause

Mr. Laurent's reception was one of these infrequent instances at Tanglewood when applause and cheers are awarded in extra bounty. In the suite's overture and final movement his beautifully pure tone was engulfed in a fulsome backgrond. Whether Bach intended this or not isn't clear because he frequently neglected to make his wishes known, leaving that to the discretion of his contemporary players.

But throughout the suite, Mr. Laurent kept abreast of the conductor's healthy tempos with remarkable facility, seemingly never at a loss for breath. Except in the instances I have mentioned, the orchestra sensitively reflected its tone against his, and moments when they strayed from a common beat were infrequent. If there is such a thing as an ethereal tone. Mr. Laurent produced it abundantly in the sarabande.

Chorus Responds Expertly

The performances by the chorus proved that a vast palette of tonal colors is possible from a conservative number of singers. Their responses to Koussevitzky's energetic directives were as expertly given as his were clearly defined and inspiring. One of the marvels was the manner in which quiet passages began as if from some beyond and grew with perfect symmetry to full substance.

More important still than their technical virtues was their grasp over the cantata's salient but sharply contrasted spirits. In the first, the deep melancholy of the opening chorus based on the title words) was injected with a stirring piety. The concluding chorale brought about the subtle but determining transition to a mood of station.

Soloists Less Praisworthy

Would that we could distribute similar praise among the three soloists. Eunice Alberts made a conscientious effort to project the devotion of the contralto recitative and aria and certainly she received admirable assistance by oboist John Holmes. However, tones in her low range, particularly when used as a low counterpoint, were unsteady and phrase endings were often feeble.

David Lloyd imparted with considerable reservation the solace that impregnates the tenor aria. It was pre-eminently vocalization of music by Bach and an ineffective departure from the atmosphere that the chorus had so vividly established.

James Pease gave strength and steadiness to the brief bass aria, singing with a resonant quality if not with the impression of total confidence.

Double Chorus

The Cantata No. 50 was magnificently performed from all standpoints by a double chorus. The one distraction was the shrill, penetrating "Bach trumpet" (played by Roger Voisin) that constantly imposed itself upon the general effect and produced tonal imperfections at several critical points.

Miss Posselt's performance of the violin concerto must be listed among the memorable, in spite of flaws of intonation that were occasionally detectable in the two rapid movements. Among the rare merits was the poised, rich, quietly sonorous tone that she achieved in the slow movement, and throughout the work she demonstrated that technically there are few violinists of her classification.

Rich Strings

The incomparable richness of the orchestra's strings was the generating force of the Suite No. 1. Added to it were superb performance by soloists Raymond Allard, bassoon; Louis Speyer, English horn; and Mr. Holmes, oboe.

Special mention is owed the masterful playing by the cello section, most notably witnessed in the austere and firmly disciplined fugue of the opening movement.

The first of the Mozart concerts, Saturday night, will feature Richard Burgin, violinist, and Lukas Foss, pianist. The program: Serenade for Strings; "Haffner" Serenade; Piano Concerto in C Major; and Symphony in C Major, No. 34.

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JOURNAL AMERICAN
JUL 17 1950

Koussevitzky Honors Bach

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 17.—Emphasizing the tribute due Bach, Koussevitzky added another Bach week end to the Berkshire Festival this year.

This second group of concerts brought the vocal aspect of Bach's writing into more prominence. Four cantatas were included in the programs, thereby somewhat balancing the customary attention given the instrumental works.

Hearing the cantatas was a refreshing experience. They served to reveal further not only the facets of Bach's genius but also the fertility of his invention.

Some people may feel that the composer attained his peak in his works for voice, but as far as these programs were concerned, the juxtaposition of cantatas with Brandenburg concertos and orchestral suites placed them all on a fairly even footing.

The Saturday evening program included the Brandenburg Concertos Nos. 4 and 6, as contrasting a pair as might be selected, and Cantatas Nos. 161 and 80, an equally contrasting pair. The resulting combinations made an illuminating concert.

Of more than usual interest was the Sixth Brandenburg, the performance of which gave prominence to the viola playing of Joseph de Pasquale and Jean Cauhape. This dark-hued work for strings might have been more flexibly interpreted by Koussevitzky, but not better played.

Koussevitzky's way with Bach usually courts argument in matters of style and pacing but the overall picture tempers the reservations.

Hugh Ross conducted the cantatas discerningly. The pious lyricism of No. 161 was beautifully sustained. The dramatic vigor of No. 80, the famous one of Martin Luther's hymn "Ein Feste Burg ist Unser Gott," attained fiery conviction.

Soloists in these included Uta Graf, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass. The honors went to Miss Graff and Mr. Lloyd.

The Sunday afternoon program included Suites 1 and 2, the Violin Concerto No. 2 with Ruth Posselt as soloist, and the Cantatas Nos. 12 and 50. It was a long concert, putting some strain on even a devout Bach lover. Koussevitzky conducted throughout the afternoon.

One of the highlights was the flute playing of Georges Laurent in the second suite. Another was the fresh, young voices of the Festival Chorus. The soprano tone was specially lovely.

Though Miss Posselt received plenty of applause, she plowed a bit through the concerto. The Boston Symphony players acquitted themselves handsomely.

Some 3,600 people attended the evening concert. Of these 2,400 sat outside the theater-concert hall. Damp weather and threatening skies kept the Sunday attendance down to 2,800.

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WORCESTER, MASS.
TELEGRAM
JUL

Boston Symphony Group Excels at Berkshire

By RAYMOND MORIN

The special orchestra of 35 Boston Symphony players and Serge Koussevitzky dealt out performances yesterday afternoon in the theater concert hall with a greater consistency of excellence than the previous evening when they opened the Bach-Mozart series that are preceding the Berkshire Music Festival's 13th season.

For the Bach purist, something in the nature of a miracle happened immediately after intermission when Gregor Piatigorsky sat unattended on stage and played the Suite No. 3 in C Major, for cello.

When the bustle of late-comers to their seats subsided. The obviously impatient Piatigorsky took his bow in hand and controlled the atmosphere from the first austere broken chord of the first movement to the brisk final cadence of the last.

Unrelenting Demand

I can think of no thinner ice upon which the mediocre cellist could tread than by attempting this suite. Being thoroughly indoctrinated in the art of writing and exacting the right notes only, and not their close neighbors, Bach was unrelenting in his demands.

The wonder of it was that Piatigorsky, with eyes closed and facially reflecting every impulse, made everything seem easy. One was unaware (unless he gave it severe concentration) of manifold voices that moved about in complicated patterns, digital exactitudes, and most important, the subtle rhythmic distinctions between movements.

The Sarabande (a slow movement) was the highpoint of technical craftmanship and poetic delivery with sheer tonal coloring.

Conscious of Beauty

Important and associated melodies performed their special functions, and at the same time the cellist made one forever conscious of tonal beauty.

Lukas Foss gave the afternoon another lofty moment in his performance of the piano cadenza toward the close of the first movement of the Brandenburg Concerto No. 5.

Discounting his mannerisms, which are as visually distracting as they are impractical, Mr. Foss' playing up to that point was not particularly distinguished But his performance of the cadenza (a long and arduous passage) was both distinguished and brilliant.

Intimate Dialogue

Both Georges Laurent (flutist) and Richar Burbin (violinist) who participated as soloists with Mr. Foss, played with more proficiency than inspiration, yet, the entente of the three artists in the slow movement during which the orchestra is silenced, was delivered as intimate and serenely intoned dialogue.

The Brandenburg Concerto No. 2 was dominated in large part by the brilliant trumpet playing of Roger Voisin—not on the modern instrument, but on a diminutive, an especially constructed "Bach trumpet." Messrs Burgin and Laurent, and John Holmes (oboeist) contributed toward a skillful interlacement of voices for a clearly outlined and richly intoned design.

Highlight of the Suite No. 3 in D Major (a work that is frequently played here) was the famous "air" into which Dr. Koussevitzky exhorted the fullest measure of emotionalism. There were times when the fullest measure did not seem to satisfy the conductor; but the tonal results denied any shortcomings that were visually suggested.

The attendance yesterday afternoon was quoted us as 2500. We were given different figures as to Saturday night's attendance by supposedly authorized sources. Anyhow, last years' figure for the first weekend was 8600, and this year's maximum was 5200.

The Bach concerts will resume next Saturday at 8.15 p. m. The program: Brandenburg Concerti Nos. 4 and 6; Contatas Nos. 161 and 80. Dr. Koussevitzky will conduct.

Criticizes Trustees

NEW YORK, Monday (AP) — Serge Koussevitzky criticized trustees of the Boston Symphony Orchestra yesterday for inviting a guest conductor for the Berkshire Music Festival.

Koussevitzky, who retired last season after 25 years as conductor of the Boston Symphony, retained his directorship of the annual festival at Tanglewood, Mass.

During a recorded interview on the Columbia Broadcasting System's "Your Invitation to Music" program, Koussevitzky said he was giving up responsibility for the Tanglewood program because of the trustees' action.

Although he did not name the guest conductor involved, he said he thought the Massachusetts festival should be used as a school for American conductors.

Victor De Sabata, Italian conductor, has accepted the trustees' invitation to conduct the Boston Symphony at Tanglewood on Aug. 3 and 5.

Cir. (D 55,194) (S 46,120)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 9 - 1950

Bach to Be Honored At Tanglewood Festival

The Berkshire Music Festival at Tanglewood will, between now and Aug. 10, perform 61 compositions by Johann Sebastian Bach in commemoration of the 200th anniversary of the composer's death. All six of Bach's "Brandenburg Concerti" and all four of his orchestral suites will be played by the Boston Symphony under Dr. Serge [redacted]

Other items from Bach's tremendous repertoire will be performed by the Roth String Quartet, pianist James Friskin and violinist Alexander Schneider. Lectures on Bach will be delivered by Arthur Mendel and Hans David, co-editors of "The Bach Reader." In addition, Julius Herford, of the Tanglewood faculty, will hold classes on the analysis of Bach's music.

Will Arturo Toscanini Eclipse Ezio Pinza?

HERE AND THERE — Herman Weinstein, a member of the Falmouth Playhouse staff last season, is directing this Summer at the strawhat theater in Norwich, Conn. David O. Selznick wants Arturo Toscanini to star in a feature film.

Toscanini

Perhaps Toscy soon will join Ezio Pinza as a matinee idol... Boston censors banned the showing of the French film, "Dedee" . . . Decca has signed LeRoy Anderson, composer and instrumentalist with the Boston Pops Orchestra, to record only his original compositions, with an orchestra of his own choosing. Anderson wrote the popular "Sleigh Ride" and "Fiddle Faddle."

[28]

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WORCESTER, MASS.
TELEGRAM
JUL 1 1950

TANGLEWOOD FOUNDER, TRUSTEES DISAGREE

LENOX, Tuesday (AP)—Dr. Serge Koussevitzky's name will not be listed as musical director at Tanglewood on this year's Berkshire Music Festival programs, the 76-year-old retired Boston Symphony Orchestra leader, founder of the Berkshire Music Center, revealed yesterday.

Dr. Koussevitzky's statement followed one he made Sunday saying he could not assume responsibility this year for all of the Berkshire Music Festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Principle Involved

Koussevitzky said in an interview yesterday that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor De Sabata, as guest conductor at the Festival. But I do object to the manner in which it was done.

He said, "The principle involved in the case has had me disturbed no end." Koussevitzky took issue with a statement by George E. Judd, Boston Symphony Orchestra manager, that the appointment was made with the retired coductor's knowledge. Koussevitzky said that was not true.

Revealing then, for the first time, that his name would not be listed as musical director on the Festival program, Koussevitzky said:

"I have never resigned from Tanglewood. If any agreement has been signed by the trustees of the Boston Symphony Orcontract with the trustees makes sical director, it was done without consulting me and without my knowledge."

Year-Round Contract

Although the Boston Symphony would neither confirm nor deny the report, it was learned that Conductor Charles Muench's contract wit hthe trustees makes him year-round musical director, which would include the dates of the Berkshire Music Festival.

Dr. Koussevitzky said, however, he had been informed by Dr. Muench that if ever he was to conduct at Tanglewood, he would wait to be invited by Koussevitzky.

Tanglewood—home of the Berkshire Music Center and the Berkshire Music Festival — has until now been operated as a unit, with the Festival climaxing the closing of the studies of 425 students of the Music Center in which most of the instructors are members of the Boston Symphony Orchestra.

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AUGUSTA, ME.
KENNEBEC JOURNAL
JUL 15 1950

New England Is Nation's Leading Summer Schoolhouse

The little red schoolhouse may close in June, but come summer dozens of other schools put out the welcome mat for thousands of people who will converge on the Northeast to combine study with recreation. New England is the nation's biggest summer schoolhouse . . . and the most diversified.

No matter how old you are, or how young, or what you wish to study, you will probably find a school to fit, somewhere in this six-state region. Subject matter varies from auto mechanics to international relations and students represent all interests and ambitions. Some are actors, artists or musicians; others are secretaries, school teachers or perhaps foreign affairs experts. A student can acquire extra credits at college or prep school summer sessions, and anyone can acquire a hobby.

One hundred and thirty-two schools offering summer courses are listed in a 36-page illustrated booklet, "Summer Study in New England 1950," published by the New England Council, Statler Office Building, Boston 16, and available free of charge. Listings are designed for practical use—description of course, average attendance, session dates, tuition and other fees. Sections cover general categories—art schools, colleges, universities, drama schools, junior colleges, preparatory schools, and music, dance and special schools.

The New England summer classroom is unbounded on bright, balmy days. Sometimes it is a sandy dune or a weather-beaten wharf where budding Michelangelos are striving to capture the colorful fishing vessels on canvas; often it is a shady spot beneath an elm on a university campus where students are listening raptly to the words of a renounced scholar. Everywhere the atmosphere is informal, yet much serious work is accomplished at these study sessions.

Students manage a happy blending of study and recreation. There's always time to get in some sailing, swimming or hiking, and the cool nights were made for dancing and star-gazing.

Many Broadway and Hollywood celebrities were launched to stardom from the many summer playhouses scattered throughout New England. Here apprentices have a chance to appear with big-name stars, or to learn the secrets of scenery and costume design, directing, props or lighting. The art colonies and their schools are the natural backgrounds of picturesque seaport villages. Inland the mountains and lakes are given their share of artistic attention as well.

Music studies range from choral singing to orchestral conducting. At Tanglewood, the Berkshire Music Center, an adjunct to the famous Berkshire Festival, is a magnet for the best students, teachers and concert hall notables in the country. But there is a niche both here and at other music schools for the amateur, too. Instruction in the old instruments, such as blockflute and recorder, is offered at Stowe, Vt., by the internationally known Trapp Family.

Schools radiate from cultural Boston and its many summer educational opportunities southeast to Cape Cod, south to Rhode Island and Connecticut, west to the Berkshires and Vermont and northward to New Hampshire and Maine.

Whether you have a hankering to learn Arabic, cybernetics, to become an expert in English folk dancing, or to study something more practical, (there's even a special "tinker's" course to teach you how to be more handy around the house), New England's summer session is awaiting you just around the corner!

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ATLANTIC CITY, N. J.
PRESS
JUL 16 1950

Serge Koussevitzky and the trustees of the Boston Symphony are feuding over a guest conductor for the Berkshire Music Festival. Koussevitzky is director of the annual event at Tanglewood, Mass.

The trustees hired Victor De Sabata, Italian conductor, to conduct the Boston Symphony in at least two Tanglewood concerts—without consulting Koussevitzky, the latter claimed. The Boston leader commented he thought "Tanglewood should be kept as a school for American conductors."

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PITTSBURGH, PA.
PRESS
JUL 11 1950

De Sabata in Controversy Over New England Concerts

Koussevitzky Raps Maestro's Selection

Victor de Sabata, the Pittsburgh Symphony's spectacular guest conductor, is in the middle of a musical controversy over a scheduled appearance at the Berkshire Musical Festival in Massachusetts.

Mr. de Sabata, who is chief conductor at the La Scala Opera in Milan, Italy, accepted an invitation to conduct two symphony programs in the Berkshire series Aug. 3 and 5.

That didn't suit Serge Koussevitzky, the temperamental Russian-born conductor of the Boston Symphony, who founded the Berkshire Music Center.

Koussevitzky's Claim

Dr. Koussevitzky complained, in a radio broadcast last weekend, that the trustees of the Boston Symphony didn't consult him when they invited Mr. de Sabata to conduct.

And for that, he said, he is disclaiming any responsibility for the Berkshire Music Festival, except for those concerts he or his students conduct.

The Boston maestro was abroad on tour when the symphony trustees invited Mr. de Sabata to appear. He learned about it when he came back June 14.

Unloads Ire

He unloaded his ire in a recorded interview in which he said he had always considered the Berkshire Festival as being for American conductors and gifted American students.

"But it happened this season the trustees, without my knowledge, without to ask me, they invited themselves a guest conductor," he said. "So this year I take off any responsibility for the programs of the festival."

A prompt reply came from Henry B. Cabot, president of the Boston Symphony's board. He said Mr. de Sabata was invited after Dr. Koussevitzky declined to conduct the series.

Cabot's Contention

As to hiring a European conductor, Mr. Cabot said Dr. Koussevitzky had made no objection to sharing honors with Charles Munch, the French conductor, who had been scheduled to appear.

Furthermore, Mr. Cabot added, Dr. Koussevitzky's Berkshire School, principally for conductors, has 17 nationalities represented among the students.

Mr. de Sabata hasn't yet commented.

He's scheduled to appear next season with the Pittsburgh Symphony for the third successive year.

Victor de Sabata
He got in Koussevitsky's hair.

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ATLANTA, GA.
CONSTITUTION
JUL 9 - 1950

Sparks

oloncello. Emphasis is given to chamber music.

* * *

THE BERKSHIRE Music Center and Festival, at Tanglewood, Lenox, Mass., will perform 61 compositions by J. S. Bach in 20 events this summer. The comprehensive program, marking the 200th anniversary of the composer's death, began on Saturday with the performance by Serge Koussevitsky and the Boston Symphony Orchestra.

* * *

Katherine Lanier Sneed, B. L., M. Mus., director of the Valdosta School of Music, presented her pupils in recital at the Strickland Memorial, Valdosta.

Appearing on the program were Ann Shroyer, Sandra Peck, Gloria Boyette, Bill Holloway, Sara Jo Joyce, Gaye Griffin, Dian Smith, Mary Fletcher, Martha Webb, Earl and Bottie Chitty, Marty Bethune, Darlene Jackson, Lorenza Price, Lenora Warren, Emily Dixon, Irma Rogers, Ruth Meadows, Randall Kelly, Janice Bridges, Hilda Scruggs, Doris Merritt, Melville Harris and Charlie Wynn.

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LOWELL, MASS
SUN
6/30/50

MUSIC

By ALFRED W. BURKE

All seats for the Berkshire Music Festival's Bach-Mozart concert series starting July 8 have been sold, George E. Judd, manager of the Boston Symphony Orchestra, announced today. The series, which precedes the main Festival concerts, is held in the Theater-Concert hall, with a seating capacity of 1200.

Two Concerts Added

Because of last year's record crowds for these chamber orchestra programs, when 17,000 persons heard the four concerts an extra series of two concerts was added this season. It is expected now, because of the sell out for the series, that many hundreds once again will hear the music of Bach and Mozart from the pleasant lawns surrounding the auditorium. Admission to the grounds will be available on the day of each concert—Saturday and Sunday of each week beginning July 8—at Tanglewood.

These six concerts will open the 13 season of the Berkshire Music Festival at Tanglewood and will again be conducted by Dr. Serge Koussevitzky, for the past 25 years conductor of the Boston Symphony Orchestra. Following the program of music by Bach and Mozart, in part commemorating the 200th anniversary this summer of the death of Johann Sebastian Bach, the orchestra will give its nine regular festival concerts in the 6000-seat shed. Good tickets are available for all of these concerts, and may be obtained through the box office at Tanglewood, Lenox, either by mail or in person.

Conductors for the concerts in shed will be Dr. Koussevitzky, Victor de Sabata, Eleazer de Carvalho, and Leonard Bernstein.

In addition to these performances by the Boston Symphony orchestra, there will be 33 student and faculty performances including two operas. These additional events are open to the friends of the Berkshire Music center only. A voluntary contribution to help support the center constitutes membership in the Friends and entitles contributors to attend all the student and faculty recitals.

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PORTLAND, ME.
PRESS-HERALD
JUL 10 1950

Koussevitzky Criticizes Naming Of Guest Conductor At Tanglewood

New York, July 9. (AP)—Serge Koussevitzky criticized trustees of the Boston Symphony Orchestra today for inviting a guest conductor for the Berkshire Music Festival.

Koussevitzky, who retired last season after 25 years as conductor of the Boston Symphony, retained his directorship of the annual festival at Tanglewood, Mass.

During an interview on the Columbia Broadcasting system's Your Invitation To Music program, Koussevitzky said he was giving up responsbility for the Tanglewood program because of the trustees' action.

Although he did not name the guest conductor involved; he said he thought the Massachusetts festival should be used as a school for American conductors.

Victor de Sabata, Italian conductor, has accepted the trustees invitation to conduct the Boston Symphony at Tanglewood on Aug 3 and 5.

In the radio interview, recorded at his home at Lenox, Mass., and rebroadcast, Koussevitzky said he would "never give up" Tanglewood because the festival was "my child, my creation x x x my blood and tears."

"I do not want any responsibilities apart from Tanglewood," he said.

"But this season," he said, "the trustees, without my knowledge and without to ask me. themselves invited a guest conductor.

"So this year, I give up any responsibility for any program of the festival, other than those of my pupils or those I direct myself."

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ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 10 1950

Sour Note at Tanglewood--- 'Guest' Riles Koussevitzky

New York—(AP)—Serge Koussevitsky, retired conductor of the Boston Symphony Orchestra, yesterday revealed a sour note in the annual Berkshire Music Festival at Tanglewood, Mass.

Koussevitsky, who created the festival and still directs it, criticized the Boston Symphony's trustees for inviting a guest conductor without consulting him.

The guest is the Italian conductor, Victor De Sabata, whom Koussevitzky did not name.

Koussevitzky objected to bringing in a foreigner as a guest conductor, saying:

"I always considered this school is for the Americas and for America's gifted children.

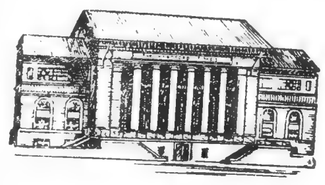
"So this year I give up any responsibility for any program of the festival, other than those of my pupils or those I direct myself."

At his home in Lenox, Mass., where he recorded his remarks for broadcast yesterday over the CBS "Your Invitation to Music" program, Koussevitzky said De Sabata's appointment was "unexpected."

At Tanglewood Orchestra Manager George E. Judd said Harry B. Cabot, president of the trustees, told him Koussevitzky had been "very pleased to learn his close friend would appear at Tanglewood."

He said De Sabata was engaged when Koussevitzky notified the trustees he could not conduct the second series of concerts.

The Hartford Times
HARTFORD 1, CONN.



A clipping of an article that appeared in today's issue of The Hartford Times is enclosed. Because of your interest in the subject, we thought you might wish an extra copy of it.

Form 266

Tanglewood's Amateur Group To Premiere Two New Works

JUL 22 1950

Special to The Hartford Times

Tanglewood, Lenox, Mass.—Amateur musicians at the Berkshire Music Center will perform the world premieres of two works at concerts July 24 and Aug. 7 this summer. Howard Shanet, assistant to Dr. Serge Koussevitzky and conductor of the 50-piece orchestra of Department Five, said that both works had been written for presentation by his group.

Unlike the principal student orchestra at Tanglewood, which gives weekly concerts and is composed of highly-trained musicians, Mr. Shanet's orchestra includes many who are only incidentally involved in symphonic music. It was formed to give less-advanced students at the school a chance to play under direction without the pressure of public performance.

In the group are a pianist playing cello, an organist playing violin, an automobile salesman, six school teachers, three college students, and others who play more for fun than for fame or career advancement.

* * *

THE FIRST concert by this student orchestra will be performed at Tanglewood July 24, and will feature the first performance of Eric Simon's version for voice and orchestra of Moussorgsky's "Songs and Dances of Death."

Manfred Hecht, who will sing the title role in Jacques Ibert's "Le Roi d'Yvetot" at Tanglewood a week later, will be the baritone. The Moussorgsky text was translated from the Russian by Maria de Pasquale, niece of Dr. Koussevitzky, and by Alfred Weiss, a student in the libretto-writing department.

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LOWELL, MASS
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MUSIC

By ALFRED W. BURKE

All seats for the Berkshire Music Festival's Bach-Mozart concert series starting July 8 have been sold, George E. Judd, manager of the Boston Symphony Orchestra, announced today. The series, which precedes the main Festival concerts, is held in the Theater-Concert hall, with a seating capacity of 1200.

Two Concerts Added

Because of last year's record crowds for these chamber orchestra programs, when 17,000 persons heard the four concerts an extra series of two concerts was added this season. It is expected now, because of the sell out for the series, that many hundreds once again will hear the music of Bach and Mozart from the pleasant lawns surrounding the auditorium. Admission to the grounds will be available on the day of each concert—Saturday and Sunday of each week beginning July 8—at Tanglewood.

These six concerts will open the 13 season of the Berkshire Music Festival at Tanglewood and will again be conducted by Dr. Serge Koussevitzky, for the past 25 years conductor of the Boston Symphony Orchestra. Following the program of music by Bach and Mozart, in part commemorating the 200th anniversary this summer of the death of Johann Sebastian Bach, the orchestra will give its nine regular festival concerts in the 6000-seat shed. Good tickets are available for all of these concerts, and may be obtained through the box office at Tanglewood, Lenox, either by mail or in person.

Conductors for the concerts in shed will be Dr. Koussevitzky, Victor de Sabata, Eleazer de Carvalho, and Leonard Bernstein.

In addition to these performances by the Boston Symphony orchestra, there will be 33 student and faculty performances including two operas. These additional events are open to the friends of the Berkshire Music center only. A voluntary contribution to help support the center constitutes membership in the Friends and entitles contributors to attend all the student and faculty recitals.

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PORTLAND, ME.
PRESS-HERALD
JUL 10 1950

Koussevitzky Criticizes Naming Of Guest Conductor At Tanglewood

New York, July 9. (AP)—Serge Koussevitzky criticized trustees of the Boston Symphony Orchestra today for inviting a guest conductor for the Berkshire Music Festival.

Koussevitzky, who retired last season after 25 years as conductor of the Boston Symphony, retained his directorship of the annual festival at Tanglewood, Mass.

During an interview on the Columbia Broadcasting system's Your Invitation To Music program, Koussevitzky said he was giving up responsbility for the Tanglewood program because of the trustees' action.

Although he did not name the guest conductor involved; he said he thought the Massachusetts festival should be used as a school for American conductors.

Victor de Sabata, Italian conductor, has accepted the trustees' invitation to conduct the Boston Symphony at Tanglewood on Aug 3 and 5.

In the radio interview, recorded at his home at Lenox, Mass., and rebroadcast, Koussevitzky said he would "never give up" Tanglewood because the festival was "my child, my creation x x x my blood and tears."

"I do not want any responsibilities apart from Tanglewood," he said.

"But this season," he said, "the trustees, without my knowledge and without to ask me, themselves invited a guest conductor.

"So this year, I give up any responsibility for any program of the festival, other than those of my pupils or those I direct myself."

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ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 10 1950

Sour Note at Tanglewood-- 'Guest' Riles Koussevitzky

New York—(AP)—Serge Koussevitsky, retired conductor of the Boston Symphony Orchestra, yesterday revealed a sour note in the annual Berkshire Music Festival at Tanglewood, Mass.

Koussevitsky, who created the festival and still directs it, criticized the Boston Symphony's trustees for inviting a guest conductor without consulting him.

The guest is the Italian conductor, Victor De Sabata, whom Koussevitzky did not name.

Koussevitzky objected to bringing in a foreigner as a guest conductor, saying:

"I always considered this school is for the Americas and for America's gifted children.

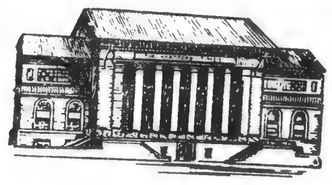
"So this year I give up any responsibility for any program of the festival, other than those of my pupils or those I direct myself."

At his home in Lenox, Mass., where he recorded his remarks for broadcast yesterday over the CBS "Your Invitation to Music" program, Koussevitzky said De Sabata's appointment was "unexpected."

At Tanglewood Orchestra Manager George E. Judd said Harry B. Cabot, president of the trustees, told him Koussevitzky had been "very pleased to learn his close friend would appear at Tanglewood."

He said De Sabata was engaged when Koussevitzky notified the trustees he could not conduct the second series of concerts.

The Hartford Times
HARTFORD 1, CONN.



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Form 266

Tanglewood's Amateur Group To Premiere Two New Works

JUL 23 1950

Special to The Hartford Times

Tanglewood, Lenox, Mass.—Amateur musicians at the Berkshire Music Center will perform the world premieres of two works at concerts July 24 and Aug. 7 this summer. Howard Shanet, assistant to Dr. Serge Koussevitzky and conductor of the 50-piece orchestra of Department Five, said that both works had been written for presentation by his group.

Unlike the principal student orchestra at Tanglewood, which gives weekly concerts and is composed of highly-trained musicians, Mr. Shanet's orchestra includes many who are only incidentally involved in symphonic music. It was formed to give less-advanced students at the school a chance to play under direction without the pressure of public performance.

In the group are a pianist playing cello, an organist playing violin, an automobile salesman, six school teachers, three college students, and others who play more for fun than for fame or career advancement.

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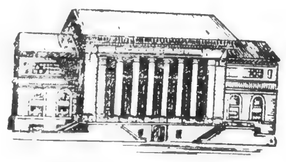

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It is, of course, not at all impossible that there may be this contradiction; comment is sometimes heard to the effect that the small concerts are preferred to the big ones. The reasons appear to be chiefly two. The first is that many feel themselves less and less inclined to become involved in the traffic jam that occurs after each one of the concerts. The second is that musical conservatives feel they want to hear the works of masters like Bach and Mozart whose place is secure and whose music is pleasing and intelligible to them, rather than have their eardrums assaulted and their teeth set on edge by the productions of some of the moderns.

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Continued On Page 6

a soprano of solid vocal equipment and personal charm, was admirably cast as the niece of the podesta, whom he is trying to marry off to the husband of the Countess Violanta.

Among Highlights

The entire plot is as silly as can be and really merits no lengthy discussion. Serpetto, the soubrette, was sung with just the needed sprightly manner and bright voice by Marni Nixon. Julian Patrick was outstanding as the servant Nardo and singing, bel canto style, of an aria in several languages, was one of the highlights of the opera.

Additional thrilling singing came from Edith Evans, as the page Ramiro. Raymond Smolover, as Count Belfiore, sang with vocal opulence and brought to his exacting role a virile and highly-pointed portrayal. His command of Mozart vocal line was admirable.

It was all lots of fun, but one must see and hear it to appreciate it. The scenery was simple as to construction and quite involved as to design. Costumes were handsome, colorful and well in the pictorial blend.

The student orchestra played the vivacious little overture brilliantly and accompanied the singers discreetly under the direction of Miss Sarah Caldwell. She spoke briefly before the performance in an attempt to create on the audience as to what was going to happen. She was as sincere [illegible] anyone, aside from Boris Goldovsky could be.

Mozart Comedy

Continued From Page 1

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Miss Addison gave to every scene its full moment of comedy and the voice has never sounded so completely under control. Hers was a personal triumph from start to finish.

The entire cast was clever. Mac Morgan, whom we last heard in recital in Enfield, Conn., revealed himself as a capital singer who treats the English language with respect. As the podesta of Lagonero, he brought the role all the buffoonery it demanded and sang his "patter" song like a true Savoyard. Nancy Trickey,

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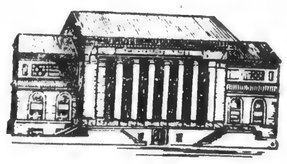

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The entire cast was clever. Mac Morgan, whom we last heard in recital in Enfield, Conn., revealed himself as a capital singer who treats the English language with respect. As the podesta of Lagonero, he brought the role all the buffoonery it demanded and sang his "patter" song like a true Savoyard. Nancy Trickey, a soprano of solid vocal equipment and personal charm, was admirably cast as the niece of the podesta, whom he is trying to marry off to the husband of the Countess Violanta.

Among Highlights

The entire plot is as silly as can be and really merits no lengthy discussion. Serpetto, the soubrette, was sung with just the needed sprightly manner and bright voice by Marni Nixon. Julian Patrick was outstanding as the servant Nardo and his singing, bel canto style, of an aria several languages, was one of the highlights of the opera.

Additional thrilling singing came from Edith Evans, as the poet Ramiro. Raymond Smolover, as Count Belfiore, sang with vocal opulence and brought to his exacting role a vitality and highly-pointed portrayal. His command of Mozart vocal line was admirable.

It was all lots of fun, but one must see and hear it to appreciate it. The scenery was simple as to character and quite involved as to decoration. Costumes were handsome, colorful and well in the pictorial blend.

The student orchestra played the vivacious little overture brilliantly and accompanied the singers discreetly under the direction of Miss Sarah Caldwell. She spoke briefly before the performance in an attempt to enlighten the audience as to what was going to happen. She was as successful as anyone, aside from Boris Goldovsky could be.

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Sunday Union & Republican
JUL 16 1950

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Every note, in the tradition of the orchestra and its conductor, was precise, every member of ensemble a polished musician performing brilliantly some of the greatest chamber music ever written.

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THE THREE orchestral pieces, performed by the Chamber Orchestra conducted by Dr. Koussevitsky, produced a different but nonetheless exciting effect. The playing was as precise and studied as could be desired, but it was perhaps this very precision that lent each performance an air of heaviness and a lack of spirit.

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In the Brandenburg No. 2 and the Suite No. 3 in D Major, the substitution of the piano is of little matter since the harpsichord is used only as an almost metronomic continuo. But in No. 5, this part comes to the fore, it is even presented a brilliant cadenza, and, though admirably played by Lukas Foss, the piano as an instrument is unequal to the swift and delicate figures required of it.

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But if the overall effect was a bit disappointing, it was greatly offset by the individual performances of Richard Burgin, violin, and Georges Laurent, who played magnificently on the flute. The orchestra as a whole performed with an unerring sense of balance and provided an afternoon of musical pleasure the like of which is not often experienced.—E. C.

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TUCSON, ARIZ.
ARIZONA STAR
JUL 11 1950

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But as a result of the trustees' action he said he could no longer assume responsibility this year for all of the festival program.

The trustees engaged Victor De Sabata, Italian conductor, to conduct the Boston Symphony in at least two Tanglewood concerts.

Koussevitzky, in an interview at his Lenox, Mass., home, broadcast on the Columbia Broadcasting System's "Your Invitation to Music" program, did not mention De Sabata. But he said he thought Tanglewood should be kept as a school for American conductors and added that De Sabata's engagement was "unexpected."

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The guest is the Italian conductor, Victor De Sabata, whom Koussevitsky did not name.

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At his home in Lenox, Mass., where he recorded his remarks for broadcast yesterday over the CBS "Your Invitation to Music" program, Koussevitsky said De Sabata's appointment was "unexpected."

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Festival at Sewanee

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Like the Berkshire Festival at Tanglewood, in Lenox, Mass., the Cumberland Forest Festival will be both a school and a concert-giving enterprise. But unlike Tanglewood, which offers instruction in almost every branch of music, Sewanee will emphasize the study of stringed instruments.

Faculty members, besides Harris, are Joseph Gingold, concert master of the Cleveland Symphony, William Lincer, solo violist of the New York Philharmonic-Symphony, James Barrett, assistant concert master of the Cleveland Symphony, Georges Miquelle, first cellist of the late lamented Detroit Symphony, and Johana Harris, the director's pianist wife.

As an entrance requirement for students, Harris asked for a minimum of ten years of performing work. Registration last week was incomplete, but 40 students were already present or accounted for. The concerts presented will consist of eight Wednesday-evening performances in Sewanee's chapel and the same number of Thursday-evening open-air concerts at Peabody in Nashville. In addition, NBC will broadcast eight special Saturday-afternoon concerts which will highlight "Twentieth-Century Chamber Music at the Mid-Century."

Although both institutions involved realized that the festival would not pay its way, it has already been decided that the Cumberland Forest Festival will be held again next year, and Peabody and Sewanee will jointly underwrite the expected deficit.

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While many of the Bach programs are open to the public, many more are open to members of the Friends of the Berkshire Music Center only. Voluntary contributions to the Friends to help support the activities of the music school directed by Dr. Koussevitzky constitute membership and entitle contributors to attend 37 musical events, including two operas. Contributions should be sent to the Friends' Office at Tanglewood, which issues invitations to members subject only to limitations on seating capacity.

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At Tanglewood, Orchestra Manager George E. Judd said Harry B. Cabot, president of the trustees, told him that Koussevitsky had been "very pleased to learn his close friend would appear at Tanglewood."

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Latin-American Choral Music To Be Heard at Tanglewood

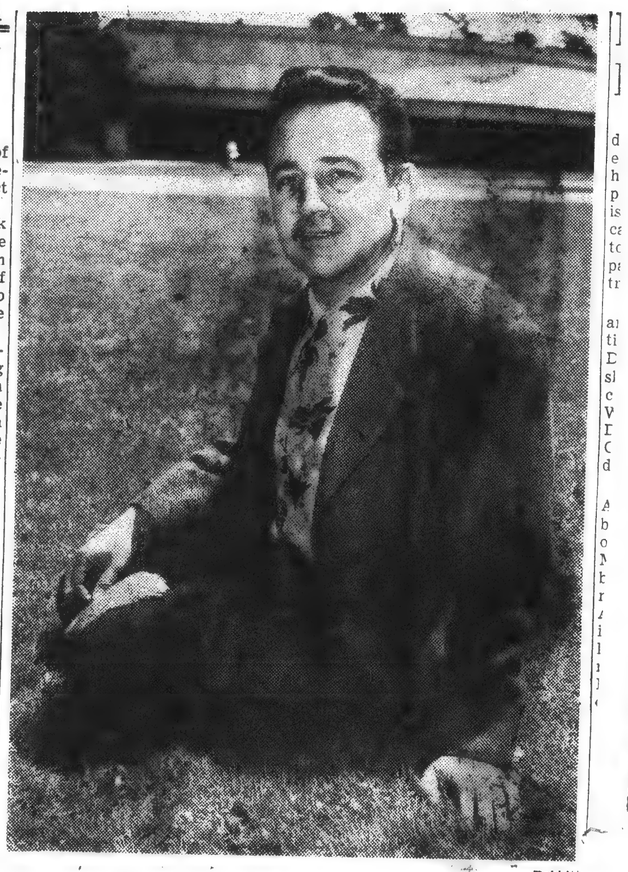
TANGLEWOOD—Latin-American choral music will be performed at Tanglewood for the first time tomorrow afternoon at 4.30 in the theatre-concert hall by the small choir of Department 5. The concert will be for the Friends of the Berkshire Music Center.

A Tanglewood student chorus leader, Augusto Alejandro Rodriguez, founder and director of the chorus of the University of Puerto Rico, will conduct his own arrangements of three works. They are a religious piece from the Fiesta of the Holy Cross of May, a tradition which has come down from Seville in Spain to the Negroes of present day Puerto Rico where Rodriguez heard and transcribed it for mixed chorus; a song based on that sung by ox cart drivers in Puerto Rico; and a huarache or dance from Cuba also arranged for mixed chorus.

Mr. Rodriguez, who has been conducting his chorus in Puerto Rico since 1936, writes his own arrangements and composes his own works. He went on tour with his 40-voice mixed chorus this spring to Washington and New York. Following this tour Hugh Ross, acting head of the choral department at Tanglewood, invited Rodriguez to conduct his music at Tanglewood.

None of his 40 students can speak English. Besides his tour in the United States Rodriguez has taken his chorus into the countryside of Puerto Rico where it has sung to the laborers and farmers in the fields.

The choral arrangements Rodriguez writes are aimed at capturing the mood of the Latin-American temperament. He uses only the original melody and writes his own accompanying voice parts as he feels they should be. He says, however, that the small choir of Department 5 not being Latin American his difficulty expressing this mood. During the rehearsals of the past weeks he has held passersby spellbound, therefore, with his attempts at drawing feeling out of the chorus by his unusually active conducting style. The chorus has repeatedly volunteered for extra rehearsals late at night especially so that it can get the feel of this new music, and many students at Tanglewood not in the small choir have attempted to get in it or have sung in rehearsals for fun though knowing they could not sing in the concert.



Babbitt

Augusto Alejandro Rodriguez, founder and director of the Chorus of the University of Puerto Rico, who will conduct three of his own arrangements of Latin-American choruses at Tanglewood tomorrow afternoon for Friends of the Berkshire Music Center.

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COURIER-NEWS
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Disharmony Found By Koussevitzky

Lenox, Mass. — (AP) — Dr. Serge Koussevitzky's name will not be listed as musical director at Tangewood on this year's Berkshire music festival programs, the 76-year-old retired Boston Symphony Orchestra leader, founder of the Berkshire Music Center, revealed yesterday.

* * *

THE STATEMENT followed one he made Sunday saying he could not assume responsibility this year for all of the Berkshire music festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Koussevitzky said in an interview that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor de Sabata, as guest conductor at the festival. But I do object to the manner in which it was done."

* * *

KOUSSEVITZKY TOOK issue wth a statement by Georget E. Judd, Boston Symphony Orchestra manager, that the appointment was made with the retired conductor's knowledge. Koussevitzky said that was not true.

Although the Boston Symphony would neither confirm nor deny the report, it was learned that Conductor Charles Muench's contract with the trustees makes him year-round musical director, which would include the dates of the Berkshire music festival.

LATIN AMERICAN PROGRAM TODAY AT TANGLEWOOD

Choral Music to Be Performed for First Time in Concert Hall

Lenox, July 25 — Latin American choral music will be performed at Tanglewood for the first time tomorrow at 4:30 in the Theater Concert Hall by the small choir of Department V. The concert will be for the Friends of the Berkshire Music Center.

A Tanglewood student chorus leader, Augusto Alejandro Rodriquez, founder and director of the chorus of the University of Puerto Rico, will conduct his own arrangements of three works. They are a religious piece from the Fiesta of the Holy Cross of May, a tradition which has come down from Seville in Spain to the Negroes of present day Puerto Rico where Rodriguez heard and transcribed it for mixed chorus, a song based on that sung by ox cart drivers in Puerto Rico, and a huarache or dance from Cuba also arranged for mixed chorus.

Mr. Rodriguez, who has been conducting his chorus in Puerto Rico since 1936, writes his own arrangements and composes his own works. He went on tour with his forty-voice mixed chorus this spring to Washington and New York. After his Carnegie Hall concert Noel Straus wrote in the New York Times . . . "it must be reckoned among the musical season's outstanding achievements. The entire audience shouted and applauded the chorus in a frenzy of approval unusual in this city." Following this tour Hugh Ross, acting head of the choral department at Tanglewood, invited Rodriguez to conduct his music at Tanglewood.

Concerning his tour Rodriguez tells of how all 40 students, none of whom can speak English, not only got to all concert engagements on time but even negotiated such mysteries as the New York subway system. Besides his tour in the United States, Rodriguez has taken his chorus into the countryside of Puerto Rico where it has sung to the laborers and farmers in the fields.

The choral arrangements Rodriguez writes are aimed at capturing the mood of the Latin American temperament. He uses only the original melody and writes his own accompanying voice parts as he feels they should be. He says, however, that the small choir of Department V not being Latin American has difficulty expressing this mood. During the rehearsals of the past weeks he has held passersby spellbound, therefore, with his attemps at drawing feelings out of the chorus by his unusually active conducting style. The chorus has repeatedly volunteered for extra rehearsals late at night especially so that it can get the feel of this new music, and many students at Tanglewood not in the small choir have attempted to get in it or have sung in rehearsals for fun though knowing they could not sing in the concert.

RODRIGUEZ AT TANGLEWOOD — Augusto Alejandro Rodriguez, founder and director of the chorus of the University of Puerto Rico, will conduct three of his own arrangements of Latin American choruses at Tanglewood today.

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HARTFORD, CONN.
TIMES

2,700 Hear Bach At Tanglewood

Special to The Hartford Times

Lenox, Mass. — An enthusiastic 2,700 were at Tanglewood Saturday night to hear the opening concert of the 1950 Berkshire Festival. Dr. Serge Koussevitsky conducted the Boston Symphony Orchestra in a program of Bach's compositions.

The evening's selections included: Brandenburg Concerto No. 1, in F Major; Brandenburg Concerto No. 3, in G Major for String Orchestra; Suite No. 4 in D Major; Cantata No. 83; Piano Concerto No. 8 in A Minor with Flute and Violin.

* * *

EUNICE ALBERTS, contralto; David Lloyd, tenor; and James Pease, bass; all of whom sang in the Cantata No. 83, received resounding ovations, exceeded only by the ovation for Lukas Foss, pianist, for his performance in the Piano Concerto, No. 8.

Tanglewood, two and a half hours drive from Hartford, offers a rare opportunity for local residents to hear the best in music. While the Theater Concert Hall seats a limited 1,150 there is room on the spacious grounds, beneath towering pines, for an unlimited number of those who choose to attend.

* * *

THE CONCERT HALL being entirely open at the back allows all those on the grounds to enjoy the music. For general admission patrons there are 300 bleacher seats on a first-come first-served basis. Those not being able to secure seats enjoy the concert on the lawn, setting up folding chairs or spreading blankets and robes on the grass.

A cafeteria and picnic tables on the grounds add to the festivity of the concerts. Dress is optional ranging from shorts and slacks to evening gowns.

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Augusto Rodríguez Dirige Coro Para el Festival en Tanglewood

El próximo miércoles, 26 de los corrientes, a las cuatro de la tarde, el conjunto coral que tiene a su cargo la interpretación de obras corales en el Festival de Berkshire, en Tanglewood, Massachusetts, interpretará cuatro composiciones hispanoamericanas, una de las cuales es original de Augusto Rodríguez y el resto arregladas para coro a capella por el propio director del Coro de la Universidad de Puerto Rico, señor Rodríguez.

Nuestro compatriota dirigirá personalmente sus arreglos del "Kyrie", del Rosario de la Santa Cruz de Mayo; de origen folklórico popular; el "Mayarí", de Oréfiche; "El Piragüero", de Augusto Rodríguez, "Los Carreteros", de Rafael Hernández, y "La Conga", de Juan Morel Campos.

Como se sabe, el Festival de Berkshire, que anualmente se celebra en Tanglewood, Lenox, Massachusetts, constituye uno de los acontecimientos musicales de más relieve entre las actividades artístico-musicales del hemisferio. Actualmente se viene celebrando su quincuagésima sesión, bajo la dirección de su eminente inspirador, doctor Sergio Koussevitzky.

En Tanglewood se dan cita los más eminentes músicos, compositores, pedagogos, intérpretes. Allí acuden en gran número los más exquisitos gustadores de la música suprema a disfrutarla en su forma más pura y grandiosa.

Entre los directores eminentes que habrán de participar en la presente temporada, figuran Sergio Koussevitzky, Víctor Sabata, Leonard Bernstein, Eleazar Carvalho y el francés Jacques Ibert.

Figuran en el mismo programa en que serán interpretadas las ya mencionadas piezas que aporta y dirige nuestro compatriota, obras de maestros inmortales: Palestrina, Haendel, Haydn, Strawinsky y Jackes Ibert.

EL MUNDO, SAN JUAN, P. R. — JUEVES, 20 DE JUL

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SAN FRANCISCO, CAL. CHRONICLE
JUL 16 19

BOSTON FESTIVAL HITS SOUR NOTE

NEW YORK, July 10. (AP)—Serge Koussevitsky, retired conductor of the Boston symphony orchestra, yesterday revealed a sour note in annual Berkshire music festival at Tanglewood, Mass.

Koussevitzky, who created the festival and still directs it, criticized the Boston symphony's trustees for inviting a guest conductor without consulting him.

The guest is the Italian conductor, Victor De Sabata, whom Koussevitzky did not name.

Koussevitzky objected to bringing in a foreigner as a guest conductor, saying:

"I always considered that this school is for the Americas and for America's gifted children.

"So this year, I give up any responsibility for any program of the festival, other than those of my pupils or those I direct myself."

At his home in Lenox, Mass., where he recorded his remarks for broadcast yesterday over the CBS "Your Invitation to Music" program, Koussevitzsky said De Sabata's appointment was "unexpected."

At Tanglewood, orchestra manager George E. Judd said Harry B. Cabot, president of the trustees, told him that Koussevitzky had been "very pleased to learn his close friend would appear at Tanglewood."

He said De Sabata was engaged when Koussevitzky notified the trustees he could not conduct the second series of concerts.

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RICHMOND, VA. TIMES DISPATCH
JUL 9 - 1950

3 P. M., CBS — Dr. Serge Koussevitzky, for the past 25 years conductor of the Boston Symphony Orchestra, and now musical director of the Berkshire Music Festival, will announce that he plans to devote one month in each year in the future to the Israel Philharmonic Orchestra, when he is guest of James Fassett, host of CBS' Your Invitation to Music. One of Dr. Koussevitzky's recordings, the Brahms Symphony No. 3 in F, Op. 90, played by the Boston Symphony Orchestra, will be heard on the program, which also will include the little-known Beethoven Triple Concerto in C Major for Violin, Cello, Piano and Orchestra. This recording is played by John Corigliano, Leonard Rose and Walter Hendl with the New York Philharmonic-Symphony, conducted by Bruno Walter.

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NEW YORK, N. Y. JOURNAL AMERICAN
JUL 16 1950

MUSIC

By Miles Kastendieck

HOMAGE to Bach has been given special emphasis at the Berkshire Music Center this year. In the course of 20 events, 61 of his compositions will be performed. The observance will find its natural culmination in the performance on Aug. 10 of the "Mass in B Minor." Such concentration simply reflects the growing recognition of Bach's place in musical history since he was rediscovered a century ago.

In building a large part of the Berkshire Music Center's program around Bach, its director, Serge Koussevitzky, has not only planned to pay tribute but has recognized him as a symbol important to the youth of today. He urges youth to rally around music, to find an incentive for unity, confidence and integral harmony in it. He feels that the musicians have a special missionary task in building a finer, more universal culture.

"Art Is a War"

DURING his opening address on July 2, Koussevitzky explained how this concept ties up with Bach:

"It has been said: 'Art is not a thing—it is a war'; and it has also been said: 'The artist labors in the shadow of God.' How significant become these words when the shadow of political adversities falls across our century . . . how appropriate and momentous becomes the celebration of Johann Sebastian Bach, the creative giant in music, who labored in the shadow of God, who remains to this day a summit for the creative spirit of man.

"The music of Bach is being played this year in every corner of the earth. Two hundred years ago, Bach gave his immortal message to men — he gave it in his music. Is it not today a world celebration, a cosmic rejoicing, a revelation, a winning battle of the 'spirit of universality?'

"In Tanglewood we shall join forces in our homage to Bach, studying arduously and eagerly, penetrating into the mystery of his creative mind, rendering extensively and inexhaustible wealth of Bach's music. The labor in the shadow of Bach will clarify our mind, enrich our knowledge, deepen our perception and strengthen our spirit."

Doubling Programs

So in the opening concerts of the Berkshire Festival last weekend some of the core of Bach's music was revealed. Again this weekend there are two more programs, thus doubling the usual procedure in other years. It is doubtful that outside of the traditional Bach Festival in Bethlehem, Pa., and the one in Carmel, Calif., there will be more devout attention paid to Bach in this country this year.

Out of this intensification it might happen that the Berkshire Music Center might focus its attention on some major composer from year to year. This could be reflected in the programs of the Berkshire Festical, thereby allowing a larger public to share in the special interests of the students.

Cir. (D 96,045) (S 140,836)
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DAYTON, OHIO NEWS
JUL 3 - 1950

LEONARD Lyons

Eleanor Roosevelt Entering New Field

NEW YORK, July 3.—Eleanor Roosevelt, who has made radio, television, lecture and movie appearances, will venture into a new field of entertainment this summer. After her return from Europe, Mrs. Roosevelt will visit the Tanglewood festival in the Berkshires and bring some of her grandchildren with her. And there, as if she were reciting the story only to them, Mrs. Roosevelt will do the narration for Prokoflev's "Peter and the Wolf," accompanied by Serge Koussevitzky and the Boston Symphony orchestra.

[294]

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PORTLAND, ME. PRESS-HERALD

Koussevitzsky's Name Not To Be Listed As Director At Tanglewood

Lenox, Mass., July 10. (AP)—Dr. Serge Koussevitzky's name wil not be listed as musical directo at Tanglewood on this year's Berk shire Music Festival programs, the 76-year-old retired Boston Symphony Orchestra leader, founde of the Berkshire Music Center, revealed today .

Doctor Koussevitsky's statement followed one he made Sunday saying he could not assume responsibility this year for all of the Berkshire Music Festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him

Koussevitzky said in an interview today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor De Sabata as guest conductor at the festival But I do object to the manner in which it was done.

He said, "The principle involved in the case has had me disturbed no end." Koussevitzky took issue with a statement by George E Judd, Boston Symphony Orchestra manager, that the appointment was made with the retired conductor's knowledge. Koussevitzky said that was not true.

Revealing then, for the first time, that his name would not be listed as musical director on the festival program, Koussevitzky said:

"I have never resigned from Tanglewod. If any agreement has been signed by the trustees of the Boston Symphony Orchestra with anyone else as musical director, it was done without consulting me and without my knowledge."

Although the Boston Symphony would neither confirm nor deny the report, it was learned that Conductor Charles Muench's contract with the trustees makes him year - round musical director, which would include the dates of the Berkshire Music Festival.

Doctor Koussevitzky said, however, he had been informed by Doctor Muench that if ever he was to conduct at Tangelwood, he would wait to be invited by Koussevitzky.

Tanglewood—home of the Berkshire Music Center and the Berkshire Music Festival—has until now been operated as a unit, with the festival climaxing the closing of the studies of 425 students of the music center in which most of the instructors are members of the Boston Symphony Orchestra.

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SPRINGFIELD, MASS. Sunday Union & Republican
JUL 16 1950

Koussevitzky Conducts To Delight of 3600

Lenox, July 15—With the tempest and storm created at Tanglewood a week ago apparently having blown over, Dr. Serge Koussevitzky conducted the Boston Symphony Orchestar tonight in the third of the Bach concert series in the theater-concert hall before an overflow crowd of 3600 music lovers for a new high in this season's attendance. However, it was still considerably lower than the record of 4800 set a year ago.

From the applause given the eminent conductor, there was no indication as to the reaction of the music lovers to his criticism of the trustees of the famed musical unit. Furthermore, the conductor appeared in an exceptionally fine mood that touched on the jovial, according to those close to him in his dressing quarters.

At intermission time the throng on the lawn directly in front of the concert hall was so concentrated that it made passing in and out of the hall most difficult. Although under a clouded sky and with a coolness of temperature that necessitated toppers for the women, the overflow crowd displayed no discomfort as many spread blankets and set up beach chairs on the green to enjoy the music.

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DENVER, COLO. POST
JUL 10 195

Controversy Rocks Musical Paradise

NEW YORK, July 10. — (AP) — Serge Koussevitsky, retired conductor of the Boston Symphony orchestra, Sunday revealed a sour note in annual Berkshire music festival at Tanglewood, Mass.

Koussevitzky, who created the festival and still directs it, criticized the Boston Symphony's trustees for inviting a guest conductor without consulting him.

The guest is the Italian conductor, Victor De Sabata, whom Koussevitzky did not name.

Koussevitzky objected to bringing in a foreigner as a guest conductor, saying:

"I always considered that this school is for the Americas and for America's gifted children.

"So this year, I give up any responsibility for any program of the festival, other than those of my pupils or those I direct myself."

At his home in Lenox, Mass., where he recorded his remarks for broadcast yesterday over the CBS "Your Invitation to Music" program, Koussevitzky said De Sabata's appointment was "unexpected."

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SCHENECTADY, N. Y.
GAZETTE
JUL 11 1950

Music Notes

By D. E. RITZ

Johann Sebastian Bach died at Leipzig July 28, 1750. This year the 200th anniversary of the occasion is being observed throughout the musical world with comprehensive programs of his works. Among the more ambitious observations, as was to be expected, is that at Tanglewood in the Berkshires under the direction of Serge Koussevitzky.

The Berkshire Music Center and Festival will perform 61 of the J. S. Bach compositions in a total of 20 events this summer. The program opened Saturday evening at the Theatre-Concert hall with thes performance of five Bach pieces by the Boston Symphony under the direction of Dr. Koussevitzky. It will continue with almost daily events until Aug. 10, when the "Mass in B minor" will be performed. The Mass is one of two full-length program pieces included in the commemorative series, the other being "The Art of Fugue," arranged for string quartet.

The Bach programs by the orchestra will continue this Saturday evening and Sunday afternoon. The program as listed for Saturday will include the Brandenburg Concerto number 4 for two flutes and the Brandenburg concerto number 6 for two violas. Hugh Ross will conduct the cantatas 161 and 80. The Sunday afternoon program will include the Suites 1 and 2, the Violin Concerto in E major with Ruth Posselt as the soloist, and the cantatas number 12 and 50.

The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist. Lectures on Bach will be delivered by Arthur Mendel and Hans David, co-editors of the "Bach Reader." Julius Herford of the faculty will hold classes on the analysis of Bach's music.

Many of the performances are open to members of the Friends of the Berkshire Music Center only. Voluntary contributions to the Friends to help support the activities of the music school constitute membership and entitle contributors to attend 37 musical events, including two operas. Contributions may be sent to the Friends' office at Tanglewood, which issues invitations to members subject only to limitations on seating capacity.

Included in the works to be performed at events limited to attendance by the Friends are 15 organ compositions by Bach, to be performed by E. Power Biggs; the Musical Offering; Piano concertos; a violin concerto; sinfonias, cantatas, sonatas and partitas for violin.

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SCHENECTADY, N. Y.
GAZETTE
JUL 11 1950

Koussevitsky Not Listed As Tanglewood Director

LENOX, Mass., July 10 (AP)—Dr. Serge Koussevitsky's name will not be listed as musical director at Tanglewood on this year's Berkshire Music Festival programs, the 76-year-old retired Boston Symphony Orchestra leader, founder of the Berkshire Music Center, revealed today.

Dr. Koussevitzky's statement followed one he made yesterday saying he could not assume responsibility this year for all of the Berkshire Music Festival programs because trustees of the Boston Symphony Orchestra invited a guest conductor without consulting him.

Koussevitzky said in an interview today that "I do not have any objection to the choice made by the trustees of the Boston Symphony Orchestra in engaging my old friend, Victor de Sabata, as guest conductor at the festival. But I do object to the manner in which it was done."

Takes Issue

He said, "The principle involved in the case has had me disturbed no end. Koussevitzky took issue with a statement by George E. Judd, Boston Symphony Orchestra manager, that the appointment was made with the retired conductor's knowledge. Koussevitzky said that was not true.

Revealing, for the first time, that his name would not be listed as musical director on the festival program, Koussevitzky said:

"I have never resigned from Tanglewood. If any agreement has been signed by the trustees of the Boston Symphony Orchestra with anyone else as musical director, it was done without consulting me and without my knowledge."

Although the Boston Symphony would neither confirm nor deny the report, it was learned that Conductor Charles Muench's contract with the trustees makes him year-round musical director, which would include the dates of the Berkshire Music Festival.

Dr. Koussevitzky said, however, he had been informed by Dr. Muench that if ever he was to conduct at Tanglewood, he would wait to be invited by Koussevitzky.

Tanglewood—home of the Berkshire Music Center and the Berkshire Music Festival—has until now been operated as a unit, with the festival climaxing the closing of the studies of 425 students of the music center in which most of the instructors are members of the Boston Symphony Orchestra.

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SENTINEL
JUL 1 01950

Serge Is Angry Over Invitation, Guest Conductor

NEW YORK, July 9—(AP)—Serge Koussevitzky criticized trustees of the Boston Symphony orchestra today for inviting a guest conductor for the Berkshire Music Festival.

Koussevitzky, who retired last season after 25 years as conductor of the Boston Symphony, retained his directorship of the annual festival at Tanglewood, Mass.

During an interview on the Columbia Broadcasting System's "Your Invitation to Music" program, Koussevitzky said he was giving up responsibility for the Tanglewood program because of the trustees' action.

Although he did not name the guest conductor involved, he said he thought the Massachusetts festival should be used as school for American conductors.

Victor de Sabata, Italian conductor, has accepted the trustees' invitation to conduct the Boston Symphony at Tanglewood on Aug. 3 and 5.

In the radio interview, recorded at his home at Lenox, Mass., and rebroadcast, Koussevitzky said he would "never give up" Tanglewood because the festival was "my child, my creation x x x my blood and tears."

I do not want any responsibilities apart from Tanglewood," he said.

Describing how he chooses three conductors each year to become his "active pupils" during the festival, Koussevitzky added:

"This year, something unexpected happened. Some of the guest conductors, like my pupils Leonard Bernstein and Eleazar de Carvalho—they are considered by myself and by the faculty, the best of my pupils. Therefore, I invite them to conduct the festival concerts.

"But I considered always that this school is for the Americas and for America's gifted people.

"But this season, the trustees, without by knowledge and without asking me, themselves invited a guest conductor.

"So this year, I give up any responsibility for any program of the festival, other than those of my pupils or those I direct myself."

At Tanglewood, George E. Judd, orchestra manager, quoted Harry B. Cabot, president of the trustees, as saying "we were fortunate to secure an international figure in Mr. De Sabata."

Judd said De Sabata was engaged after the trustees were notified in May by Koussevitzky, then abroad, that he would not be able to conduct the second series of the Festival concerts.

"We notified Kousssevitzky that DeSabata had been engaged," Judd said, "and understood that he was very pleased to learn his close friend would appear at Tanglewood."

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 7 - 1950

Tanglewood Concerts Will Commemorate 200th Bach Year

To commemorate the 200th anniversary of Mach, the Berkshire Music Center and Festival at Tanglewood will perform 61 of his compositions in 20 events this summer.

The Bach programs were scheduled to begin today with the performance by Serge Koussevitzky and the Boston Symphony orchestra of five Bach pieces. They will continue almost daily until Aug. 10 when the Mass in B Minor will be performed. Bach's six Brandenburg concertos and four orchestral suites will be performed this weekend and next in four concerts directed by Koussevitzky. The remainder of the Bach repertoire will be performed by the faculty and student body at the music center, the Roth String Quartet, James Friskin, pianist, and Alexander Schneider, violinist.

Many of the Bach programs are open to the public, but more are open to members of the Friends of the Berkshire Music Center only. Voluntary contributors, who make up the Friends group, may attend 37 musical events, including two operas.

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NORWICH, CONN.
BULLETIN
JUL 1 01950

TANGLEWOOD FESTIVAL AROUSES KUOSSEVITZKY

NEW YORK, July 9—(AP)—Serge Koussevitzky criticized trustees of the Boston Symphony orchestra today for inviting a guest conductor for the Berkshire music festival.

Koussevitzky, who retired last season after 25 years as conductor of the Boston symphany, retained his directorship of the annual festival at Tanglewood, Mass.

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Although he did not name the guest conductor involved, he said he thought the Massachusetts festival should be used as a school for American conductors.

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In the radio interview, recorded at his home at Lenox, Mass., and hroadcast, Koussevitzky said he would "never give up" Tanglewood because the festival was "my child, my creation x x x my blood and tears."

"I do not want any responsibilities apart from Tanglewood," he said.

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VARIETY
NEW YORK, N. Y.
JUL 5 - 1950

Berkshire Fest Off To SRO Bach-Mozart Start

Lenox, Mass., July 4.

Berkshire Music Festival last weekend reported all seats sold for the Bach-Mozart series starting Saturday (8). Series of six concerts will be given on Saturday and Sunday of the next three weeks (8-9, 15-16, 22-23), in the theatre-concert hall, preceding the main festival concerts, which are held in the shed. Hall seats 1,200; shed holds 6,000.

There will be nine regular concerts in the shed, from July 27 to Aug. 13. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra, will lead that group in the Bach-Mozart series. Victor de Sabata, Leonard Bernstein, and Eleazar de Carvalho will share the podium with Koussevitzky in the nine regular festival concerts.

[295]

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CINCINNATTI OHIO
ENQUIRER
JUL 9 - 1950

All Bach In Berkshires

TANGLEWOOD, Lenox, Mass. July 9—(Special)—The Berkshire Music Center and Festival will perform 61 compositions by Johann Sebastian Bach in 20 events this summer, it was announced today. The comprehensive program, marking the 200th anniversary of the composer's death, began yesterday with the performance by Serge Koussevitzky and the Boston Symphony Orchestra of five Bach pieces, and will continue almost daily until August 10, when the Mass in B Minor will be performed. The Mass is one of two full-length program pieces included in the commemorative series, the other being The Art of Fugue, arranged for string quartet.

All six of Bach's Brandenburg Concertos and all four of his orchestral suites will be performed this week end and next in four concerts under the direction of Dr. Koussevitzky. The remainder of the Bach repertoire will be performed by members of the faculty and student body of the Berkshire Music Center, by the Roth String Quartet, by James Friskin, pianist, and by Alexander Schneider, violinist and participant at the Prades festival recently honoring Bach in France. Lectures on Bach will be delivered by the co-editors of the "Bach Reader," Arthur Mendel and Hans David. Julius Herford of the faculty will hold classes on the analysis of Bach's music.

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ASBURY PARK, N. J.
PRESS
JUL 10 1949

Guest Conductor Irks Koussevitsky

NEW YORK, (AP)—Serge Koussevitzky, retired conductor of the Boston Symphony orchestra, yesterday revealed a sour note in the annual Berkshire music festival at Tanglewood, Mass.

Koussevitzky, who created the festival and still directs it, criticized the Boston symphony's trustees for inviting a guest conductor without consulting him. The guest is the Italian conductor, Victor De Sabata, whom Koussevitzky did not name.

Koussevitzky objected to bringing in a foreigner as a guest conductor, saying:

"I always considered that this school is for the Americans and for America's gifted children.

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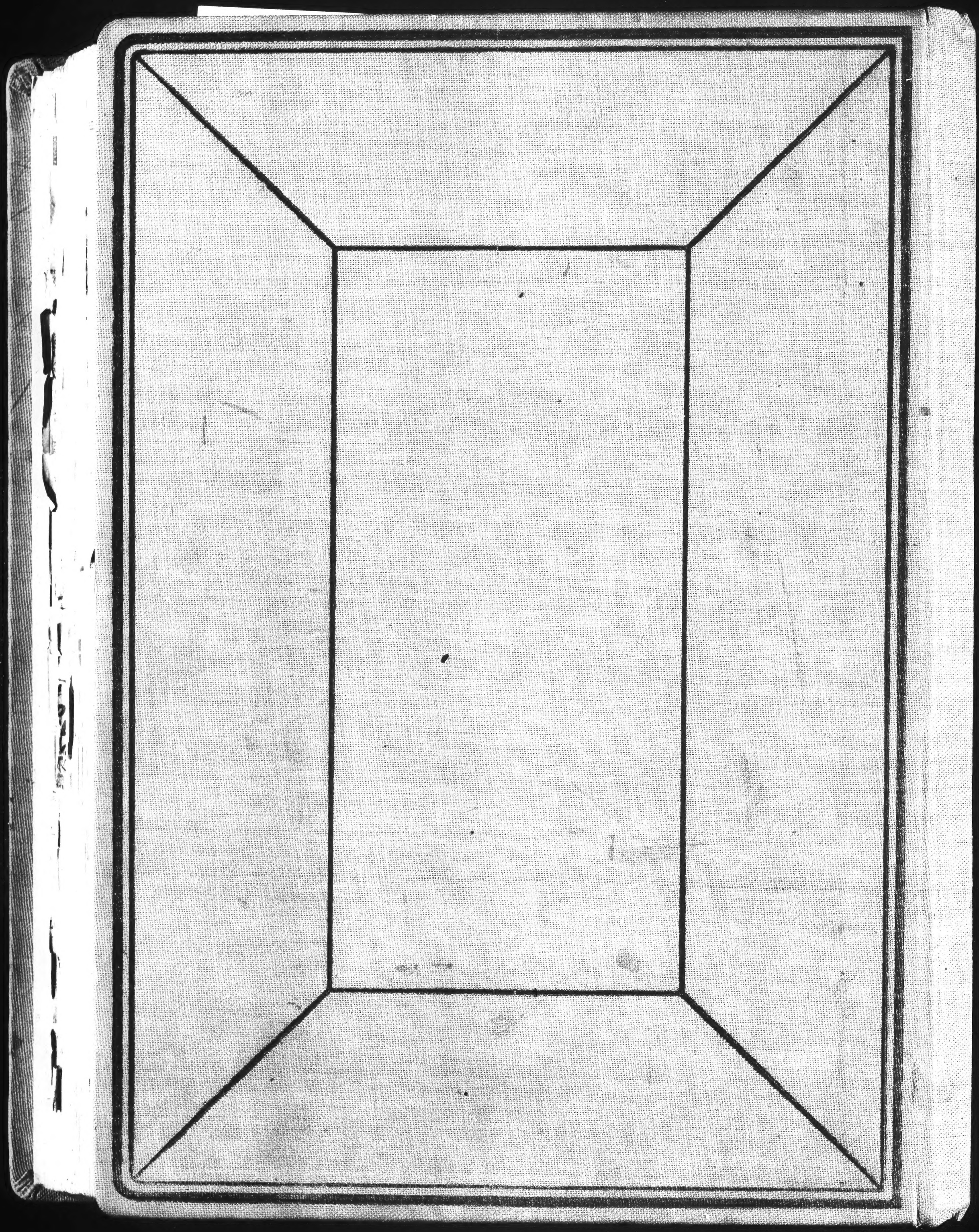

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